

# Book Reviews

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

## Reviews

RELIGIONS OF THE UNITED STATES IN PRACTICE. Two Volumes. Edited by Colleen McDannell. Princeton: Princeton University Press. 2001.

Princeton Readings in Religions is a new series of anthologies on the religions of the world, representing some of the significant advances that have been made in the study of religions over the last few decades. Whereas anthologies in the past have emphasized "canonical works," Princeton Readings in Religions emphasizes the ways in which texts have been used in diverse contexts. The volumes in the series include ritual manuals, hagiographical and autobiographical works, popular commentaries, and folktales, as well as some ethnographical materials. Many have been drawn from vernacular sources. The series is designed for use by a wide range of readers, with key terms translated and technical notes omitted. Each volume contains a substantial introduction in which scholars outline the histories of the traditions and the significance of each of the texts.

*Religions of the United States in Practice* is the tenth title in the series. The forty-two contributors include many of the leading scholars of American religions. Each scholar has provided one or more selections of key works, some of which have been published for the first time. They include prayers and songs, accounts of visions and trances, instructions on healing and health, and rites of passages.

The anthology has much to recommend it. To begin with it reflects the recent movement in the study of American religions that places religious practice at the center of religious life. The texts focus on religious behaviors rather than on historical movements, church-state issues, or theological developments. Religious thought and ethics are approached from the perspective of the lived experiences of average people. Second, the texts impart a sense of the remarkable diversity and range of practices that have existed throughout American religious history. They urge us to broaden the range of what we consider religious and to consider the many ways that religious practice shapes American life. They present religion as a dynamic process of borrowing, conflict, and interaction between and within religious traditions.

Rather than assemble the documents chronologically or by faith communities, McDannell has grouped the texts around the common activities of religious people: praying, singing, healing, teaching, imagining, and persuading. She has juxtaposed materials from different religious traditions, time periods, geographical areas, and modes of expression in order to encourage readers to reflect on the relationship between religious practices often regarded as separate and distinct.

The texts in *Religions of the United States in Practice* remind us that religious practices are visceral and sensual. As McDannell notes: “We must be prepared not only to analyze religious practices but to feel their poetic expression” (2). Put another way, religious practices are “multimedia events,” where speech, vision, gesture, touch, and sound combine. Unfortunately, no print anthology can do justice to the ways the senses converge in religious practices. The book form sets severe limits on understanding. It forces us to rely on the descriptive power of the scholars, and then on our own imaginations, to conjure what it was like to see a young woman in trance on a stage, to hear a choir sing a hymn to St. Patrick, or dance long into the night.

The anthology begins with the section “Praying: Individual and Communal Worship.” The texts in this section include formal liturgies as well as more spontaneous expressions of praise. In “Singing: Songs of Devotion, Praise, and Protest” sound and text combine to praise, teach, and express the human situation. The section “Teaching: Learning How to Live Correctly” explores the practices that socialize people into a particular religious culture—that teach us appropriate behavior, right and wrong. The texts in “Healing: Health, Happiness, and the Miraculous” sample the myriad of practices that move people from states of ill health to health. While in “Imagining: The Unseen World,” we explore realms of experience typically, or usually, beyond our “normal” world of existence. As McDannell puts it, “This is the uncanny world, the ideal world, the hoped-for world” (7). And, finally, in “Persuading: Witnessing, Controversies, and Polemics,” the texts illustrate the exchange between different religious communities in the United States. To a certain extent, the documents in this section illustrate the competitive spirit that religious communities developed in the pluralistic religious marketplace of the United States.

Creighton University

Bryan F. Le Beau

THE BIG TOMORROW: Hollywood and the Politics of the American Way. By Lary May. Chicago: University of Chicago Press. 2000.

In his still essential 1980 book, *Screening out the Past*, Lary May explores the rise of the motion picture industry, arguing that by the 1920s American cinema helped to create a new, modern, middle-class consumer culture. In *The Big Tomorrow*, May pushes his observations of American film and political culture into the 1930s and beyond. This ambitious and compelling study argues that the inclusive ideals usually considered a product of the 1960s flourished in the 1930s. According to May, Hollywood filmmakers, who were often outside the Anglo-Saxon elite, celebrated republican, egalitarian values through numerous popular films. Rather than simply serving as a venue for escaping depression-era woes, 1930s Hollywood promoted political reform and progressive labor activism.

*The Big Tomorrow* challenges conservative interpretations of the New Deal era as a period in which cultural institutions worked to save rather than critique capitalism. May bases his analysis largely on a detailed survey of film plot summaries and related archival evidence. His study finds that depression-era movies often vilified big business and a wealthy

elite, and frequently promoted multi-ethnic and cross-class alliances. Many in Hollywood concurrently promoted both unions and left New Deal policies.

May's survey suggests that the political idealism he celebrates in the 1930s crumbled in the 1940s. While not as new or surprising as some of his arguments about Depression-era popular culture, May's scholarship on the Cold War is particularly rich and chilling. World War II witnessed the triumph of a "conversion narrative" which condemned dissent, and in the name of patriotism, promoted rule from above rather than below. As conservative and anti-Communist political movements intertwined with American filmmaking, "a republican nationalism that pervaded the nation for a hundred years was delegitimized" (141). Cold War Hollywood solidified this suppression of radical, egalitarian, and inclusive ideals. With the exception of film noir, in which May finds the seeds of the 1960s counterculture, popular films avoided critiques of big business or elite institutions, and instead attacked foreigners, working-class delinquents, and "deviants" who challenged social hierarchies.

As with his earlier work, May masterfully places films within American culture, unmasking the clear diffusion of progressive and conservative ideologies through local theaters. May's broad brush, however, makes it easy to find exceptions to his argument. By defining a film's politics through general plot summaries, it is possible to read a film as progressive that might in fact contain numerous subtleties which refute the overt narrative, and many readers will disagree with May on particular movies and the scope of his trends. Certainly racism, antipathy toward labor, and numerous conservative sentiments appeared throughout 1930s cinema. Similarly, postwar films made progressive statements, though often in faint and nuanced ways, more often than May suggests. Yet these do not undermine his major conclusions, or diminish this book's importance. *The Big Tomorrow* challenges scholars not only to rethink the politics of American culture in the 1930s, 40s, and 50s, but also to ask sharper and bigger questions about how we can use film to wrestle with the nation's political evolution.

California State University, Fullerton

Clark Davis

AMERICAN ARCHIVES: Gender, Race, and Class in Visual Culture. By Shawn Michelle Smith. Princeton: University of Princeton Press. 1999.

*American Archives* provides a sophisticated, interdisciplinary look at how the discourse of photography allowed nineteenth-century Americans to imagine their identities in relation to dominant norms of gender, race, and class. Smith's careful analysis of photography is informed by a judicious selection of secondary historiographic source material and theoretical texts, allowing her to produce important insights into how seemingly benign cultural products were intimately tied to contemporary debates on eugenics, criminality, and nationalism. While a number of scholars in recent years have dealt with photography's role in consolidating middle-class identity, Smith's work is significant both for its eclectic use of source material and for its emphasis on the *intersection* of gender, race and class. *American Archives* is equally adept in its reading of the novels of Nathaniel Hawthorne and the historical treatises of Anna Julia Cooper, as it is in its analysis of the composite photographs of Francis Galton, and the photographic portraits of W.E.B. Du Bois.

A central and significant concern of *American Archives* is the complex relationship between the surface appearance of an image and its capacity to permit access to some internal depth. Smith's book effectively illustrates how the generally accepted authenticity of photographic images allowed them to serve as screens onto which Americans projected beliefs and desires. This in turn helps explain how formally similar images of blacks and

whites, or criminals and law-abiding middle-class subjects, “revealed” distinct truths about their depicted sitters, which were grounded in very different evidence. While nonwhites and criminals were coded as deviant by those generalized physical traits that they shared with others of their groups, respected European Americans tended to be read as white because of unique, personal features, which suggested their intellectual and emotional depth. Not only was blackness confirmed by sameness and whiteness by difference, but as Smith illustrates, blackness was marked by its link to political change, while whiteness was imagined as a quality that transcended mundane political struggles. As Smith compellingly shows, through analysis of the photographic works of Frances Benjamin Johnson and W.E.B. Du Bois, the normalcy and invisibility of whiteness allowed those individuals deemed white to be instantly accorded status as “American,” while the visibility of blackness necessitated that African Americans overcome their biological “destiny” if they had any hope of being not only black but also American.

Some other notable strengths of *American Archives* include the analysis of how the discourse of photography allowed for new categories of self identification, rather than simply imposing a hegemonic vision of individual and group identities; and the inclusion of women and racial minorities as active participants in the debates surrounding the construction of middle-class identity. As an example of the more sophisticated work currently being done in cultural studies, *American Archives* will be welcomed in a host of academic fields, ranging from art history to English.

State University of New York, Buffalo

Martin A. Berger

PAINTING PROFESSIONALS: Women Artists & the Development of Modern American Art, 1870-1930. By Kirsten Swinth. Chapel Hill: University of North Carolina Press. 2001.

Kirsten Swinth claims that the growing number of women artists in the late-nineteenth century determined much of the ideology of modernism as well as the location of its division between high and mass culture. Though perhaps overstating their causal role, Swinth offers a convincing model of the gendering of turn-of-the-century modernism that restores women artists to a deservedly prominent position.

By placing white, middle-class women’s artistic careers in the context of women’s history and the history of professionalization, Swinth upsets the conventional art historical wisdom that the 19th-century academic system’s marginalization of women prevented them from achieving professional success. Swinth instead presents surprising statistics on women in American art academies, which began to admit women in the 1860s. While only 10 percent of practicing artists in 1870 were women, their numbers rose to 48.1 percent in 1890 (3). Though attentive to the ways in which the academic power structure excluded women, Swinth shows why women had strong stakes in a discourse that linked skillful technique to refinement and distinguished professionals from amateurs.

In her account, rather than liberating men and women from a repressive set of artistic and social standards, early modernism emerges as a reaction to an increasingly speculative Gilded Age market that privileged cultural productions (by both men and women) that expressed feminine values. Dealers and artists began to reject mastery of a set of skills as the key to artistic identity, insisting instead that artists must impose a distinctive and personal vision on nature. They simultaneously defined women as biologically lacking such unique inner selves. Under modernism’s cult of individuality, the number of women artists dropped to 38 percent by 1930.

Underpinning Swinth's reversal of the usual estimate of the relative benefits for women of academic and modernist doctrines is her evaluation, influenced by T.J. Jackson Lears, of genteel culture as democratic in its endeavors to elevate and refine the public. In contrast, therapeutic modernism focused on individual self-realization, liberating an elite at the expense of broader social purposes for art. However, Gilded Age genteel culture was profoundly snobbish, racist and committed to a double standard, just as most of the professional artists who benefited from the academic system were well-to-do white Anglo-Saxon Protestants as interested in separating themselves from the masses as in educating them. American modernism and its fragmented markets did as much to break the stranglehold of an elite on culture as reinforce it.

In addition to her salutary revision of the role of women in the Gilded Age's production of culture and art institutions, Swinth provides an excellent overview of the gendering of the critical terms around art from the antebellum period to the 1930s. She also sympathetically evaluates the strategies available to women in a discriminatory market and profession, including their contradictory dependence on and rejection of female networks. Appropriately then, this book's nuanced history of the conflict between class and gender in individual lives and American society was supported by the Greensboro Women's Fund.

University of Nebraska, Lincoln

Wendy J. Katz

*FUGITIVE POSES: Native American Indian Scenes of Absence and Presence.* By Gerald Vizenor. Lincoln: University of Nebraska Press. 1998.

The interaction of settlers with Native peoples was fundamental in the creation of American culture, and continues to shape it today. In *Fugitive Poses*, Anishinaabe scholar Gerald Vizenor illuminates the historical and political complexity in the making of America's "Indian" and offers an indigenous model of Native representation predicated on irony and oral traditions.

