Book Reviews

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

Reviews

CELEBRATING THE FAMILY: Ethnicity, Consumer Culture, and Family Rituals. By Elizabeth H. Pleck. Cambridge: Harvard University Press. 2000.

Despite its somewhat reticent title, this is a book about holidays, and how they are celebrated by Americans. As such, it joins a growing list of historical, sociological, theological, and art historical volumes dealing with the complicated issues of how and why certain designated dates and times of year are observed with special foods, gift exchanges, and symbolic trappings. Elizabeth Pleck argues that Christmas, the New Year, Thanksgiving, and Easter—along with weddings and funerals—are primarily family festivals, however much the outlines of family life embedded in such occasions may be obscured by the powerful presence of department-store Santas, Pilgrim-shaped candles, plush bunnies, and the rest. And they also become ways in which newcomers gradually become part of a greater national family, as when the Chinese mother yields to her children's demands for a Thanksgiving turkey, but stuffs it with sticky rice in the traditional oriental manner.

Most of the canonical holidays, to be sure, are of fairly recent origin, products of the Victorian era, in which anxiety over the fate of the family in the machine age was assuaged somewhat by the new, industrial means of making holidays truly memorable. Factory-made dolls and imported ornaments created the lush Victorian Christmas, which has only grown all the lusher with the proliferation of artificial trees, Toys R Us outlets, and whole, ready-to-serve holiday dinners. Pleck retells the familiar story of magazine editor Sarah Josepha Hale persuading Abraham Lincoln to institute a Thanksgiving holiday in the midst of the Civil War but then goes on to explore how football and the 36" color TV have become parts of the modern celebration, providing a role for fathers and uncles in a festival once dominated by the ladies in the kitchen.

The real contribution of *Celebrating the Family* lies less in the author's description of the nineteenth-century beginnings of holidays—or even of their strong familial components—than in her dogged pursuit of the changes that have overtaken celebratory rites since great-great-grandpa cut down his own tree one December morning and great-great-grandma trimmed it in secret as a surprise for the little ones. The celebrants

have changed, for example, in a multicultural society no longer afraid to explore ethnic differences. So Christmas (primarily a material holiday from the first) has taken on multiple identities, as Chanukah, as Kwanzaa, as the Lucia Day festival. A fascinating discussion of the Hispanic quincienera, a coming-of-age ritual growing in importance in the Southwest, suggests worthwhile comparisons with the elaboration of the suburban prom into a kind of pseudo-wedding which also announces a separation from one's family unit. Indeed, the changes in the constituency of the Victorian family—the gay couple, the single mother or dad, the blended family, the single-person household—have led to some of the most radical alterations in the meaning of holidays. To many of Oprah's guest experts, for example, any family gathering has become a source of unresolved anxiety for grown-ups who find themselves under the parental roof, however briefly. Holidays are about American families, but they are also important markers of the distance between ourselves and our kin.

University of Minnesota Karal Ann Marling

BOWING TO NECESSITIES: A History of Manners in America, 1620-1860. By C. Dallett Hemphill. New York: Oxford University Press. 1999.

Anthropologists and sociologists have long recognized the importance of the dominant codes of social interaction that we call manners. Only in the past two decades, however, have American historians paid sustained analytical attention to the subject, stimulated in part by the brilliant example of Norbert Elias's *The Civilizing Process: The History of Manners*, which was finally translated into English in 1978 four decades after its original publication. These historians have included Richard Bushman, Karen Halttunen, John Kasson, and Lawrence Levine. Their investigations frequently overlapped with innovative work in related fields, especially material culture, women's history, theater history, and the history of emotions.

C. Dallett Hemphill traces the origins of her book to a graduate seminar paper and then to her 1988 dissertation, written under the direction of John Demos. Keenly aware that her work now appears substantially after that of other scholars, she persistently asserts her original contributions. Her focus is both longer and narrower than that of her predecessors. Based on extensive readings of conduct literature and related materials, she concentrates on the changing terms of manners governing class, age, and gender relations in the northern colonies and states from 1620 to 1860. As she proceeds, her lens widens from the deferential society of New England Puritanism in the seventeenth century to a self-improving republican elite in the mid-eighteenth and then to a putatively democratic society, albeit one with significant class hurdles, in the antebellum period.

Hemphill reads conduct literature over these two and a half centuries largely as an unfolding collective narrative that clearly tracks changes in social concerns and status. In this story the aged, objects of at least ritual veneration in Puritan New England, lose much of their sanctity. Adolescents become disaggregated from younger children and gain in prominence. And women—who, she insists, always suffered the mildest form of inequality compared to that between children and adults and servants and masters—rise over the centuries from a position of ritual subservience to become recipients of men's lavish courtesies and protections. Hemphill insists that the most minute shifts in this conduct literature register corresponding changes in American life, a claim that she never totally reconciles with her frequent acknowledgment that much of this same literature had British origins and counterparts. Her sources are richest when she comes to the

period 1820-1860, to which she devotes almost half of her book. Here and elsewhere she makes provocative observations about the changing character of age, class, and gender relations, although her assumption of the rock-hard authority of her findings may be questioned. The book cries out for an editor who would help Hemphill to pare down her extensive paraphrases of conduct instructions, excise repetitions, enliven mechanical passages, cultivate her sly sense of humor, and aim for a readership beyond graduate seminars. Nonetheless, committed readers will be grateful that Hemphill has persevered in bringing her suggestive research to print.