Vizenor invents his own neologisms so that an American cultural discourse can accommodate a tribal worldview. Readers new to Vizenor thus should be prepared to grapple with his lexicon. In American Indian Studies, these new conceptual terms have been used to challenge those loaded terms that connote Native victimization. In the past, Vizenor radicalized passive "survival" into active "survivance," the conscious assertion of a Native presence in the midst of subjugation. In *Fugitive Poses*, Vizenor again creates new terms to theorize Native representation.

Unlike many other scholars in Native Studies, Vizenor considers how American Indians represent *themselves* by innovating his own critical view that combines both western theories of signification, found in Baudrillard, Derrida, and Bakhtin, and Anishinaabe conceptions of knowledge, housed in oral tradition, including supernatural vision, animal people, and "virtual cartography." So doing, Vizenor investigates the tension between the western simulation of the "indian" and the tribal assertion of the "native." In this complex and interesting system, Native people also are culpable to simulate, a practice Vizenor dubs "fugitive poses." Throughout the book, in entertaining narratives about the Indian passing and posing of Grey Owl, Long Lance, and Russell Means, he explores how Whites as well as Indians often trick not only the public but also often themselves.

This deconstruction of the Indian, however, cannot be fully appreciated were not Vizenor to punctuate his collection of essays with the introduction of the native, through a concept he calls "transmotion": "Native transmotion is an original natural union in the stories of emergence and migration that relate humans to an environment and to the spiritual and

political significance of animals and other creations” (183). Vizenor seeks the trace of this “original” transmotion through readings in the ledger art of Howling Wolf; in the eyes and hands of the subjects in Edward Curtis’s ethnographic photography; in writings of Santee author and physician Charles Eastman; and in the sentient creatures in the literature of N. Scott Momaday, Louis Owens, Louise Erdrich, and Gordon Henry. Origins however are the disavowal of deconstruction. Baudrillard indeed helps Vizenor argue that the image of the Indian in America is only an image, devoid of antecedent, simulated ad infinitum. But actual American Indians? In his commitment both to challenge as well as to correct the accounts of tribal culture, Vizenor must modify poststructuralism when it threatens fully to erase the tribal real. Vizenor’s solution is Native transmotion, through which he attempts to establish a normative conception of tribal cultural knowledge. In *Fugitive Poses*, which often bears the trace of a non-physical tribal philosophy, Gerald Vizenor shares with readers the thoughts of a “storier” and scholar engaging the Anishinaabe world and other worlds beyond.

University of Wisconsin, Madison

Sean Teuton

GIFTS OF PRIDE AND LOVE: Kiowa and Comanche Cradles. Edited by Barbara A. Hail. Bristol, R.I.: Haffenreffer Museum of Anthropology. 2000.

*Gifts of Pride and Love* is a welcome addition to the literature on Kiowas and Comanches as well as to the larger literature on Native American material culture. Beautifully illustrated and well written, this work brings together a detailed description of a particular cradle crafting tradition and—perhaps most importantly—how these “house[es] for the beginning of life” continue to engender meaning for Kiowa and Comanche people. As Philip Bred put it: “We look at this cradle as representing a particular family; we see that someone took time to create it; we feel the love that it expresses; it speaks to us; it tells us of our past” (19).

The product of a larger research project involving an exhibit and video on Kiowa and Comanche cradles, in the first chapter editor Barbara A. Hail explains how “a collaboration between descendants of cradle makers and the Haffenreffer Museum of Anthropology” (17) gave rise to this unique collection of essays—unique because while Hail describes the historical and cultural context behind the art (including its decline and most recent revival) twelve contributing Kiowa and Comanche authors elaborate how the cradles have continued to endure in Kiowa and Comanche memory. “The lattice baby cradle is an esoteric bond within my family and represents a living history of my predecessors . . .,” writes contributing author Ray Doyah. “As I struggle to understand and stay in touch with my Kiowa culture, I am thankful that Guohaddle gave of herself to our family and we are able to sustain her memory by preserving gifts of inspiration and creativity” (60).

This collection should inspire all those who are seeking exceptional examples of collaborative research between scholars and local communities—especially concerning material culture. Up until recently, scholars have often focused solely on the history, style or diffusion of material culture without considering very deeply how people negotiate the meaning of objects through time. And even when scholars have considered objects’ symbolism and meaning in everyday life, they often forego the daunting task of collaborating with community interlocutors to construct a diverse and multifaceted interpretation (which often includes the negotiation of the researcher’s own interpretations with those of her or his collaborators). Hail thus deserves praise for initiating and carrying through on this worthwhile and commendable project. But in the end—as I am sure Hail would agree—the contributing authors deserve the largest part of the credit for offering readers such an insightful and meaningful commentary on Kiowa and Comanche cradles, which, in turn, contribute

greatly to a deeper understanding of Kiowa and Comanche history and culture. As N. Scott Momaday writes of the cradles in the book's introduction, "[w]hen you look closely at such a thing, you behold the sacred, and you come away with the gift of a great blessing" (15). Indeed, this book's blessings will be felt for many years to come.

Ball State University

Luke Eric Lassiter

*ACROSS THE GREAT DIVIDE: Cultures of Manhood in the American West.* Edited by Matthew Basso, Laura McCall, and Dee Garceau. New York: Routledge. 2001.

There has long been a deep association between figures of iconic American masculinity and the American West; we need not stretch our imaginations or memories beyond Buffalo Bill, Theodore Roosevelt, Mark Twain, John Wayne, James Dean, or even Ronald Reagan. The challenge for gender studies of the West, however, must be to displace the solitary white hero from his central position in the imagined place known as "the American West," and, at the same time, to interrogate the construction of masculinity without reverting to narratives that conflate the West with the story of white men. The diversity of race, ethnicity, and community that characterizes the American West in fact provides a much needed corrective to studies of American masculinity, too often caught in simplistic binary categories of white/black, bourgeois/working-class, or urban/rural. The essays in the first book devoted to the historical and cultural study of masculinity in the West are, for the most part, successful in meeting this challenge.

This collection, written mostly by historians, builds on four influential and previously published essays by Ramón A. Gutiérrez, Susan Lee Johnson, José E. Limón, and Gunther Peck, reprinted to offer a starting point for the study of western manhood. New historical essays include nineteenth-century studies like David Anthony Tyeme Clark's and Joane Nagel's analysis of the numerous ways white Americans appropriated the figure of the Indian to assert white masculine dominance; Durwood Ball on rituals of manliness in southwestern public hangings; Dee Garceau's exploration of the daily lives and gendered identity of cowboys; Karen R. Merrill on ranch men's caretaking and domestic relationship with their animals (both cattle and game); and Karen J. Leong on how the Chinese exclusion movement was justified by standards of Anglo-American masculinity. As well, Matthew Basso explores the masculine dilemma between war production and military draft faced by World War II-era Montana copper workers; western masculinity in twentieth-century film and literature is exposed in Brian Klopotek's critique of the masculine imagery (and stereotypes) of American Indians in film; Craig Leavitt on the masculine posturing of Beat writers Jack Kerouac and Neal Cassady; and Steven M. Lee's study of the influences of cowboy imagery on late-twentieth century Asian American literature. The essays vary in quality of writing and scholarly rigor, but as a whole, the collection offers scholars of gender studies and the West a benchmark for future work.

Laura McCall's introduction highlights the themes that course through a number of the volume's contributions, including nationalism and manhood, and the dialectic between diverse masculine cultures and powerfully dominant cultural representations of white masculinity in the West. Strikingly missing from this otherwise diverse set of essays is any discussion of Mexican or Chicano masculinity after the Spanish colonial era, or of the cultures of African American manhood in the West. Instead, race in this collection's West is found principally in the stories of Anglo, American Indian, and Chinese men and women. It would have been useful to connect this new scholarship with earlier work on masculinity in the West by Robin D. G. Kelley, Neil Foley, and Sarah Deutsch, whose writings on both the

nineteenth and twentieth centuries incorporate African American as well as Chicano manhood.

I hope that this fine volume will inspire further scholarship and additional collections of accessible essays. I can imagine many more books of essays on manhood in the West that would still fall short of exhausting the potential themes and topics within this racially and ethnically diverse region. That this book is not exhaustive should not detract from its important contribution to a broader understanding of the history of gender in the West.

Swarthmore College

Bruce Dorsey

AMERICAN PENTIMENTO: The Invention of Indians and the Pursuit of Riches. By Patricia Seed. Minneapolis: University of Minnesota Press. 2001.

Patricia Seed explores in *American Pentimento* the enduring power of the economic philosophies and legal beliefs of Portugal, Spain and England, and how these bodies of thought justified the dispossession of Indians and the continuing marginalization of native peoples in the lands once ruled by these three colonizing powers.

Seed does a nice job of mining legal texts in a variety of languages to reconstruct the beliefs that led the English to seize control of Indian land, while Iberians claimed the mineral wealth that lie beneath it. Yet while there is a need for comparative work on European colonization and its consequences, Seed's book has a number of important flaws, especially in her discussion of the English. Seed is interested in English laws and beliefs about the nature of real property and the significance of those beliefs as they were imposed over Indian lands. The problem is that the history of English colonization is a complicated one, and Seed describes the colonial behavior of New England Puritans, Virginia cavaliers, English colonial promoters, imperial administrators, and violent backcountry settlers as if it all springs from a single source. As a result, when she describes something that "the English" did, it's not often clear who or what she is talking about. Seed paints with too broad a brush. The complexity of English colonization also calls into question Seed's approach: English beliefs about the nature of real property are only part of the story. "The English" may have felt themselves entitled to what they considered the Indians' underutilized lands, but actually acquiring those territories, and violently transforming Indian villages and fields into English farms and plantations was a long, drawn-out, and multi-faceted process. English colonization and the dispossession of Indian peoples was so much more than simply a matter of the English imposing their legal systems upon Indians. Had she looked more closely at the example of Elizabethan Ireland, where many English theories on colonization were first put to the test, as well as much of the recent literature on Indians in Early America, she would have seen that the "pursuit of riches" on Indian lands and the pronouncements of English jurists are only one small part of a very large story.

Seed's coverage of the English also is marred as well by a number of factual errors. Englishmen did indeed see economic and religious success as compatible, as a quick look at the writings of the Hakluyts and colonial promotional literature will attest (69). That Pocahontas married an Englishman was not a "myth": it actually happened, and the child resulting from that union became a prosperous planter in the colony, a fact which undermines one small component of Seed's argument (150).

In an earlier book, *Ceremonies of Possession*, Patricia Seed did a wonderful job of looking at how the rituals of claiming American land foreshadowed the approach of the various European powers to American colonization. It was a narrowly focused book with a succinct and well-argued thesis. *American Pentimento* is not nearly so strong a book, and

Seed offers only a partial explanation for the tragic history of the European “Invasion of America.”

State University of New York, Geneseo

Michael Leroy Oberg

BLACK RICE: The African Origins of Rice Cultivation in the Americas. By Judith A. Carney. Cambridge: Harvard University Press. 2001.

Black Rice is “considerably more” than a book on the history of rice. It is self-defined as an “amazing story.” Judith Carney asserts,

This book . . . examine[s] the history of the rice cultivation in the Atlantic basin from an interdisciplinary and cross-cultural perspective. The research presented tells a previously untold story of the African presence and legacy in the Americas. Rice, not only an important crop but the basis of an entire cultural system, traveled across the Middle Passage of bondage through African growers and pounders of rice. These men and women, enslaved in the Americas saw their traditional agriculture emerge as the first food commodity traded across the ocean on a large scale by capitalists who would later take complete credit for the innovation (xii).