University of North Carolina at Chapel Hill John F. Kasson

THE MAKING OF AMERICAN AUDIENCES: From Stage to Television, 1750-1990. By Richard Butsch. New York: University of Cambridge Press. 2000.

Richard Butsch's study of American audiences illustrates the ambiguous contributions of "reader-response theory" to culture studies. The social meaning of texts depends partly on their consumption or translation into the life of each reader. Yet so elusive is the quest for the evidential remains of this personal process that answers commonly tell less of what happened than what scholars, in sympathy with particular groups, wished to have happened.

Using drama, minstrelsy, vaudeville, film, radio and television as the dominant forms for American audiences, Butsch brings substantial research and intelligence to his broad task. His thesis involves class struggle between middle-class values and working-class culture/resistance, and his story is one of declension from two golden ages. After the colonial era where gentlemen who didn't work "controlled everything," came the new nation's public sphere with its theater "as much as place of public debate as of dramatic entertainment," and where "class antagonism" defined the audience (21, 42). Then came the Jacksonian "heyday of sovereignty" with the "rowdy, resistant" working-class audience in control (10). In the late nineteenth-century, workers lost the theatrical class struggle to middle-class women so that drama by 1895 became wholly "women's entertainment," with a few reluctant males dragged along (79).

Men, the working class, and immigrants found foothold for their culture of loudness, "liquor and lust," briefly "on the margins," but even in areas like vaudeville they soon lost out to the middle-class tendency "to feminize and sanitize" (95, 120). With film, radio, and television, Butsch sketches a brief interlude of participation followed by hegemony challenged only by personal/class "resistance." For example, immigrants/workers briefly "used nicklelodeons as a site for producing an alternative culture," until "reformers worried about social control" repressed them (149). Butsch's pattern is one of decline "from a forum to a marketplace," where "community conversation and civic participation" repeatedly give way to consumption, passivity, and "private interests" that undercut collective protest (12-13). Butsch concludes with the vague hope that personal autonomy, strengthened by the VCR, "may turn to overt revolt" by "subordinate groups" through some "collective action," perhaps a rock concert riot (294).

Butsch borrows this wistful thinking from academic Marxists like Raymond Williams and Stuart Blumin, but here the ideas, divorced from text analysis and applied to entertainments that attracted support from all segments of the community, become highly abstract. Questions abound. Do audiences become more privatized and passive as Butsch insists happened? Are not people listening to a fireside chat or watching a tv presidential debate or a favorite program at home part of a public? Isn't it perverse to insist that

"inattention" shows an active audience, while absorption proves passivity? Is there any truth to a definition of the working class as people opposed to respectability, comfort, or the sexual mores that censors emphasized?

Butsch's heroes, the "b'hoys" who, 1825-1850, used "collective action" to demand plays representing "working-class tastes," illustrate the book's class analysis (44-45). Though workers' wages had risen, Butsch says, "their prospects shrank," and they "turned to a youth culture constructed around leisure and consumption," consuming especially "alcohol, clothes, and theater" (47). These "b'hoys" exist only as group mentioned by some New York City writers, with their lone representative being a fireboy who briefly shared the stage with other low-comedy stereotypes. No one ever mentions a real "b'hoy," and on this vacuum scholars construct what they oddly deem desirable working-class culture: unfamilial, irreligious, destructive, drunken, ostentatious, and, in this book, consumerist.

Butsch's study is strongest where his themes least intrude. He shows movingly how radio helped farm listeners break the burden of cultural isolation, and his data on minstrelsy amply contradicts those who pretend that this genre attracted centrally working-class men. His is an intelligent and broad-ranging study that suffers from generally accepting rather than questioning current academic wisdom.

University of Maryland, College Park David Grimsted

INCORPORATING WOMEN: A History of Women and Business in the United States. By Angel Kwolek-Folland. New York: Twayne Publishers. 1998.

In this survey of women's economic experiences over four and one half centuries, Angel Kwolek-Folland focuses on women who "engaged in business out of choice and out of necessity," women whose work she describes as profit-seeking "economic activity in a market." Using that more expansive definition of what "business" entails, Kwolek-Folland addresses a wide range of women's work, including kinds of labor typically omitted from business histories, such as that done within the context of the family or household, and that of prostitutes. In short, Kwolek-Folland is as interested in historically hidden working women, like those who engaged in barter or were enslaved, as she is in those who joined the ranks of clerical workers, sales clerks, teachers, and CEOs.

Maintaining that women's participation in income-generating activities has been a constant in American history, even when it varies in extent, Kwolek-Folland divides women's economic experiences into five eras reflective of large-scale transformations relating to industrial and corporate development: 1550-1830, 1830-1880, 1880-1930, 1930-1963, and 1963-1997. Throughout these periods, women's familial responsibilities and the societal expectations attached to gender roles have shaped economic activity. Thus, while early American women's work took place largely within the household, later women continued to find their labor influenced by ideals of domesticity and gender difference. In department stores, for example, those "palaces of consumption," women dominated not only as consumers but as sales clerks perceived to be more attuned to women's needs. In the Progressive Era, women's supposed "motherly interest" in others' welfare led to new opportunities in personnel administration.

Entrepreneurial women people the pages of this book. Sarah Bowman, Amelia Earhart, Oprah Winfrey and scores of others, in fields ranging from dressmaking and cosmetics to the sex trade, made their mark and their fortunes, occasionally carving out new niches for their products. Of various economic, ethnic and racial backgrounds, these

ambitious innovators and managers competed successfully in a male-dominated marketplace. Kwolek-Folland's efforts to be inclusive are generally helpful, but a more systematic analysis of Hispanic America would have been welcome. As it is, the material on these women is suggestive of possible comparisons but not definitive.

In surveying women's work, Kwolek-Folland details the ways legal restrictions on women's property rights as well as perceptions of gender differences have simultaneously obscured women's activities and limited (and more rarely, expanded) their opportunities. Kwolek-Folland notes that on-going inequities shape women's experience of economic activity. Wage differentials between men and women persist, and professions that become feminized and dominated by women workers witness decreasing financial rewards. And while the coverture that attended marriage and constrained married women's property rights has been eliminated, the community property laws that have replaced it do not necessarily preserve women's economic rights satisfactorily, as in the case with no-fault divorce laws passed in the 1970s and 1980s, which have contributed to the impoverishment of families headed by women.

While this study, largely based on secondary sources, does not break new ground, it works well as a survey of women's economic activities, conveying the range and depth of women's involvement in income-generating labor. Perhaps the editors for the series on the evolution of business history, of which this volume is part, did not want to distract readers with excessive citations. However, for those who want to know more about a particular subject, the paucity of footnotes is frustrating. Kwolek-Folland has nonetheless provided a comprehensive bibliographic essay, which serves as a good general guide to a complex topic for those who wish to read more about incorporating women into history.

California State University, Long Beach Patricia Cleary

THE MODERNIZATION OF FATHERHOOD: A Social and Political History. By Ralph LaRossa. Chicago: University of Chicago Press. 1997.

When sociologists turn their attention to history, historians sometimes criticize them for not being more attuned to the nuances and complexity of the past. Sociologist Ralph LaRossa's historical study of fatherhood between the world wars, however, expands our understanding of the complexity of past fatherhood, and in doing so sheds light on the current culture of fatherhood.

After an overview chapter on the history of American fatherhood to World War I, the author examines in turn the popular U. S. Children's Bureau's publication *Infant Care*, letters written to the Children's Bureau by parents, books by fathers addressed to fathers, the history of the Child Study Association of America, articles about fatherhood from popular magazines, letters to Angelo Patri (a New York childrearing "expert" and radio personality), and the history of Father's Day. Rather than weave information from these sources together into a narrative as a historian might, he approaches each source individually in sociological manner: evaluating strengths and weaknesses of the source, outlining his methodology, and laying out his findings.

The author's most important conclusions illuminate the culture of fatherhood during this time—"the norms, values, and beliefs surrounding men's parenting." (11) Indeed, most of his sources reveal public perceptions of fatherhood as opposed to fathering behaviors. He found that over the course of these two decades, writers and experts generally became more supportive of fathers' involvement with children. The 1920s saw the

expansion in the literature of the role of father as pal and playmate, while the more authoritative image of father as role model grew during the Depression years. He sees these two directions as somewhat in opposition to each other, arguing that the former represents a kind of domestication of masculinity while the latter more of an infusion of the masculine into the domestic. Using more limited sources, and with somewhat less success, he also suggests that middle-class fathers during these years were probably more involved with infant care and had more authority in matters of childrearing than previously thought. Paradoxically, he also suggests that fathers' involvement with children may have actually declined during the 1930s due to the difficulties faced by providers in the depressed economy. While the public discourse about the culture of fatherhood expanded during the 1930s, fathers had less to do with children as they spent more time and effort making ends meet.

The book has its weaknesses. The author's use of the terms "Machine Age" (to identify the interwar years), "modernization of fatherhood," and "New Fatherhood" present problems to readers inclined to be suspicious of single-term characterizations of complex historical eras or processes. There is no need to use limiting phrases like "New Fatherhood" when the book by its nature encourages us to step past such stereotypes. The task of locating a new or modern father type is itself problematic. To assume because men diapered infants and were encouraged by experts to play with children that they were acting in new, modern ways ignores the fact that some fathers did these things in the nineteenth century. It is telling that most recent studies of the history of fatherhood, regardless of era, find men more involved with their children than we previously thought. This book is at its best when exploring changes in the public culture of fatherhood during the interwar years, but falls short in its attempt to place these changes into the context of a larger history of fatherhood.

Frostburg State University Shawn Johansen

COLONIAL TRANSFORMATIONS: The Cultural Production of the New Atlantic World, 1580-1640. By Rebecca Ann Bach. New York: Palgrave. 2001.

In the first Elizabeth's time, the English began moving beyond small-time piracy. No longer content with raiding the ragged edges of Spain's New World Empire, they sought to create colonies of their own. Their efforts to subdue Ireland, bloody and indeterminate as they were, taught them only the continuing necessity of force. Rebecca Ann Bach argues that early English encounters with Irish and Indians reshaped their poetry, drama, and public spectacles in ways that enhanced their own sense of cultural superiority and "whiteness." Worse, it stoked the arrogance of the literary intelligentsia towards their own unlearned countrymen. Of course Englishness defined itself against Irish and Indian otherness but it was also defined by an emergent gentry class against the common sort.