*Black Rice* has a dual purpose. Not only is it a well researched account of the history and technology of rice farming in West Africa and the Americas, but also it is an emblem for the claims of the New Revisionist historians of race and their critique of the “suppressed narrative” that “misunderstood and misrepresented” and “diminished African knowledge systems.” Carney convincingly argues, “the denial of African accomplishment in rice systems provides a stunning example of how power relations mediate the production of history” (48).

Carney’s work grows directly out of the groundbreaking work of Melville Herskovits, especially, *The Myth of the Negro Past* (1941), and the subsequent work of Sidney Mintz, Richard and Sally Price, Peter Wood, John Vlach, Paul Gilroy, and Alfred Crosby. Her project, like theirs, is “historical recovery.” Like the New Revisionist historians, she is driven by necessity to employ new concepts of “evidence” and “sources”—oral culture, material culture: tools (fanner baskets for winnowing, long and short handled African hoes, mortar and pestle), cooking methods, schema, and drawings.

Explorers, planters, slavers, and historians ignored the transmission and diffusion of indigenous knowledge systems that transferred entire cultural systems via the forced transportation of the Middle Passage. In their cultural ignorance, academics could exclaim, “All this [elaborate systems of rice production in South Carolina] was accomplished in [the] face of seemingly insuperable difficulties by every-day planters who had as tools only the axe, the spade, and the hoe, in the hands of intractable negro men and women, but lately brought from the jungles of Africa” (160). For over 2,000 years, originating in the Middle Niger River area, a autochthonous African strain of red rice, *glabberima*, had been grown, yet scholars attributed the origin of African rice to Portuguese sailors bringing not only Asian rice (*sativa*, an entirely different strain) but the technology for growing it. Already in place when the Portuguese arrived, African rice production had spread among many ethnic groups over a vast area of West Africa. As geographies changed from estuaries, to freshwater floodplain, to inland swamps and highlands, so did rice technology.

Carney demonstrates that the sophisticated knowledge necessary for African rice production was both ethnic and gender specific. Specific African ethnic groups from Senegambia and Guinea-Bissau were advertised for and disproportionately bought in South Carolina, Georgia, and in the rice growing areas of Peru, Brazil and Mexico. Furthermore, wherever rice was grown in Africa, women were there. In many places, rice was totally women's specialized knowledge. In colonial South Carolina and Georgia, plantation males called rice cultivation and production "woman's wuck," and Frances Kemble described the slave women she saw as "human hoeing machines" (120).

By the American Revolution, rice exports were some 60 million pounds per year in South Carolina and Georgia. By the Civil War, rice was globally traded as the first agribusiness in America. "[A]n estimated 100,000 slaves were planting between 167,000 and 187,000 acres of wetlands to rice" (78). 1,600 plantations produced 182 million pounds per year for export (78). Rice planters were the richest planters in the Americas. Rice plantations became "factories in the field" whose economic success was at an "infinite cost to human labor."

Carney might develop both the idea of "process geography" and a larger concept of "culture," what Allan Roberts describes as, "centuries-long histories marked by ongoing multidirectional exchanges of persons, material culture, cosmologies, music and other cultural components" (*African Arts* 33:1, Spring 2000: 4).

Sixty years after Herskovits, Carney's work is pertinent for she demonstrates, "As we enter a new millennium, we have yet to come to terms with the meaning of the experience of slavery and its legacy. The contribution of these involuntary migrants who helped build the foundation of the Americas is still not fully appreciated . . ." (168). Any valid discussion of African American reparations might start with this book.

University of Colorado

Stewart Lawler

A CENTRE OF WONDERS: The Body in Early America. Edited by Janet Moore Lindman and Michele Lise Tarter. Ithaca: Cornell University Press. 2001.

In the eighteenth century, Dr. Benjamin Rush described the body as "the earthly frame, a minute fabrick, a Centre of Wonders" (2). Drawing its title from that passage, this volume places bodies at the center of analysis to present them as physical entities and textual productions—"as cloth woven with complex cultural meanings." As the editors suggest: "Bodies are maps for reading the past through lived experience, metaphorical expressions, and precepts of representation" (2).

*A Centre of Wonders* brings together scholars from different fields who contextualize and analyze bodies in early America through an array of critical approaches and themes. While not pretending to be a complete or definitive account of the subject matter, the collection of some fifteen essays does demonstrate the dynamic possibilities and promising results of interdisciplinary work with diverse methodologies and insights. Although more than half of the essays in this volume focus on New England, especially Massachusetts, the entire collection examines societies from New England to Virginia, and from Pennsylvania to Louisiana, from roughly 1600 to 1830. Some of the essayists approach the same primary materials from different viewpoints and reach quite different conclusions. Others explicate histories from different perspectives, thereby complementing and advancing each other's cultural interpretations.

The book is divided into four sections. The first, "The Permeability of Bodies and Environments," investigates the linkages between bodies and their environment, whether in the consumption of food, use of land, protection of houses, or management of epidemics.

The second, "Demarcations of the Body," addresses the creation of boundaries to constrict bodies within specific contexts and the intertwining relationship between fixed and fluid categories of corporeality. The writers in "Bodies in Performance" consider "the nature of performativity," or the body as a site of performance and change, particularly in terms of gender and spirituality, prophecy and movement, and communal identity and otherness. Contributors to part four, "Bodies in Discourse," focus on the intersections of bodily constructs with social discourse and political ideology to produce new forms of status and domination.

Disparate as they are, four overarching themes about the body link the articles in these four sections together: correspondence, fixity, flux, and metaphor. The ancient theory of correspondences, transplanted to early America, hypothesized the existence of connections between bodies and the wider world. Body constructs were used to institute fixity and control in specific communities. Political power, in particular, served as a primary means to regulate bodies, and, as the editors point out: "Whoever governs, controls, punishes, or owns others' bodies wields terrifying authority over the dependent, the captive, the convicted, and the enslaved" (6). Some of the essays point to the ways in which bodies can connote fluidity, flux, and change within a specific cultural context. The fear of "going native" because they ate indigenous foods, for example, established a new dimension of bodily surveillance. While, finally, some of the authors of this volume show how the body—as metaphor—is often employed to symbolize the self, the other, and society.

Creighton University

Bryan Le Beau

THE GERMAN-AMERICAN ENCOUNTER: Conflict and Cooperation between Two Cultures, 1800-2000. Edited by Frank Trommler and Elliott Shore. New York: Berghahn Books. 2001.

This volume, a collection of twenty-two papers originating in an April 1999 conference on "The Future of German-American History," is reminiscent of *America and the Germans: An Assessment of a Three-Hundred-Year History*, a two-volume work edited by Frank Trommler and Joseph McVeigh.

In the work at hand Frank Trommler and Elliott Shore have organized the papers into three sections: the German Part of American History; the American Part of German History; and the New Transatlantic Predicament. The papers suggest the range of scholarly interest in the encounter between Germany and the United States. Thus, Patricia Herminhouse describes "The Intersections of Nineteenth-Century German and American Feminist Movements," and Brent O. Peterson explains "How (and Why) to Read German-American Literature." Berndt Ostendorf tackles "The Americanization-of-Germany Debate," while Moshe Zuckermann describes "The Israeli and German Holocaust Discourses and Their Transatlantic Dimension."

Persons most likely to read this book will be familiar with the larger issues raised by many of the papers. Even so, those readers are likely to find both stimulating and rewarding the perspectives and insights of the various authors. Worthy of note is the case Kathleen Neils Conzen makes for "contributionist" history and for "interpreting German America as a colonizing venture whose consequences for the land it colonized reverberate even today." Russell A. Berman thoughtfully addresses the "split between vibrant and innovative scholarship [in the field of German studies], and the changing undergraduate perspective, in particular, a weakening of interest in learning the language at all." Michael Geyer recounts how West Germans viewed the American presence in Germany in the years after World War II—"alien and intrusive"—and how that view began to change in 1961 and 1962—the

Berlin and Cuban crises—when the United States demonstrated its ability to provide “security,” in Geyer’s view “the single most important commodity that brought about the Americanization of Germany.”

Some of the articles seem less compelling than others. Readers of Manfred Henningsen’s “The Place of the Holocaust in the American Economy of Evil” will, of course, judge for themselves whether “Fighting the ‘Good War’ against the evil empire of the Holocaust [Nazi Germany] has replaced the conquest of the [American] West as a core narrative of American mythology.” Readers will also have to decide what to make of Henningsen’s contention that “Overcoming slavery and its aftermath of Jim Crow-Apartheid never made it to the theme reservoir of American self-interpretation.” Likewise, readers of Theo Sommer’s essay on “Europe and the United States: Looking beyond 2000” will want to weigh how well the author’s remarks about “the waning inclination of the American public to see their country engage in the world beyond their own shores” have held up in light of recent events, and whether his observations about the future of NATO should be qualified by the willingness of some member countries to commit forces in Afghanistan.

Whether or not readers are persuaded by the arguments made in the various articles, they will find lots of food for thought in *The German-American Encounter*.

National Endowment for the Humanities

Joseph B. Neville, Jr.

A TRAFFIC OF DEAD BODIES: Anatomy and Embodied Social Identity in Nineteenth-Century America. By Michael Sappol. Princeton: Princeton University Press. 2001.

The history of anatomy is often relegated to traditional histories of medicine. This marvelous book, in contrast, exhibits the kind of conceptual innovation that should attract the attention of a wide range of scholars. Cleverly written and finely argued, Sappol takes a potentially ponderous subject—anatomy in the nineteenth century—and makes it come alive. Who would have thought that in trying to understand nineteenth-century anatomical practice one could learn so much about American culture broadly conceived?

The book begins with a look at the emergence of anatomical studies, one that combines painstaking use of the archives with more innovative theoretical approaches to the socio-historical processes he illuminates. Sappol examines dissection as metaphor, as well as practice. This allows him to penetrate the various social meanings of anatomy and demonstrate how its specific forms of knowledge—about facts, about the body, about social relations, about class, race, and gender, about concepts of materiality and spirituality—found their way into nineteenth century American mindset. He also traces scientific and lay understandings of death from traditional European folkways and philosophy, concentrating on their altered persistence in an industrializing culture in which middle class formation is a dominant influence on culture and society. His placement of grave-robbing at the center of some of these ideological and material changes detaches the practice from the older oppositional frameworks that pit “science” against “superstition and mob ignorance.” This enables him to get at the ways in which anatomy both threatened and reinforced changing class relations by representing certain bodies (doctors’, middle class) as identified with mind and others (classed and raced bodies that could be dissected) as “merely” physical.

For those interested in professionalization, he makes it clear that anatomy and dissection became an essential ingredient of professional medical identity. Contrary to the assumptions of many medical historians, he contends that doctors derived a great deal of status from identifying with its practice, so much so that their standing in the antebellum period was not as low as has been previously believed. Also fascinating is Sappol’s charac-

terization of the role anatomical knowledge played in the formation of professional scientific communities, which he describes as homosocial and integral to masculinity formation within the medical profession.

In a skilled and erudite analysis of sensationalist fiction, the author explores the myriad meanings of anatomizing, linking this cultural production to sexuality and eroticism in a manner that should appeal to literary scholars. One of the strengths of this book is the way he ferrets out cultural narratives that have often been considered oddities by other historians—or have not been dealt with at all—and convincingly connects them to the class and professional developments he is emphasizing. For example, his insistence on viewing American funerary practices through the perspective of middle class formation and its sharpening of distinctions between Self and Other is original and insightful.

Sappol is truly an interdisciplinary scholar. His emphasis on complexity is his strength. He offers us a fresh perspective on the process of medical professionalization, its embeddedness in middle class culture, and how class was played out in intricate ways on and through the body. Recasting all this as an “anatomical narrative” is absolutely fascinating and makes perfect sense.