Bach finds a lot to dislike in the writings of Edmund Spencer, Ben Johnson, and John Smith whose work she analyzes at length with an extraordinary tenacity of purpose. They used their pens both to embody and to forward the English imperial enterprise, she argues, doing so in callous disregard for those being colonized. Writing in what is now a rich tradition of postcolonial and subaltern studies, Bach draws upon their insights and methods to illustrate the breadth of the impact of colonialism on the transformation of English culture in the age of Shakespeare. She is especially convincing in her dissections of Johnson's plays and masques which yield an array of savage, lustful stereotypes. Bach

links these stereotypes to the bawdiness of Johnson's portrayals of masterless men as ignorant, illiterate English "savages." What defines the "other," then, is the lack of civility and Christian (Protestant) self-control, especially as it pertains to sexuality and proper relations between the sexes. Purity and virtue distinguish those who acquiesce in the authority of the well-educated and well-mannered.

There is a strong strain of puritanism in these symptoms of a search for order by men of the propertied classes, but Bach is not so much interested in religious and sexual politics as she is to demonstrate the success of these literary stereotypes in obliterating cultural differences among those not-white and not-properly English. This becomes clear in her chapter on Captain John Smith and in her epilogue on the settlement museum at the National Park Service's reconstruction of Jamestown. Whatever it was that the Indigenous Peoples of coastal Virginia were trying to say about themselves in their dealings with Smith has been forever lost because Smith appropriated their behavior for his own purposes. As part of his *History*, he deliberately adopted the format of Johnson's court masques as a means for illustrating Indians' need for the civility, knowledge, and virtue that good English masters such as himself could bring them. Bach regrets that the museum and park at Jamestown now so completely embody Smith's point of view that "Indians" continue to remain outsiders in their own land.

Much of the language and methodology of the book is off-putting to the non-specialist, but Bach's mastery of key Johnson works enables her to surmount these handicaps in order to drive home the enduring burdens of colonial appropriation.

University of Colorado, Boulder Gloria L. Main

FROM BRITISH PEASANTS TO COLONIAL AMERICAN FARMERS. By Allan Kulikoff. Chapel Hill: University of North Carolina Press. 2000.

One of the few things Republicans and Democrats agree upon is that the federal government should donate millions of dollars every year to farmers. It does not matter that agricultural production now rests in the hands of giant corporations, most Americans continue to see farmers as either American gothic re-enactors or the Joad family. Though farming is now a capital-intensive industry more concerned with accounting, insurance, and science than with yeoman virtues or seasonal rhythms, it continues its hold on American mythology as a model of natural simplicity and democratic values. That mythology seems immune to the exploration of historians, perhaps because our studies are too focused and precise, avoiding large overviews of the place of agriculture in American history. Though not addressing the symbolic nature of farming, Allan Kulikoff has undertaken a project of enormous value to historical inquiry, a multi-volume study of the development of farmers through the end of the nineteenth century, with *From British Peasants to Colonial American Farmers* the first volume.

Kulikoff begins with sixteenth-century British peasants. Their collective memory of the period after the Plague swept Europe and created optimum opportunities for the poor, were stirred by news from the New World. The reports of "free land" in America fed fantasies of economic independence. The reality was hard labor but a real rise from the dependent tenancy relations of England. These poor farmers exploited the myth that North America was an empty continent, the land free for the taking. There was nothing approaching sympathy for the dispossessed natives; the English, rich and poor, seized the land, forced the Indians off, and claimed it had always been unoccupied and gained value only from their labor. It is here, in the notion that the nearly endless acreage of

America could be the salvation of Europe's poor, that we find the origins of the lasting valuation of farming above all other enterprises.

None of this is to say that these English farmers were practitioners of rugged individualism; they worked with and relied on their families and neighbors to build idealized English communities in America. Kulikoff's main concern is the emergence of a new, American household economy based on individually owned farms that were not precisely self-sufficient, but part of an inter-dependent local economic network, as brilliantly laid out by Chris Clark in *The Roots of Rural Capitalism* (1990). Communal values thrived more with economic independence and prosperity than with landlords and poverty, a point made by Christine Heyrman in *Commerce and Culture* (1986).

But there were no universal patterns at work, these settlements were not all of a type. Kulikoff studies a variety of social arrangements, some motivated by religion, others by a desire to get away from religion; some ethnically exclusive, others welcoming of outsiders. The more successful the farm enterprise, the more labor required. In the South, that prosperity was supported by slave labor, in the north by lesser numbers of transient poor. This variety created a dynamic society, one open to constant change.

Kulikoff has provided a good summary, but much remains to be explained. One has the sense that Kulikoff sits atop a mountain of data and is not yet clear what it all means, promising clarity in future volumes. The "Epilogue" is "based on my *The Revolution the Farmers Made*, in progress" (356), and the "Afterword" (he has both) introduces "ideas that will be developed in my forthcoming work, *Making of the American Yeoman Class*" (365). Three volumes before we get far into the nineteenth century. If the successor volumes are as worthwhile as *Peasants to Farmers*, we should have access to an encyclopedic knowledge of the transition from family farm to agri-business. And yet, it seems safe to say that the small farmer will persist as a core icon despite Allan Kulikoff's Herculean labors.