University of Michigan

Regina Morantz-Sanchez

“THE ONLY EFFICIENT INSTRUMENT”: American Women Writers and the Periodical, 1837-1916. Edited by Aleta Feinsod Cane and Susan Alves. Iowa City: University of Iowa Press. 2001.

Writing in the nineteenth century, Margaret Fuller proclaimed that the journal was “the only efficient instrument for the general education of the people.” Taking Fuller’s telling phrase as the title of their new collection, Aleta Feinsod Cane and Susan Alves argue that the periodical was the crucial tool through which nineteenth-century women could disseminate their views and participate in social reform. According to the editors, women mobilized newspapers and magazines for three distinct functions: as a form of political advocacy, as a way of critiquing gender roles, and as a means of creating a more inclusive genre that would allow for the representation and participation of different classes, races, and genders. This trifold effect of women’s engagement with the periodical constitutes the organizing principle of the collection’s introduction and of the essays that follow.

Although this tripartite structure assumes that women utilized the periodical for purely liberatory purposes, the best essays in the collection are more nuanced in their analyses. They recognize the range and heterogeneity of nineteenth-century newspapers and magazines, and they represent these media not as instruments of subversion but as contested arenas for social debate, equally capable of shoring up traditional notions of gender as of critiquing them. Both Sarah Robbins’s wonderful analysis of Harriet Beecher Stowe’s editorship at *House and Home* and Charles Hammon’s equally compelling account of Zitkala-Sä’s contributions to the commercial magazine industry adumbrate the double-sided and unpredictable aspects of women’s involvement in publishing. According to Robbins, for example, Stowe could adopt a “maternally mentoring tone” (60) that encouraged women writers to submit their works for publication; but she could also take on an icy condescension that distanced herself from her female readers in an effort to consolidate her own position among an emerging elite literati. Essays by Craig Monk, Annamaria Elsdon, Amy Doherty, and Susan Alves are also notable for the ways they depict women’s contributions to the periodical as having a broad spectrum of political and social consequences.

Conversely, the weaker contributions to this collection provide more predictable, less dynamic accounts of women's engagement with the press and rely too heavily on the invocation of "race, class, and gender" to do their explanatory work. Needed in this book, as well, is a stronger, more capacious introduction that could situate women's engagement with the periodical in precise historical and theoretical terms. Such an approach would allow the reader to see the intersection of women and journals in the nineteenth century as a consequence of wide-ranging sociopolitical factors. While much of this book does not address how and why the journal became the instrument of choice for women in the nineteenth century, Michele Mock's essay on Rebecca Harding Davis and Michelle Toohey's piece on Ellen Watkins Harper are notable exceptions; they argue convincingly that the fragmented dialogic nature of the periodical along with its relative accessibility to those otherwise disenfranchised made it a privileged tool for white and African American women respectively. The individual gems in this important if uneven collection render it crucial reading for anyone interested in print culture and the history of women.

John Jay College, City University of New York

Gillian Silverman

WORKING THE GARDEN: American Writers and the Industrialization of Agriculture. By William Conlogue. Chapel Hill: University of North Carolina Press. 2001.

*Working the Garden* challenges the prevailing tendency in literary criticism to view American farming through, as William Conlogue puts it, a "pastoral prism." As opposed to the usual pastoral theme of regeneration through the leisurely contemplation of nature, which derives from Virgil's *Eclogues*, this work draws its inspiration from Virgil's *Georgics*, which deals with the actual work of agriculture and the farmer's direct involvement with the natural world. Such an approach, in Conlogue's estimation, allows him to move beyond the romantic and idealistic and develop a more complex and realistic reading of the literature of American rural life. This is particularly important because the tensions between the city and the country that undergirded the pastoral in the past have been eclipsed by the rise of a new, industrial agriculture, which has blurred the differences between urban and rural life.

After a lively introductory chapter, Conlogue develops a series of textual analyses that amplify the centrality of the new agriculture in literature about the farm. In "Bonanza!: Origins of the New Agriculture," he dates the first awareness of industrial farming to several popular magazine articles about the Bonanza wheat farms of the 1870s and 1880s. His discussion of Frank Norris' novel, *The Octopus*, extends that consideration westward and illustrates how this new agriculture distanced farmers from the land and represented an embrace of an ethos that stressed farming as a business rather than as a way of life. Conlogue's treatments of Willa Cather's *O Pioneers!* and Ellen Glasgow's *Barren Ground* complicate that negative depiction by showing how the new agriculture afforded opportunities for women and made women farmers visible for the first time. In the end, however, these female protagonists also subscribed to a business model of agriculture, and their attitudes towards nature differed little from the men's.

Subsequent chapters explore the importance of class and race in industrial agriculture. Conlogue juxtaposes considerations of *The Grapes of Wrath* and Ruth Mitchells' 1940 novel, *Of Human Kindness*, which was written specifically to counter Steinbeck's critical depiction of California growers. He explores the central role of non-white labor through analyses of *Actos* from the United Farm Workers' Teatro Campesino, and *A Gathering of Old Men*, which focuses on relations between black, white, and Cajun farmers in Louisiana. The last chapter deals with more recent critiques of industrial agriculture such as Jane Smiley's

*A Thousand Acres* (1991) and Wendell Berry's 1998 poem, "The Farm," and discusses Berry's 1977 debate with Earl Butz, Nixon's secretary of agriculture. Continuing his argument, Conlogue emphasizes that these criticisms were informed by the realities of a working farm rather than a romanticized pastoral imagination.

Although Conlogue's basic thesis is important and thought-provoking, it is hard to gauge its historical significance. It is surprising, given his central point about the new agriculture's separation from nature, that Conlogue has apparently overlooked William Cronon's prize-winning study, *Nature's Metropolis*, which makes a similar argument but attributes it to commonly-held attitudes well before the technological changes Conlogue describes. Likewise, he posits a direct line from Norris' rapacious wheat farmers to the technology-heavy, pesticide-ridden, genetically engineered world of today's agriculture. Yet, how typical were these large-scale farmers? Certainly, before World War II, industrial agriculture was the exception rather than the rule, a point made by John Shover's fine book, *First Majority-Last Minority*, as well as other works about the transformation of twentieth-century farming that are missing from Conlogue's bibliography. Moreover, that transformation had less to do with technology on the farm than with structural changes in the distribution of farm products and the emergence of agribusiness on a national scale.

Still, this is primarily a work of literary scholarship, not historical analysis. And it is written by the son of an embattled Pennsylvania dairy farm family for whom the knowledge of farming and the costs of agricultural change are very real.

Harvey Mudd College and The Claremont Graduate University

Hal S. Barron

BETWEEN AMATEUR AND AESTHETE: The Legitimization of Photography as Art in America, 1880-1900. By Paul Spencer Sternberger. Albuquerque: University of New Mexico Press. 2001.

This useful study of late-nineteenth century photographic aesthetics and practice is indebted to Alfred Stieglitz, whose domination of photographic production, display, and appreciation has silenced a lively debate among his contemporaries, a cacophony of divergent voices which Sternberger succinctly revives. The author sets three goals for the study: to look at "the practice and theory of photography and discussions of its status as art," to focus on landscape photography as opposed to studio set pieces, and to examine legitimizing strategies "within American culture in general and within a larger American landscape tradition as well" (x-xi). That he addresses the first two goals so well secures a place for this book on a short shelf of analyses of nineteenth century photography. That he falls short of the claims of his third goal leaves room for further work by American studies scholars more attuned to social history, popular culture, and the history of technology.

Sternberger is at his best analyzing photography's compositional tropes and the development of what he calls an antiphotographic aesthetic that was intended to reveal the photographer's subjectivity. He resurrects theoreticians who are not as well known today as they should be: John Moran, George Davison, William James Stillman, and especially John Burnet. Through their writings so many important themes emerge—the ability of the photograph to capture reality, the agency of the photographer as artist, the relationship between art and technology—that I wonder whether an anthology of these writings, extracted from once-important but long-ignored publications, is the next step.

Discussion of invocative photographs, which look like the products of other artistic media, and evocative images, which were meant to engage the metaphysical and "act like art" (40), leads to familiar questions: can a photograph be considered a work of art? NEED

a photograph be considered a work of art? Sternberger insightfully prepares his readers to critique Stieglitz's overpowering answers. The development of pictorialism is Stieglitz's resolution to this battle of photographic styles. Through this dogma Stieglitz asserted the control of an amateur elite over both the casual Kodak owner and the professional photographer. The salon and the photographic exhibition were gradually appropriated by Stieglitz and his followers, soon to be called the Photo-Secession. By the time of the Third Philadelphia Salon of 1900 a hierarchy of values, reinforced by the decisions of juries, reserved the highest status for a particular photographer, epitomized by Stieglitz and his devotees. This gives us a new reading of Stieglitz's "Winter, Fifth Avenue" and also maps a new understanding of the hegemonic work of turn-of-the-century exhibitions that immediately preceded the Photo-Secession.

Concentrating on the world of photographers and critics turns Sternberger away from a series of connections, too many to be enumerated here, that could have been made with the larger culture. Fortunately, his conclusion aptly restates his true intentions, to show that "the establishment of a recognized realm for art photography was not the natural, seamless flow-ering nurtured solely by Alfred Stieglitz that many historical models have suggested but rather a complex, divergent, often kaleidoscopic barrage of strategies" (144).

University of Wyoming

Eric J. Sandeen

SOUTHERN DISCOMFORT: Women's Activism in Tampa, Florida, 1880s-1920s. By Nancy A. Hewitt. Urbana: University of Illinois Press. 2001.

Nancy A. Hewitt's study of women's activism in Tampa, Florida is the best type of local history: it richly details the story of a single region, while illuminating larger insights about the American past, and, in this case, the Caribbean and Atlantic world. Hewitt relies on exhaustive research, including Spanish language sources, to detail the complex patterns of women's organizing in a city located both at the crossroads of the Caribbean and on the edges of the old Confederacy. She complicates readers' understanding of activist women's identities well beyond middle-class, native-born reformers and working-class, immigrant or migrant clients. Hewitt unveils a world of Latina (including Afro-Cuban), African American, and Anglo women who cooperated, clashed, and, significantly, reinvented themselves in response to a broad array of local and global developments.

Hewitt divides the narrative into two parts: from the 1880s to 1901, and from 1902 to 1929. Part one examines the activist identities women forged during a complicated period in Tampa's history. While thousands of Cuban, Spanish, and Italian immigrants were seeking work in Tampa's newly established cigar industry, white residents were imposing the rigid biracial system of Jim Crow on this expanding multiracial population. We also find Cuban exiles in Tampa mobilizing for the Cuban War for Independence and, later, Black and White American troops gathering for the war with Spain. In response to these events, Hewitt shows us Cuban immigrant women participating in labor and nationalist movements, Black women building community institutions, and Anglo women focusing on problems associated with Tampa's rapid industrialization and urbanization. In all these cases and a variety of others, the women of Tampa organized on behalf of racial, class, and nationalist agendas rather than gender-specific concerns.

Hewitt argues in part two that by the early-twentieth century, the possibilities for women's activism in Tampa were so many that women "had to choose more self-consciously the identities and issues around which they mobilized" (136). She also demonstrates that by 1916 Latina and Anglo women reconfigured their activist identities to include sex-specific

issues in their work, such as gender equity on the factory floor and woman's suffrage. Black women continued to cooperate with men in fighting racism, but they increasingly did so through single-sex organizations. For the most part, however, the rise of gender consciousness and single-sex organizing did not generate lasting ties between Latina, Black, and Anglo women.

*Southern Discomfort* is a complex read. Those interested in a range of topics in addition to women's activism, such as racial construction, voting rights, labor unionization, and southern progressivism, will find the read well worth the effort. For example, Hewitt considers the process by which Afro-Caribbeans and African Americans formed overlapping identities as Black Americans, demonstrates that Black women's access to the public sphere was not predicated on Black men's disfranchisement, and reveals the central role of Latinas in American radicalism. She does all of this by moving outside of the black-white paradigm that dominates scholarship on the period and by focusing on the interplay between the local and the global.