Emory University Michael A. Bellesiles

POSSIBLE PASTS: Becoming Colonial in Early America. Edited by Robert Blair St. George. Ithaca: Cornell University Press. 2000.

Scholars of colonial societies traditionally perceive a simple process of conquest. For some, the colonial people matter only as objects acted upon by their conquerors. Others focus on the establishment of hegemony, including the destruction of native cultures. The anthropologist Fernando Ortiz shifted this perception in the 1940s by putting forth the notion of "transculturation," with dominant and subservient cultures interacting to create a new and distinctive culture. Transculturation widens our view of colonial societies, acknowledging that conquered peoples and their colonial successors were not just empty shells following orders from above.

United States scholars were rather slow in picking up on Ortiz's notion of transculturation, but have recently made up for lost time. At its most shallow, such studies focus on the linguistic agency of "subaltern" peoples, losing readers in a sea of jargon. At its finest, such as Richard White's justly renowned *Middle Ground*, this new scholarship brings a world back to life, with real people struggling to survive and create in often-hostile environments.

Transculturation is not the stated context for the seventeen essays in *Possible Pasts*. But then it is difficult to determine just what that context may be beyond the simple statement that everything is problematic—the word most beloved by scholars who do

not know what to say next. America is apparently "becoming colonial" from 1492 to the mid-nineteenth century. The editor holds that the "concept of a colonial project helps to tie these different essays together" (6). There is an "English imperial project" (56), a "project of reverse conversion," an "independence project" (202), a "civilization project" (201), and a "portrait project" (301) followed immediately by an "anxious project of civic territorialization." There are also "metropolitan projects" (18), "projects of political and cultural criticism" (35), and unstated "multiple projects" (382). Robert St. George puts a lot of value in this term, "project," which he finds a "useful term for representing the density of experience in contact zones" (5). Others may hold that research and writing serve that function.

The range of these articles precludes generalization. Divergent methods are at work here, from Peter Hulme's theoretical ruminations and Michael Warner's semantic reflections to Toby Ditz's excellent study of business records as insight to merchants' conceptions of credibility and Margaretta Lovell's creative study of eighteenth century portraits. Other literary studies are Louise Burkhart on a Nahua playwright, Jose Mazzotti on a sixteenth century mestizo writer, Carol Smith-Rosenberg's examination of two novels as a mirror of emerging middle-class identity, and Anne Myles on Roger Williams' study of native American languages. Some of these essays examine large topics with a very tight focus, such as Dana Nelson's discussion of scientific discourse, race, and masculinity in the early republic based on Jefferson's *Notes on the State of Virginia* and an essay by Benjamin Rush, or Laura Murray on the ideological and material influences of Christianity based on the letters and diaries of an eighteenth-century Mohegan preacher. Others take well known topics and give them odd twists, such as St. George's take on the "many-languagedness" (328) of the Boston Massacre Trial or Irene Silverblatt's use of inquisition witchcraft trials in seventeenth-century Peru to gain a better understanding of coca use and Inca monarchs. Ideology plays a prominent role in the essays of John Thornton on the imagined African nation of Coromantee and Michael Meranze on the treatment of prisoners in nineteenth-century Pennsylvania. The only traditional, project-free essay is David Hall's look at the treatment of infant baptism in Puritan New England. The two closing essays deal with clothes. Susan Jester finds the significance of Jemima Wilkinson, a woman in Revolutionary America who claimed to be Christ reincarnated, in her wearing of men's clothing, while Sandra Gustafson finds "linguistic cross-dressing" in the life of the revolutionary veteran Deborah Gannett, who had dressed as a man to serve in the Continental Army.

The editor holds that "the essays in this volume present an opportunity to use history critically to subvert the present" (4-5). They are unlikely to subvert anything if their meaning is obscured by jargon. An obsession with terminology often conceals very fine scholarship and my dissatisfaction with the occasional lapse into the Judith Butler school of deliberate obfuscation should not detract from this fascinating collection of essays.

Emory University Michael A. Bellesiles

WRITING INDIANS: Literacy, Christianity, and Native Community in Early America. By Hilary E. Wyss. Amherst: University of Massachusetts Press. 2000.

Hilary Wyss, an assistant professor at Auburn University, has written a solid, thoughtful book on an important topic in U.S. and Native American history: the relationship of Indian Christians to the Anglo-Americans who both served and exploited them. Wyss focuses upon two aspects of this relationship: what she calls *transculturation*—"an ethnographic

term marking the ways in which subjugated peoples appropriate materials transmitted to them by the dominant culture" (18)—and *autoenthnography*—a genre of the conversion narrative in which, in the process of describing their spiritual journeys, Natives sought to redefine both their own traditions and those of the dominant group.