University of California, Davis

Lisa G. Materson

THE GEOGRAPHICAL IMAGINATION IN AMERICA, 1880-1950. By Susan Schulten. Chicago: University of Chicago Press. 2001.

Susan Schulten's detailed account of seventy years of geographical thought explores the shifting locations and representations of America and its global context. She tells the story of the transformation in the American geographical imagination from the nineteenth century maps illustrating discrete national identities, borders, and the primacy of continental distance, to the twentieth century maps representing interdependence, geographical proximity, and geopolitical regionalization. Focusing on the role of school geographers, the academic geography community, general map publishers, newspapers, and the National Geographic Society, the author effectively describes how America's geographical imagination was shaped by the desire for territory, resources, and capital.

Beginning with a generalized characterization of mapping in the seventeenth and eighteenth centuries Schulten lays out the context for an uniquely American geography print culture influenced by gazettes, quantification and statistics, the county atlas, and geographical readers. The author then distinguishes four issues that re-shaped the nation's geographical print culture: the role of mass production techniques, the dominance of a few organizations in controlling market share, the complexities of world war, and finally, developments in transportation and communication technologies.

Schulten clearly establishes how the National Geographic Society, publishers, and educators all worked to deploy race, nation, and continent in order to legitimize American expansionism. But just as American atlases were not limited to maps, neither is Schulten's analysis. She points out that prior to the close of the nineteenth century the narratives, graphs, and charts found in atlases assumed a global racial hierarchy, underpinned by the belief in the relationship between race, climate, and "progress." As American expansionist tendencies became apparent during the Spanish-American War, maps shifted in order to reorganize geographical knowledge around commercial potential such as natural resources. Maps began to represent economic opportunity to those "able" to utilize them.

The author briefly theorizes the relationship between maps and culture by contending that maps are not merely a scientific record reflecting the environment. They are, in addition, a product of historical circumstances, and an arbiter of power. Schulten asserts that the dominant map shaping pre-war America was the Mercator projection, a vision of the world

that emphasizes the distance between the American continent, and the continents of Asia and Europe. She tantalizes her readers with the idea that maps shape and reflect popular ideas and attitudes with a few provocative references to the “enormously popular *Air Adventures of Jimmie Allen* a youth radio show.” The advertisement for *Air Adventures* featured a polar projection dramatizing the close relationship of continents made popular during the Second World War, in contrast to the Mercator projection. This brief reference raises the question of what other pop culture products shaped, reflected, and questioned America’s geographical imagination? In conclusion, the text offers an analysis of mapped representations of the world that provides American studies students with a fascinating, thought-provoking, important, and often neglected realm in which to explore American culture.

University of Missouri, Kansas City

Amanda Rees

JAZZ CULTURES. By David Ake. Berkeley, Los Angeles, London: University of California Press. 2002.

“The jazz tradition” is the term coined by Scott DeVaux to name the malady of uniformity afflicting jazz historiography. According to “jazz tradition” logic, one style of jazz supplants another, decade by decade, in an evolutionary march from humble black folk origins to “America’s classical music.” This progress narrative, problematic on many levels, breaks down when it encounters the late 1960s. The multiple styles and contradictory meanings of more recent jazz are imagined as evidence of unprecedented chaos, crisis, and confusion. In some versions—notably, the television documentary, Ken Burns’s *Jazz*—young, jazz traditionalists, led by trumpet player Wynton Marsalis, save the day with a return to singularity.

The plural in the title of David Ake’s *Jazz Cultures* is hardly innocent, but an intervention into “jazz tradition” historiography. Though also chronological, Ake’s counter-narrative replaces linear progression with histories of difference. His case studies—ranging from the simultaneous, diverse, and shifting racial formations of turn of the century New Orleans, to gender variance in post-war avant garde jazz masculinities, to which versions of John Coltrane are canonized in college jazz programs and which are omitted—remind us that difference has thrived in the musics and meanings that have been understood as jazz throughout its history. The plural of *Jazz Cultures* refers to the thematic glue of this wide-ranging book, as well as its conceptual contribution.

Ake’s analysis of the omission of band leader Louis Jordan from jazz history, despite stylistic precedents for his inclusion, is perhaps his most compelling case for the shortcomings of the “jazz tradition” approach. According to Ake, jazz historians have been unable to envision a humorous, singing, blues-based, commercially successful jazz band leader, precisely because they would have to imagine him as occurring in the same historical time slot as the serious beboppers, whose artistic personae make it possible to position jazz as an art music. Jordan’s inclusion would throw off the sequence, not to mention the justification for including jazz in college music programs. In a wonderful twist to the “jazz tradition” paradigm, Ake responds to those who see the role of the jazz musician currently as dictating styles and preserving familiar sounds, images, and meanings, by demonstrating that this view would “represent a very untraditional shift in jazz performance aesthetics” (164). Giving us the useful term “jazz traditioning,” for the ways artists, producers, and historians position themselves in relation to earlier jazz trajectories; Ake sees these processes as among the many other jazz practices that are dynamic, contradictory, and diverse.

As both a musicology professor and gigging professional jazz pianist, Ake's social analysis—which includes race, gender, capitalism, embodiment, image, marketing, and historiography—is meticulously interwoven with analyses of sound production and reception. While specialists will complain that his chapter-length treatments merely scratch the surface of highly complex topics—(his history of New Orleans racial categories oversimplifies the many versions of Creole; his gender analysis of Ornette Coleman fails to account for historical variety in black masculine subjectivities, including those that would provide precedents for Coleman's critique of white desire for monolithic hyperheterosexual black jazzmen)—one would be hard-pressed to deny that Ake makes a compelling case by identifying numerous places in the discourse that are in sore need of scratching. This thoughtful and well-written book, provides us not only with a critique, but with a conceptual and methodological alternative, to ways we might think about jazz.

University of Kansas

Sherrie Tucker

TEACHING GERMAN IN TWENTIETH-CENTURY AMERICA. Edited by David P. Benseler, Craig W. Nickisch and Cora Lee Nollendorfs. Madison, Wisc.: University of Wisconsin Press. 2001.

This collection of eighteen essays originally presented at the like-named conference at the University of Wisconsin in 1996 represents the second volume on the teaching of German in the United States published as an occasional volume of *Monatshefte*, the prestigious German Studies journal (*Teaching German in America: Prolegomena to a History* [1988]). The essays in this volume offer perspectives on university-level German Studies or Germanics in the United States from the standpoint of the end of the twentieth century. A number of the essays focus on historical aspects of the profession, relating that to the perceived decline in which the discipline now finds itself. Some are critical of the role the profession has played with regard to such issues as the Holocaust as part of a German Studies curriculum or the suppression of female scholars of German prior to the last several decades. A final group of essays are forward looking and examine the role of electronic media in scholarly publication in the field of Germanics.

A common theme is the dilemma of declining enrollments in traditional German language and literature departments at the end of the twentieth century. Theodore Ziolkowski ("The Role of History and Public Policy in Shaping Germanics") contradicts a number of preconceptions. He claims that current perceptions of decline are shaped by myths about the pre-World War I "Golden Age" of German Studies in America and an exaggeration about the damage done to the profession by the anti-German hysteria during 1917-18 and the aftermath of the two wars fought against Germany. His views are echoed by John McCarthy ("Toward a History of Germanics at Penn"), who also shows that German Studies at the University of Pennsylvania at the turn of the last century were characterized more by adaptation of the scholarly study of things German to the American situation rather than an attempt to impose a German-style *Germanistik* on the American student.

Susan Pentlin ("American Germanists and the Holocaust, 1933-1945: The Legacy") offers a telling indictment of the profession both in the years leading up to the United States entry into World War I and in the years after the Holocaust became an issue for university curricula in the 1960s and 1970s. The hands-off approach to dealing with Nazi Germany in the 1930s in both scholarly studies as well as in curricula and texts is both shocking (in retrospect) and all too natural (it is always better to wait and see what develops rather than being too critical at the moment). What is more appalling is the reaction in some quarters to

attempts of Holocaust revisionism, including the acceptance of an advertisement by the *German Quarterly* (the principal scholarly journal of the American Association of Teachers of German) in 1984 for Charles Weber's revisionist handbook *The "Holocaust": 120 Questions and Answers*.

All in all, this collection provides a number of revealing insights into the past, present and future of German Studies in the United States. If we can accept their general thesis as true, the future of German Studies will be embedded within a multidisciplinary model involving other disciplines both from the traditional ranks within the Humanities such as history, philosophy, and women's studies as well as from such fields as business and engineering.

University of Kansas

William D. Keel

LEARNING TO WIN: Sports, Education, and Social Change in Twentieth-Century North Carolina. By Pamela Grundy. Chapel Hill: University of North Carolina Press. 2001.

Lexicographers have suggested that Americans use as many as 1,700 sports metaphors in their daily language. None is as important as the idea of the level playing field. "The concept of the level playing field," Pamela Grundy contends, "remains a potent symbol for the best promise of United States society as a place where individuals depend on their own merits, are judged by what they do, not who they are" (301). In *Learning to Win*, Grundy shows what happens when the playing field is level and what happens when it is not.

North Carolina is an appropriate locale for a sports history in which the intersection of gender, race, and class serves to explain the state's development as a basketball hotbed. In doing so, Grundy, a historian who lives in Charlotte, uses dozens of oral history interviews with athletes, coaches, and fans, as well as newspaper articles, private correspondence, and school publications to connect sports with the changes in the state and larger society.

While the early-twentieth century held promise for the development of competitive athletics for both women and men, physical educators successfully fought against it for females as sports for males gained a stronghold in North Carolina's private and public schools and universities. In the black public high schools that North Carolina built in the 1920s, the lessons that athletics supposedly offered—building race pride and solidarity, self-confidence and individual expression—became especially important, for "teachers sought to gird their students emotionally as well as intellectually for a Jim Crow world" (162); in that world, for African Americans, the NCAA (National Collegiate Athletic Association) stood for NO COLORED ATHLETES ALLOWED until 1957, when North Carolina A & T became the first black college to play in its basketball tournament. Meanwhile, on the basketball floors where the nationally successful women's textile industry teams played (Winston-Salem's Hanes Hosiery plant won AAU championships from 1951 through 1953), working-class women played the same rough-and-tumble, five-player game as men instead of the less competitive, six-player, half-court sport that the physical educators had implemented in the schools.

Nonetheless, as with their peers in high schools and colleges (black or white) the women's textile teams vanished at mid-century in North Carolina. Girls became cheerleaders instead. "Young women seized on cheerleading, as they had on basketball, because it offered a prominent, public role in a major community institution," Grundy notes (249). Just as competitive basketball was most popular with working-class, African American, and rural girls, cheerleading promoted female attractiveness and femininity that was stressed in middle-class, urban communities. "Limiting the role that women played in such a significant cul-

tural activity [athletics] to that of attractive cheerleaders posed little challenge to popularly prevailing concepts of competition, sexuality, or commercialism” as basketball had (255).

But remarkable events transpired in North Carolina when the playing field was made level. When Gastonia’s Ashley High School was integrated in 1967 and immediately won the boys’ state basketball championship with black and white players, a divided community had pulled together. Whereas black and white students might ignore each other in other areas of school, they had to work together to succeed in sports, and “athletics became by far the most prominent example of interracial cooperation and a major symbol of the transformations North Carolina was undergoing” (282).

Grundy provides a detailed description of how North Carolina college basketball had already reached the “big time” status in the waning days of Jim Crow. Everett Case and Frank McGuire recruited top players from the basketball hotbeds from whence the coaches had come (Indiana and New York City, respectively); by 1960, both Case’s NC State and McGuire’s UNC programs had been investigated and disciplined by the NCAA for recruiting violations, which surprised no one. Thirty years earlier, state education leaders had made it clear how important winning was to them when a UNC president nearly lost his job after attempting to do away with athletic scholarships.