Writing Indians looks at materials from the 1640s to the 1830s, from John Eliot's narratives of Christian Indians of New England to William Apess' "Eulogy on King Philip," and Wyss has done her homework: she draws from a great many primary materials, secondary works specific to the religious communities she addresses, and theorists such as Mary Louise Pratt, Arnold Krupat, James Clifford, Gayatri Spivak, and Eric Cheyfitz. She provides a helpful analysis of the figures of greatest significance: John Eliot, Hendrick Aupaumut, Samson Occum, Joseph Johnson, Samuel Kirkland, John Sergeant, and William Apess. The core of her argument is that evidence of both complicity and resistance is there in the record, and we must take account of the ways that Native Americans found a form of self-realization in Christianity while at the same time resisting its ethnocentric biases. At the end of Chapter Three, she makes a refreshing authorial comment: "As modern readers we long to find marks of rebellion, moments in which their 'true' subversiveness give[s] the lie to what may seem a problematic acquiescence to a destructive colonial hierarchy. Ultimately, however, we must reconcile ourselves to the contradictions in their roles; they are *both* rebels and accommodationists, people who move uneasily between the opposite poles of the Christian and the Indian" (122).

Wyss does her best to find evidence of resistance, not all of which I found convincing, and she makes, to my mind, rather large claims about the importance of some very minor bits of writing such as marginalia, letters, and journal entries. I'm not sure one can say that these really found a tradition of Native American rhetoric, especially since literate nineteenth-century Indians virtually never refer to these materials. However, Native conversion narratives do constitute an important genre, and, if at the end of the day, Wyss comes out pretty much where one would have expected without having read any of these materials, that does not undercut the importance of her historical research.

Scripts College Cheryl Walker

INVENTING THE "GREAT AWAKENING." By Frank Lambert. Princeton: Princeton University Press. 1999.

Revivalists published explanations of unusual religious occurrences in the mid-eighteenth century. The authors of those interpretive narratives found in the many single events sufficient commonality to conclude that they were witnessing a "remarkable revival of religion," an extraordinary "work of God," and an "unusual dispensing of God's mercy."

From the 1840s, when Joseph Tracy first applied the term "The Great Awakening" (*The Great Awakening: A History of the Revival of Religion in the Time of Edwards and Whitefield* [Boston, 1841]) to those occurrences, until the 1980s, scholars considered the awakenings a single, intercolonial event. Then, in 1982, Jon Butler, in "Enthusiasm Described and Decried: The Great Awakening as Interpretive Fiction" (*Journal of American History,* September 1982), reversed that dominant interpretation. In doing so, he revived the position taken by a prominent group of eighteenth-century critics of the revivals, led by figures such as Boston minister Charles Chauncy, who contended that a close examination of the occurrences did not warrant any such label as "The Great Awakening." Butler rejected the assertion that a cohesive revival swept through the colonies,

seeing it instead as a number of heterogeneous, scattered, local awakenings spread over a thirty-year period. He insisted that the previously dominant view was an "interpretive fiction" invented by Joseph Tracy, read back into the eighteenth century. Joseph Conforti (see: *Jonathan Edwards, Religious Tradition and American Culture* [Chapel Hill, 1950]), agreed that The Great Awakening was an invention, but he identified the inventors as nineteenth-century promoters of what they termed The Second Great Awakening.

Lambert, author of *"Pedlar in Divinity": George Whitefield and the Transatlantic Revivals, 1737-1770* (Princeton, 1994), joins Butler and Conforti. He makes the similar argument that the colonial "great awakening" was an invention. Where he differs is in his contention that the colonial revivalists themselves constructed The Great Awakening—not the label, as such, but the idea of a coherent, intercolonial revival. He explores how American evangelicals expected, perceived, promoted, explained, and debated the revival. He traces the process of invention from small, scattered local revivals beginning in the Connecticut and Raritan Valleys in the mid-1730s, to the interconnected revivals of the 1740s.

Lambert argues that the eighteenth-century Great Awakening was the creation of a group of evangelicals who viewed themselves as, first, discoverers of a "work of God" and, second, instruments in promoting that work. They spread the news of local awakenings from community to community, inspiring similar occurrences throughout the colonies, finally authoring a veritable blizzard of publications on what they witnessed. Jonathan Edwards' *A Faithful Narrative* (1737) of the Northampton revival served as the model for this literary genre. In 1743 Thomas Prince of Boston began publishing the narratives in the periodical, *Christian History*, and in 1754 John Gillies gathered them in his *Historical Collections.* Through those publications, the Great Awakening became "the latest chapter in the great drama of salvation history, whose fountainhead was the first mass revival, which occurred on the day of Pentecost as described in the Acts of the Apostles" (9).

Creighton University Bryan F. Le Beau

EBB TIDE IN NEW ENGLAND: Women, Seaports, and Social Change, 1630-1800. By Elaine Forman Crane. Boston: Northeastern University Press. 1998.

As she declares in her "Prologue," Elaine Forman Crane writes about the past in order to understand the present. Specifically, she attempts to explain "the feminization of poverty in contemporary America" by discussing the social conditions of women in Boston, Salem, Newport, and Portsmouth during the seventeenth and eighteenth centuries (3). Interestingly, she contends that, instead of gaining new freedoms as the nation gained its independence, American women "were more dependent and less autonomous than they had been" a century earlier (4). Challenging generally accepted conventions of both American progressivism and American exceptionalism, Crane argues that women—at least those in the four seaports of her study—were gradually and yet inevitably marginalized as the country became more systematized and stratified, despite the ironic fact that women outnumbered men.