Grundy doesn’t get through the entire century—her story ends just short of the era of Title IX legislation (1972), when the shape of school sports would change again. Only rarely does she slip into the hyperbole that diminishes so much of earlier sports history: a description of a basketball team in the 1950s as “young men . . . enacting dramas of American ideals, combining the determination of ‘early pioneers’ with the speed, daring, and dexterity of the modern world” (205) is a bit much. Instead, *Learning to Win* is an exhaustive and engaging account that shows how critical sports studies can provide meaningful connections between athletics and the larger culture.

Wayne State College

Max McElwain

REBIRTH OF THE BLACKFEET NATION, 1912-1954. By Paul C. Rosier. Lincoln: University of Nebraska Press. 2001.

*Rebirth of the Blackfeet Nation, 1912-1954*, by author, Paul C. Rosier is an outstanding book on one tribe’s experience of their internal struggles in embracing the 1934 Indian Reorganization Act and the termination era of the early 1950’s.

The author does an excellent job of researching pertinent tribal and federal documents in telling the story of how the Blackfeet people dealt with changes in the early-twentieth century that had profound impacts on their tribal identity that they still face today.

Rosier also paints a realistic picture of the heavy handiness of the Bureau of Indian Affairs whose representatives were filled with corruption, favoritism, and manipulation of the system to insure that the government would maintain their paternalistic role in all facets of life on the Blackfeet Reservation.

One must remember that prior to 1912, the Blackfeet were still traumatized from the ravages of small pox, starvation, and a diminishing culture that left them ill prepared to embrace the vision that John Collier was developing for the Indian nations in the west in the guise of an IRA tribal government.

The book chronicles the internal conflicts of the Blackfeet people that in most part is the living legacy today on the reservation in mastering the art of learning how not to get along. As a result, tribal progress becomes secondary to the needs of the individual groups that dominate tribal politics for their own self-interests.

After witnessing the second half of the twentieth century and being a member of the Blackfeet Tribe, this should be required reading for all Blackfeet people. We need to understand that the past has many answers for us and that the problems we face today are not all our doing.

If any blame is to go around, it is the inability of our people to recognize this and that we must learn to reconcile our differences and trust each other to make the right decisions for the welfare of the whole tribe.

For better or for worse, tribal governments are here to stay and they will function only as well we allow them to in terms of support and accountability. I am confident that this will eventually occur, because history shows we do know how to survive and adapt. It's just taking us a little longer than we expected. Besides, were we not all supposed to have been in the Smithsonian by now?

Enrolled member of the Blackfeet Tribe

George Heavy Runner

BRIDGEPORT'S SOCIALIST NEW DEAL, 1915-36. By Celia Bucki. Urbana: University of Illinois Press. 2001.

This is a lively treatment of a little understood phenomenon, the election of socialists (or any other third party) to public office in American cities of the twentieth century. Democrats and Republicans, possessing the mechanisms as well as the confidence of local elites—and determined to run fusion candidates when all else fails—have successfully staved off one assault after another. But not always: a scandal combined with party (usually Democratic party) weakness has permitted radicals in mostly German-American strongholds of Wisconsin, Pennsylvania and occasionally elsewhere, in later decades counter-cultural coalitions of various locations, to surge through. In the end, patronage and available cash favor the majors.

Bridgeport is unique several times over, even within the category of the political *avis rara*. Bucki, a native of Connecticut and professor at Fairfield College, knows the Bridgeport story of the early-twentieth century decades perhaps better than anyone else. A heavily ethnic industrial boom-town where union membership claimed widespread allegiance and radicalism was far from unknown, the local scene starkly posed repression-minded authorities against labor rebels. Unions tried to walk on the secure edge of the thin line separating the largely conservative AFL from militants urging industrial unionism and solidarity across occupations. Local Democrats, walking a still thinner line between labor voters and the power of manufacturers to dictate city government, lost credibility simultaneously right and left, to Republicans and to socialists.

Through extraordinarily careful research ranging from city council votes to ethnic loyalties of various groups and various neighborhoods, Bucki shows how Republicans tried hard but mostly failed to get beyond their Yankee, patrician image. Democrats, with Irish factions divided against each other, lacked the ability to fill the gap, and the socialists marched forward in the Depression. Native-born craftsmen, Jews and Armenians (working class and lower-middle class alike), Hungarians, Slavs and others rallied in the crisis. The adept Jasper McLevy articulated a vision of how a well-run city would look—much as his Milwaukee counterparts had done since the 1910s and continued to do through the 1950s—that had wide appeal.

Like their Milwaukee counterparts and most of the post-1960s local coalitions of radicals who gained office in cities like Burlington, Vermont; Madison, Wisconsin; and Santa Cruz, California; the Bridgeport socialists never really gained power. Elites were unreconciled

and often actively plotting against them; state (and sometimes national) Democratic officials determined to halt any slide leftward; and even the loyalty of the labor movement itself, badly divided between idealists and conservative-minded careerists (like the fast-rising George Meany in neighboring New York), could not be counted upon. Sharing local power, all radical politicians have accommodated to their political opponents, in what they believed to be the short run, because they have had no choice in day-to-day governance. It could be argued their opponents never had any intention of accommodating to them, but the truth is more complex. Local and national business and political conditions, international events and United States foreign policy all weigh upon the outcome. Bucki leaves the scene that she has covered so carefully in 1938, when the partial revival of the economy and the hopes for a more cooperative society seemed equally in the cards.

Brown University

Paul Buhle

HOLLYWOOD MODERNISM: Film and Politics in the Age of the New Deal. By Saverio Giovacchini. Philadelphia: Temple University Press. 2001.

The purpose of *Hollywood Modernism*, writes author Saverio Giovacchini, is to connect Hollywood's "cinematic style with the social and political history" of the industry. Even during the golden age of studio production, Giovacchini argues, films were not immune from the political and intellectual debates that were so prominent in the 1930s and 1940s.

It was during these two decades that two distinct groups descended on Hollywood. Giovacchini labels them the "Hollywood Europeans" and the "Hollywood New Yorkers." European filmmakers and intellectuals such as Ernst Lubitsch, William Dieterle, Bertolt Brecht—some 800 in all escaped from fascist terror in Europe for what they hoped would be a climate of freedom of expression and creativity in Hollywood. This external immigration was matched by a internal migration from the east coast of intellectuals, filmmakers and actors such as John Howard Lawson, Albert Maltz and Paul Muni among many who hoped to radicalize the movie industry.

Both came to Hollywood because it seemed to represent modernity. An opportunity to break from the conventions of traditional art forms by using the movies to educate and inform a mass audience about the key social, political and economic issues of the day. These Hollywood "progressives," as Giovacchini labels them, dreamed that movies, more than books, plays or other art forms, could inform millions of Americans about the dangers of fascism, racism, corporate greed and government corruption.

As case studies Giovacchini cites the usual 1930s films—*Black Fury*, *I Am a Fugitive From a Chain Gang*, *Hell's Highway*, *Juarez*, and *Confessions of a Nazi Spy*. To Giovacchini *Confessions* "constituted the embodiment of democratic modernism and Cultural Front esthetics." But as the author notes the film flopped badly at the box office—the true measure of Hollywood success. Jack Warner announced soon after the film was released that the official policy of the studio was "neutrality." The progressives had failed the real Hollywood litmus test—political films were flops.

World War II offered the progressives a reprieve. The Office of War Information, (OWI), the propaganda agency during the war, agreed with the progressives that movies should inform and educate the public. Yet, even during the war years Hollywood progressives were rebuffed—from service in the military because of their political affiliations and by the Production Code Administration, the industry censorship board, if their films were too overtly political. In the end, OWI's propaganda effort failed, Giovacchini argues because both the

industry and the government failed to recognize that movies appealed differently to different audiences.

True enough. But OWI failed for a variety of reasons. While it claimed to promote a strategy of truth, it was impossible for the OWI to tell the truth about America, the Soviet Union, China and millions of people living in colonial empires. It could not, for example, deal realistically with American racism. While OWI propaganda declared America a cradle of democracy, the truth was that it was a strictly segregated society.

In the end, Giovacchini writes, “the image of Hollywood as a militant intellectual center” gave way to an industry that pumped simple entertainment into the minds of the American public. The progressives were either purged by the House of Un-American Activities Committee or were so depressed over the state of the industry that they left on their own.

There is no question that the progressive forces in Hollywood were defeated by 1955. The question is whether or not Hollywood was ever the militant intellectual center that Giovacchini thinks it was. There certainly were individuals, John Howard Lawson, Albert Maltz, etc., who saw themselves as cadre for a new order in Hollywood. However, neither the Hollywood “Europeans” or “New Yorkers” ever achieved any real power or influence within the tightly controlled studio system of production.

While some of Giovacchini’s conclusions seem questionable, the book is interesting and provocative at times. Film scholars should find it well worth reading.  
University of Missouri, Kansas City Gregory D. Black

FRAMING THE SOUTH: Hollywood, Television and Race during the Civil Rights Struggle. By Allison Graham. Baltimore: Johns Hopkins University Press. 2001.

In *Framing the South: Hollywood, Television and Race During the Civil Rights Struggle*, Allison Graham, professor of media and communication studies at the University of Memphis, probes the contradictory depictions of southerners on television and film between 1954 and 1976. She argues that throughout the middle decades of the twentieth century the literary imaginations of innumerable novelists, journalists, poets, filmmakers and television producers imitated and amplified the historical revisionism of D. W. Griffith’s *Birth of a Nation* and the lacerating social commentary of H. L. Menken to forge a set of “national media conventions” regarding the South that avoided controversy and bore little resemblance to everyday social relations in the region. During the 1950s, this “lexicon of southern clichés” increasingly clashed with the real-life images of civil rights activism and racial violence reported daily in newspapers and on television news programs. In a series of interlocking essays, Graham deftly explores the ways Hollywood filmmakers and television producers tried to reformulate stock southern characters in light of rapidly changing social relations.

Not surprisingly, Graham’s analysis of a variety of films—including *The Three Faces of Eve*, *A Streetcar Named Desire*, *Sayonara*, *Cool Hand Luke*, *In the Heat of the Night*, *To Kill A Mockingbird*, and *Deliverance*—reveals considerable anxiety over integration, “blood pollution,” female sexuality, class conflict and diminished masculinity. On television, executives assiduously avoided racial imagery and controversial southern issues because national sponsors feared a “southern backlash” from white viewers. Instead of realistic representations of the South, the television industry embraced the buffoonish hillbilly character in shows like *The Andy Griffith Show*, *The Beverley Hillbillies*, and *Green Acres*. Conveniently depoliticized and deracialized, the hapless and ignorant “redneck” provided a palat-

able characterization of southern whites and avoided the brewing national civil rights conflict. Over time, though, as southern racial inequality became unavoidable, the hillbilly character became “part clown, part *villain*.” Southern white “rednecks,” “delinquents” and “white trash maniacs,” Graham explains, offered audiences “a cautionary tale of the unrepented savagery awaiting civilized white men just off the road in the Southern wilderness.” In this new narrative, the fictional southern white lawman—reviled on the nightly news in the form of Bull Connor, Jim Clark or Orval Faubus—heroically rose to discipline or punish the poor white menace, thereby redeeming his own stature as well as whiteness, generally. According to Graham, these derogatory depictions of poor whites provided a scapegoat for southern white racism while simultaneously reconstructing the tarnished image of white lawmen in the national cultural eye.

Graham is at her best dissecting the simmering, and often contradictory, politics of race, gender, class and sexuality in well-known Hollywood films or providing a fresh turn on the careers of Elvis Presley and Andy Griffith. Her arguments are well researched, subtle and jargon free. Overall, the book is a welcome compliment to the works of Thomas Cripps, J. Fred MacDonald and Jim Goad. Yet, it is not without flaws. Despite the book’s title, it is primarily about the changing depictions of white southerners, a point the author should make clearer at the outset. And Graham’s analysis runs thin in the final chapter when she attempts to trace her arguments through the 1980s and 1990s without fully considering the changed political and social circumstances. Even so, *Framing the South* is a fascinating and compelling cultural history that should be of use to a wide array of scholars.

University of Wisconsin, Madison

Patrick D. Jones

A WORLD MADE SAFE FOR DIFFERENCES: Cold War Intellectuals and the Politics of Identity. By Christopher Shannon. Lanham, Md.: Rowman & Littlefield Publishers, Inc. 2001.

The most important thing to understand about *A World Made Safe for Differences* is that Christopher Shannon has written a book about community in America, both the community whose shortcomings he catalogues and the one he proposes as its replacement. Shannon has no illusions about the chances of installing that new community culture in America, as he says quite explicitly in his concluding chapter: “. . . America may have the soul of a church, but it has the body of a factory. Most Americans, including Catholics, generally accept the factory, provided it runs smoothly and delivers the goods” (135).

Shannon shows us that even those mid-twentieth century intellectuals who wrote in opposition to the secular, conformist and materialistic America he describes as existing after World War II, all subscribed to what he terms “the instrumental control of nature in service of man.” Writing from the perspective of Roman Catholic traditionalism, Shannon prefers authority to freedom and community to the individual (xvii). What he rejects most emphatically is orthodox social science which has created what he calls “a personalist sense of community,” or the use of culture “as raw material for the creation of individual and group identity” (64). The twentieth century acceptance of these ideas, according to Shannon, “links America to the modern West, which has declared that ‘it is forbidden to forbid’” (126).

*A World Made Safe for Differences* parallels Shannon’s earlier attack on American culture in *Conspicuous Critics: Tradition, the Individual, and Culture in American Social Thought from Veblen to Mills* (1996). The newer work critiques a later group of intellectuals, all of whom accept, at one level or another, the secular modernism that undergirds contemporary American life. Shannon focuses on some very prominent social scientists writing at

mid-century and after: Ruth Benedict, Alfred Kinsey, David Riesman, Nathan Glazer, Daniel Patrick Moynihan and Daniel Bell—as well as a number of non-social scientist intellectuals: Francis Fitzgerald, Michael Novak, Betty Friedan, Kate Millett, Ralph Ellison, Lionel Trilling, Harold Cruse and Jacques Maritain.

It is for Shannon the triumph of individual choice that inhibits the emergence of a more traditional Catholic communal and contemplative society. Shannon knows quite well that “contemporary Catholicism cannot avoid the pitfalls of modern culture,” as Hans Joas put it in a review of *Conspicuous Criticism* (*American Journal of Sociology*, May 1997). Still he deplors the development of moral neutrality in the culture as a whole, especially, but not exclusively, in the matter of sexual choice, as a part of our larger obsession with personal and political identity.

Whether or not one agrees with Shannon’s vision of the good community as an antidote to the secular version he describes as existing, it must be acknowledged as offering a considered alternative to the status quo. Unfortunately, the all-too-brief references to that alternative world view do not constitute a significant enough portion of the text.

Trinity College, Connecticut

William H. Cohn

EPIC ENCOUNTERS: Culture, Media, and U.S. Interests in the Middle East, 1945-2000. By Melani McAlister. Berkeley: University of California Press. 2001.

“Ripped from today’s headlines” is how Hollywood flacks once promoted the timeliness of their films; and *Epic Encounters* offers similar pleasures of urgency, in treating the collision of American foreign policy and mass culture with Islam, ranging from Egypt to Iran, in the past half century. What Henry R. Luce predicted would become the American century has been marked by challenges stemming from key sites of the Muslim world: How secure might the flow of oil be? How might the alliance with Israel be maintained without generating anti-Americanism? How might terrorism be effectively combatted? Finally, can Western democratic and capitalist interests be reconciled with Islam? Such questions have not yet been answered; but they can be historicized, as Melani McAlister has superbly done. She is far less interested in the Middle East than in how it has been represented. Her subject is the United States perception of that region, by the makers of mass culture as well as the students of statecraft. By triangulating “cultural texts, foreign policy, and constructs of identity” (276), the author helps to expand the definition of diplomatic history—a project in which Americanists have been importantly engaged—with a case study that is fascinating in its details and is also invaluable in its theoretical sophistication. *Epic Encounters* is episodic rather than a play-by-play account of how American attitudes and policies have evolved, undoubtedly because the Middle East did not sustain popular attention or political engagement as did, say, relations with the Soviet Union during the Cold War.

McAlister’s set pieces include Biblical epics like Cecil B. DeMille’s *The Ten Commandments* (1956), which posited a sharp distinction between the tyranny of a slave empire and the democratic national aspirations of its victims; the anticipations of an imminent Armageddon that has engrossed a major segment of the Christian right, as reflected in Hal Lindsey’s phenomenal best-seller, *The Late Great Planet Earth* (1970); the peril of Arab terrorism getting up close and personal, in films like John Frankenheimer’s *Black Sunday* (1977) and Edward Zwick’s *The Siege* (1998); and the infiltration of television news in the story itself (and thus history), whether during the Iran hostage crisis or during the Gulf War. In all of these instances, McAlister manages to get beyond the obvious—the tendency of mass culture not only to stereotype and simplify but also to demonize; *Epic Encounters*

subtly suggests how the projection of American hegemony abroad was increasingly implicated in the multiculturalist ethos at home. That diversity—personified not only in General Colin Powell and other black soldiers but in the “women warriors” who served with and among them—was then presented as evidence of what excellent world citizens Americans had become. Pluralism served to justify the exercise of United States power. In the last half-century, the strategic significance of the region has endured; what has shifted has been the definition of national identity itself, shaped in part by the encounter with the Middle East.

Two qualms deserve mention. For all of her acuity, McAlister does not—perhaps cannot—trace the effect of the popular arts upon political actions. And for all of her clarity, too often she yields to a compulsive academic jargon that robs her book of a distinctive voice, which McAlister’s intelligence entitles her to summon.

Brandeis University

Stephen J. Whitfield

INTERRACIAL INTIMACY: The Regulation of Race and Romance. By Rachel F. Moran. Chicago: The University of Chicago Press. 2001.

A law professor with a biracial upbringing, Moran specializes in educational law and policies. Her research in school segregation led her to investigate residential segregation and interracial personal relationships. The result is a unique synthesis of judicial literature, history, and social science. This perspective leads the author to an innovative perspective on central issues of contemporary race relations where the old saying about the personal being political gains new depth.

In her analysis of the history of anti-miscegenation laws, the legal organization of the welfare of children, and definitions of race the author outlines an underlying theme in contemporary race relations. Historically, anti-miscegenation laws played a crucial role in defining racial identities and inequalities, enforcing gender and race-specific boundaries of acceptable sexual and marital behavior. However, there were great variations of these laws in regard to the various racial groups. It was not until 1967, in *Loving v. Virginia*, that the Supreme Court declared race a biological irrelevancy, but this decision did not change social and psychological barriers to integration. The ideal of colorblindness remains in an unresolved tension to contemporary forms of colorconsciousness. Advocates of colorblindness insist that the government must disregard race in any decision. The proponents of colorconsciousness argue that race also has a cultural dimension based on historical experiences. This view argues that remedial measures are necessary to ensure social justice. This affects record keeping of race specific data including marriage and the census, or custody and adoption decisions. What is in the best interest of the child? Are white parents in a white neighborhood able to teach a black child to deal with racism? Colorblindness can be dangerous when it veils continued forms of segregation.

The author argues that in the aftermath of the Civil Rights Movement and *Loving* we need a reconceptualization of multiracialism if race is not to become reified again. This new conception has to be more fluid to accommodate the increasingly complex racial identities and to account for the differences in historical experiences of these groups and their relationships with each other. Interracial unions may be more frequent between non-whites and in those with whites the Euro-American heritage may not necessarily be the only point of reference anymore. The welfare of these relationships, families, and especially children depends on such a redefinition.

The analysis in this book provides a fresh, innovative perspective. The author’s use of examples creates a well-integrated macro-micro view. Yet while her discussion is in many

ways excellent, several important issues were ignored which distorts the debate. Moran states repeatedly that the government does not interfere anymore in the formation of marriages. She completely ignores discrimination against homosexuals. By prohibiting gay and lesbian marriages in this country, the United States government does interfere directly and drastically. Many of these gay/lesbian relationships are cross-racial because gay lifestyles sensitize people involved to issues of discrimination and shared experiences of being marginalized. Furthermore, the issue of race in this country is so closely intertwined with class, as in regard to custody and adoption decisions. Class is also related to the exceedingly high rates of incarceration of black men and their effect on marriage, intimate relationships, and children. Moran does not address these intersections systematically, which ultimately leaves her book incomplete.

University of Wisconsin, Baraboo

Annette Kuhlmann

**THE BOSTON RENAISSANCE: Race, Space, and Economic Change in An American Metropolis.** By Barry Bluestone and Mary Huff Stevenson. New York: Russell Sage Foundation.

Urban “renaissance” has emerged as a buzzword since the mid-1990s, defining, as it does, how some scholars think about the revitalization of United States central cities over the last few decades. Spatially, the term is used to refer to a dramatic socio-spatial change in older central cities from places of poverty and industrial decline to places of affluence, job growth, and cultural production and consumption. Economically, it is used to refer to a restructuring of the economic base and the shift from mass industrial production to high technology and information processing. Finally, the term is used to refer to growth of gentrification, increasing racial and ethnic diversity, and a demographic diffusion of population on a massive scale across metropolitan regions. These deep-level transformations have affected, in turn, the very nature of urban experience. Ways of running the city have shifted from the freewheeling days of renewal and generous federal funding through fiscal crisis to the present period of limited resources, privatization of services, and combined public-private partnerships in pursuit of growth. But has the urban renaissance benefitted everyone in the city? How does the ghetto poor, the working poor, new immigrants, and the different ethnic and racial groups living in the city fare in the new economy? Do the trends exhibited in a single city parallel changes in other urban centers?

In this excellent analysis of the “phoenix-like renaissance” of Boston, a city negatively affected by deindustrialization in the post-World War II era, Barry Bluestone and Mary Huff Stevenson take us a step closer to answering questions. They provide a data-rich, methodologically sophisticated, and nuanced explanation of the uneven and incomplete features of urban renaissance in Boston since the 1970s. Organized into eleven chapters (461 pages), the volume is part of the Multi-City Study of Urban Inequality and contains contributions from Michael Massagli, Philip Moss, and Chris Tilly. The first three chapters of the book lay out the various trajectories of class, racial, and ethnic inequality that emerged after World War II. Next, they develop an explanatory model that focuses on a “triple revolution” of demographic, industrial, and spatial changes in Boston in the 1970s and later. The demographic revolution refers to changes in the region’s racial and ethnic composition, a shift from a city dominated by whites to a diverse multicultural city. The industrial revolution refers to the growing dominance of high technology, hospitals and health care, and higher education. The spatial revolution refers to the massive decentralization of both people and industry over the last few decades—a story that scholars have written about for some time.

Using a rich array of data from the Great Boston Social Survey, the middle chapters of the book ask how the triple revolution has affected the lives of Boston residents, racial and ethnic attitudes, housing segregation, and labor market outcomes. While Boston does not fit the mold of a deindustrializing city like Chicago, Detroit, or Newark, the city still exhibits high racial and ethnic wage gaps, high indices of residential segregation, and racial animosity among whites, blacks, and Hispanics.