In order to understand how women lived in communities where they greatly outnumbered men, Crane carefully examines a variety of documents and materials from all areas of female activity, particularly records from courts, churches, and mercantile enterprises. Much of her thorough study, in fact, discusses the "gendered messages in the

evolution of American religion (chapter 2), economy (chapter 3), and law (chapters 4 and 5)" (6). Each one of these chapters demonstrates that "the earliest Euro-American women had considerable latitude in terms of the work and rewards associated with colony building" and that "an increasing female invisibility and constriction of opportunity [took place] over time as church and state building silenced and marginalized women" (6). Crane argues that, as females began to outnumber males, men sought to reinforce their patriarchal authority by controlling both property and public discourse and by "manipulating ideology and socializing succeeding generations to perpetuate that ideology" (7). Ultimately, such actions resulted in "female economic instability," which Crane provocatively labels as "the most glaring end product of patriarchal achievement" (8).

Crane's arguments are cogent and persuasive. In the chapter on religion, for example, she finds that, although "women outnumbered men by appreciable margins" in the churches of the four seaports, they were routinely denied a voice in church affairs. By referring to Paul's admonition in 1 Corinthians 14.34-35 ("Let your women keep silence in the churches: for it is not permitted unto them to speak; but they are commanded to be under obedience . . ."), ministers and laymen resorted to a "systematic suppression of female speech" in order to retain control of their churches (79). If a woman raised her voice in dissent, she was liable to be censured or even accused of immoral conduct, since those who made the accusations also set the standards for immorality. Thus, Crane declares that "[a]ccusations of immoral conduct then become, like the suppression of speech, a means by which the church leadership exercised control and domination over women in society . . ." (83). Overall, Crane shows that as the churches became more institutionally stabilized during the eighteenth century, female members became increasingly marginalized.

Such a pattern of institutionalization and marginalization is also evident in both areas of economy and law. Although women were "central to the operation of the mercantile community," they lost ground economically throughout the eighteenth century, and, despite their participation, experienced a "declining visibility" in account books and ledgers as the general economy expanded and prospered (106, 130). As a result, Crane states that the "[i]ncreasing evidence suggests that urban women in colonial New England were more economically vulnerable on the eve of the Revolutionary era than they had been one hundred years earlier . . ." (134). In legal matters, women similarly experienced a decline in their opportunities and capacities. Such a decline is startlingly evident in Crane's examination of divorce records. According to her findings, the number of women who successfully petitioned for divorce in the four seaports dropped sharply throughout the eighteenth century. At the same time their opportunity to divorce was diminished, women were also being held more responsible for public disorder and "a spiraling fornication rate" (197). Since the court records reveal that women were punished more often—and often more severely—than men for sexual transgression, Crane states that "the leaders of the communities held women responsible for the sexual mores of that society and tried to govern their behavior—and the social order—through the control of female sexual conduct" (197-98). Moreover, as female behavior was more closely monitored by the courts, women found themselves increasingly distanced from the courts as public and private spheres "became disengaged" during the eighteenth century (202).

In her final chapter, "Patriarchy Preserved," Crane examines that status and liberties of women during the Revolutionary era and opposes a number of generally held views. First, she offers a counter-argument to Gordon Wood's perception that the radicalism of the American Revolution equally affected both men and women. In particular,

she challenges the widely held view that traditional patriarchal authority declined as a result of the political and social turbulence. According to Crane, this is not the case. Since they were "overwhelmed by the legacy of historical forces that created and nurtured female dependence," women could not have found the Revolution to be an especially "liberating experience" (206, 207). In fact, Crane contends that women experienced a "betrayal of revolutionary potential" and specifically notes that "the language of revolution was gendered in such a way as to preserve the status quo" (207). Contrary to the arguments of many scholars and critics, such as Jan Lewis, Melvin Yazawa, and Jay Fliegelman, Crane argues that the Revolution actually fostered two antithetical perspectives. While it devised "a political theory that effectively dismantled the paternalistic, patriarchal, hierarchal, and dependent relationship between Great Britain and the colonies," it ironically reinforced "the paternalistic, patriarchal, hierarchal, and dependent relationship between husband and wife" (209). Republican motherhood confined more than it liberated.

This book should not be read with any "isms" in mind, but with an open mind. Crane's book is a provocative challenge to re-examine the role of American women in the eighteenth century, particularly during the Revolutionary period. Further work needs to be done, however, before many generally accepted paradigms are set aside. Crane's conclusions especially need to be tested further inland and further south. Although focused on the four seaports, *Ebb Tide in New England* is an important book with a broad message. In her fascinating use of primary material, and in her thorough examination of religious, financial, and legal records, Crane has attempted to give voice to those women who were historically denied a voice.

University of Mississippi Daniel E. Williams

ELOQUENCE OF POWER: Oratory and Performance in Early America. By Sandra M. Gustafson. Chapel Hill: University of North Carolina Press. 2000.

Gustafson's study demonstrates that rhetorical skills, whether written or spoken, are more than words. Indeed, eloquence involves performance, the ability to persuade, which in turn involves convincing listeners of the speaker's authenticity. Gustafson clearly shows that whether it was attributed to divine inspiration, cultural authority rooted in heritage, or emotional sincerity, an orator's authenticity was very much mediated (and measured) through the body of the speaker. For this reason, race and gender proved to be key markers in negotiating the boundaries of eloquence in colonial and early republican America.