With the publication of *The Boston Renaissance: Race, Space, and Economic Change in An American Metropolis*, there may be more reason to be optimistic about the future of cities. The final chapter of the book provides a business-model “SWOT” (strengths, weaknesses, opportunities, and threats) analysis of Boston. Investment in high technology, urban research universities, and health care offers a ray of hope for struggling cities. Yet Bluestone and Stevenson remind us that there are clear winners and losers on the road to economic renaissance. Deep divisions in economic and housing opportunities persist across racial and ethnic groups; survey data reveal persistent racial prejudice; and census data show continuing uneven development plagues Boston. The local and regional policy recommendations they make are fairly familiar: reducing unemployment, increasing affordable housing, encouraging community-based economic redevelopment, and greater metropolitan cooperation.

One might feel overwhelmed by the sheer volume of data presented in *The Boston Renaissance: Race, Space, and Economic Change in An American Metropolis*; the words sweeping and thorough come to mind in describing its empirical scope and detail. But any data-rich case study of broad urban changes will reveal some things and obscure others.

Bluestone and Stevenson explain the demographic, industrial, and spatial changes in Boston as the result of an interplay of *institutional factors*—the influence of specific public policy decisions—and *market forces*. In doing so, we get little insight into how institutional factors shape market forces and, more important, how the global context can illuminate an understanding of the economic, demographic, and socio-spatial character of Boston. As Bluestone and Stevenson state, they develop a historical approach that takes into consideration changes in immigration law, Central American Civil strife, United States versus foreign wage rates, and other broad-based factors. Yet an omission is the role of powerful economic and political agents, and social and business networks, basic to urban development and conflicts over land-uses. Race and space appear in the subtitle of the book but neither concept is adequately theorized. Moreover, chapters on residential segregation and the changing labor markets offer a wealth of data on discrimination and segregation but are a bit unsatisfactory due to the reliance on a demand-side explanation that privileges consumer preferences and changes in technology as explanations of urban change, a perspective that has come under severe criticism in the last two decades by many scholars, including Joe Feagin, Mark Gottdiener, and Greg Squires.

But these are not serious failings, and in large part, they do not reflect the intent of the book. I mention them only because, without these sorts of concerns, especially about the actions of powerful actors and organized interests, the authors cannot have expected to give us a definitive explanation of the demographic, economic, and spatial forces responsible for metropolitan change. Moreover, the new urban realities of the past few decades do not lend themselves easily to explanations that rely on aggregate statistical evaluations to recreate pictures of society. Indeed, the general too often gets lost in the particular when we drop down to the street level. The authors do, however, show us how better to understand a city in the context of demographic, spatial, and industrial changes. The high price of the book (\$45.00) and sophistication and complexity of the regression analyses in some of the chap-

ters may make the book relatively inaccessible to undergraduates. Nevertheless, I recommend this book to students of urban development, sociologists, political scientists, and economists, and to anyone else interested in understanding the place in which they live.

Tulane University

Kevin Fox Gotham

THREE STRIKES: Labor's Heartland Losses and What They Mean for Working Americans. By Stephen Franklin. New York: Guilford Press. 2001.

The theme song of the three strikes which converged on Decatur, Illinois in the mid-1990s was Anne Feeney's "War on the Workers." Indeed, the A.E. Staley, Caterpillar, and Bridgestone Firestone strikes (actually the Staley struggle was a lockout) were simultaneous battles in a twenty-year war by multinational corporations to wipe out the gains American workers had made since the organization of the CIO, gains which had redefined the American dream to mean that United States workers are entitled to both a material existence above subsistence and jobs that give them some control over their work lives and thus some measure of dignity. This book helps explain why the corporations are winning the war.

*Chicago Tribune* reporter Stephen Franklin, who covered the strikes, chronicles each conflict. The attack comes from greedy corporate giants who demand twelve hour rotating shifts, wage and benefit concessions, an end to the shopfloor rules that make jobs survivable, and massive downsizing. The irony, of course, is that each company is the leader in its industry, yet they all profess the need to gut union contracts in order to be globally competitive.

Franklin also introduces us to rank and filers and union officers from each struggle who try to figure out how to hold on to what they have. We watch their hope turn to horror as the implacable "gladiator" corporations, beefed up with corporate welfare and the rights of property, shred the fabric of secure middle class lives. For some it was the ultimate betrayal of the Vietnam generation, a flashback to the rejection they'd felt when they returned from the war.

The workers turn to their national unions and come up empty. Not one had a strategy capable of taking on the giants. The UAW, representing the Caterpillar workers, is too proud to try to mobilize other locals or the rest of the labor movement. The shrunken United Rubber Workers is barely able to survive and incapable of maintaining national pattern contracts amid globalization of the tire industry. It ends up merging in the midst of the battle with the Steelworkers.

Finally there's the United Paperworkers (UPIU), which took over Staley's AIW union along the way, fresh from major defeats in the paper industry, knowing only how to accept concessions and repress its rank and file. But at Staley, the members have a different plan, and they mount what is by far the best counterattack of the three strikes. It is in the telling of this part of the story and in his analysis of why they lost that Franklin misses the mark in an otherwise compelling and astute analysis. By focusing too much on some individuals' stories, he fails to note the creativity and tenacity of the Staley workers' campaign which organized on all fronts: locally, nationally and globally and put the "War Zone" on the map, inspiring union members and activists especially throughout the Midwest. While the contributions of former UAW leader Jerry Tucker, who the local brought in to transform it into a rank-and-file fighting force are noted, Franklin misses the significance and the potential of the alternative model of grass roots unionism that they build. And, in the end, he fails to make clear why they lost. In a Chicago Labor Beat video titled *It Could Have Been Won* Staley die-hards make a compelling case condemning the betrayal of the UPIU and the

broken promises of the Sweeney AFL-CIO. Perhaps, in the end, the top labor leaders were more comfortable sending the workers back into relapsed industrial sweatshops where they could resume paying union dues than risk building a bottom-up labor movement.

The strength of this book is in compassion for the victims of the corporate juggernaut, in its portrayal of the stress and the rage and the tremendous strength and growth of many of the workers in the struggle. Its weakness is, ultimately, in its failure to offer a clear analysis of what's wrong with the labor movement or any direction forward. The only hope presented is in the belated rescue of the dignity of the Bridgestone Firestone workers by the Steelworkers who conduct an international corporate campaign which wins a contract. Perhaps more desperate, perhaps shrewder leaders, the Steelworkers are unique among big unions today in a willingness at times to invest in more militant, participative tactics and in international solidarity building to take on global corporations. Franklin's portrayal of the other unions involved as clueless is, unfortunately, right on the mark.

*Three Strikes* raises as many questions as it answers about the direction of corporate America, the ineptitude and betrayal of our government, and the inability of our unions to protect their members. It's depressing, but for anyone serious about understanding what happened to the American Dream in the late-twentieth century, it's an important book to read.

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AMERICAN GEOGRAPHICS: U.S. National Narratives and the Representation of the Non-European World, 1830-1865. By Bruce A. Harvey. Stanford, Calif.: Stanford University Press. 2001.

The premise of Bruce Harvey's study is that our understanding of antebellum American ideology has heretofore been dominated by the ideas surrounding westward expansion and Manifest Destiny. To correct for this, Harvey sets out to recover "antebellum representations of non-European locales" in American culture (5). Because he cannot exhaustively cover these sources, Harvey analyzes specific narratives that addressed the world beyond European and American borders, and unites them insofar as they involve "geographic" themes, both implicitly and explicitly.

The authors he chooses to study are intentionally diverse, and only one—Arnold Guyot—is actually a geographer. The others include Herman Melville, African-American reformer Martin Delaney, and archaeologist-explorers John L. Stephens and Ephraim G. Squier. Each is treated for his focus on a particular geographical region, for instance Melville's descriptions of Polynesia, Delaney's work on Africa, and Stephens and Squier's narratives of Latin America. Furthermore, each text is connected to a particular nineteenth-century issue, such as the law, religion, history, or racial and national identity.

Harvey is aware that his group of authors and texts is idiosyncratic and non-representative. Given this limitation, however, one wonders what such a group can really tell us about American ideology. Furthermore, knowing more about the context of these authors and their works might help us assess their importance. How popular were these writings? Why do these particular writings—novels, geography textbooks, travel narratives, reformist tracts—merit such extensive analysis? Harvey is keen to the dangers in ascribing too much importance to his subject—in claiming that a study of Melville's *Typee*, for instance, can stand as representative of American ideas about Polynesia, or that a single "mind" can be projected onto antebellum America. In fact, he frequently points out that these sources tell us more about the writers themselves than their geographical subjects. But at the same time

he wants these pieces of fiction and travel writing to tell us something larger about American ideology.

This study involves close textual analysis situated within critical theory. Though Harvey does treat these sources with care, at times his reliance on complex theory obscures some of his insights. Harvey also has an interesting critique of the current state of American studies, which in his view is entrenched in a discourse of control and resistance at the expense of more nuanced scholarship. In its place, Harvey tries to grant his subjects more latitude in their observations, and to allow that his may indicate a wider and more diverse set of ideas among Americans about the non-European world. This is one reason he has included authors like Melville and Delaney, who were “disinclined to yoke themselves unthinkingly to the nation.” (19) Ultimately, however, Harvey concedes that his subjects tended to reinforce—even if inadvertently—a kind of nationalist ethos in relation to the rest of the world.

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STILL FIGHTING THE CIVIL WAR: The American South and Southern History. By David Goldfield. Baton Rouge: Louisiana State University Press. 2002.

David Goldfield, a distinguished historian, writes for a popular audience in *Still Fighting the Civil War*, a book that offers a powerful, provocative, well-written analysis of the modern South. Like C. Vann Woodward, Goldfield makes history central to southern society, but unlike Woodward, who argues that the white South’s experience with frustration, failure, and guilt ennobled it, Goldfield contends that the white South not only learned little from its past but, in the most fundamental of ways, perpetuated it.

In response to defeat, Goldfield begins, the white South enshrined the Civil War “as a heroic defense of Old South civilization and American constitutional principles, and the Reconstruction as a courageous battle against the despoilers of those values—blacks and Yankees alike—that concluded in triumph, or Redemption as the history calls it” (4). White southern males employed that historical tradition to help keep blacks subservient and Yankees in the North. History then joined with an extreme religious conservatism and a system of rigid racial repression to make “the South after Reconstruction” resemble “an authoritarian regime” (33). Even so, Goldfield rightly argues, whites and blacks created a common culture and among some white women but primarily among African Americans a counter historical tradition emerged. It achieved a new and very different redemption in the civil rights movement, but Goldfield questions the extent of the changes that followed and contends that the white South has not much changed—as the “Still” in his title makes clear.

Goldfield provides a helpful overview of much recent scholarship on the role of blacks and women in the modern South, and his analysis of the role of race and religion is astute. Certainly he is also right that the memory of the Civil War helped ensure the continued dominance of a white male elite in the South. But whether thinking of white southerners as in a constant civil war is accurate or helpful is more debatable. For example, the South’s relationship to the federal government, from which it asked much in the New Deal and received more in military spending after World War II, hardly seemed an unceasing battle to preserve old constitutional doctrines, much less independence.

When Goldfield ends an astute analysis of the South’s environmental problems with the observation, “The South is still fighting the Civil War, still killing its people,” (273) the argument seems forced. Even Goldfield’s strong case for southern distinctiveness might be questioned. He contrasts the South with an “official version of American history” that “reveled in . . . diversity and inclusiveness” (6). But the “official version” has been flawed, on

matters of race especially; the reality of America's racial past has been more like the South's than most Americans have admitted. The confrontation with history that Goldfield rightly and movingly calls for at the end of his book might well begin with the fact that much of what he laments about the modern South is not just a southern but an American problem. In the process, the whole nation may come closer to the inclusiveness and equality that Goldfield admirably advocates.

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