European encounters with Indians defined what became known as "savage speech," the textless and unlettered utterances of Native American peoples. This contrast reassured Europeans of their cultural hegemony. Early English works of ethnography, such as the 1588 work by Thomas Harriot, voiced this confidence in the natives' ready recognition of English superiority. Yet, as Gustafson reveals, English explorers' arrogance (and unquestioned belief in the natives' assimilation) concealed Indian resistance. Colonists often romanticized or vilified the native other as the noble savage or black devil. Indian orators manipulated the symbols of authenticity, a strategy used by Iroquois leader Canassatego to George Washington's ambassador, Hendrick Aupaumut.

Gustafson is equally insightful in mapping out the gendered rules of oratory. Puritan ministers such as John Cotton and Thomas Hooker not only differed in theological matters, but their speech was distinguished by contrasting gendered styles: Hooker's sermons celebrated male potency, while Cotton's style embodied Puritan notions of female speech. The celebrated 1637-38 prosecution of Anne Hutchinson, whose crime was excessive

verbalness and claims of ecstatic (and sexual) intimacy with the Lord, played out these competing understandings of gendered rhetorical performances.

One of the most refreshing interpretations in this book is the author's reevaluation of Deborah Sampson, the noteworthy woman warrior of the American Revolution. In an effort to secure her pension, Sampson went on tour. Her live performances accentuated her dangerous visibility in a public sphere where women were largely disembodied and absent. Forced to prove her military experience, Sampson re-enacted a complex drill, and justified her patriotic decision to join the Continental Army by expressing the willingness to sacrifice her female way of life in order to save Washington's army. While Sampson's defiant performance and statements conjured negative images of Amazons, she subverted her own radical posture by offering her audience a confessional apologia: she asked the "ladies" to forgive her arrogance for daring to violate the norms of female behavior. As Gustafson notes, there was no place for the financially strapped Sampson in the rhetoric of republican motherhood; nor could she—as a woman and hardscrabble farmer—imitate Washington's pose of the gentleman-farmer-patriot Cincinnatus. Thus, she had dual identities: a curiosity on stage and a token female patriot in print, in that telling her story through poetry or published prose was a far less disturbing scenario.

This book also offers new readings of Jonathan Edwards and George Washington, and less studied oratorical subjects such as Fisher Ames—the most renowned speaker in Congress in the 1790s. In this careful and intelligent work, Gustafson returns oratory to its important political and cultural role in early America, paying close attention to classical and religious traditions. But what sets this book apart is that she avoids the trap of presenting a two-dimensional intellectual portrait of oratory, and instead brings to life the changing protocols of formal and spontaneous speech that expressed the social, racial and gender tensions of early America society.

University of Tulsa Nancy Isenberg

AMERICAN PICTURESQUE. By John Conron. University Park: Pennsylvania State University Press. 2000.

The picturesque's ubiquity in the nineteenth century (when it was even possible to study picturesque anatomy), like its association with the genteel and the conventional, has discouraged scholarly investigation. John Conron's *American Picturesque* restores the aesthetic's centrality to American culture, demonstrating its influence on the major artists and writers working from 1835-1870, with extended discussions of Poe, Thoreau, Downing, Olmsted, Stowe, Melville and Emerson, as well as Thomas Cole, William Sydney Mount, and Fitz Hugh Lane, as well as a host of others who are more briefly brought into the paradigm, including deconstructors like Chesnutt and Harriet Wilson. As this abbreviated list suggests, the book offers an impressively broad and well-illustrated survey, clearly outlining parallels between architecture, painting, and literature.

The material is organized around concepts derived from film and literary theory, such as the body, narrative, symbolism, space, the close-up, and the mise-en-scene. His re-valuation of the picturesque as a would-be democratic style that achieves unity through complexity and contradiction itself owes to post-modern theorists like Robert Venturi. Conron acknowledges that his book, which reconstructs picturesque theory and practice without tying it to specific ideological or historical positions, is a "prolegomenon to historicization." Accordingly, one of his tasks is to establish the style's characteristics. He begins by separating the American picturesque from its eighteenth-century predeces-

sors, detailing its eclectic absorption of the sublime and the beautiful. He provides a fine formal analysis of picturesque compositional strategies, mostly based on artistic handbooks, explaining how balance, hierarchy, repetition and gradation were employed to unify its requisite variety and contrasts. He has a good eye for how the picturesque was realized in different mediums: the painter distanced a form by abbreviating it, as the writer identified it with just a noun. Subsequent chapters identify "picturesque effect" in predictable (gardens) and less predictable (urban streets) cultural forms.

Though Conron notes that the picturesque served many different ideological ends, his formalism sometimes collapses those differences—as in comparisons of Thoreau to genre painter Richard Caton Woodville—and leaves unexplored the social values and hierarchy implicit in an artistic theory that created harmonious wholes by subordinating all potentially discordant elements to a single affect. As Hawthorne saw an apple-seller as picturesque in his distance from modern progress, so too the picturesque offered a social and aesthetic distance from the poor, the disenfranchised, the worker and the imperfect that established readers' and viewers' modernity, taste and moral character.

American Picturesque is thus most effective when Conron clarifies that the overarching plot of the picturesque landscape and interior was the domestication of American civilization; the various promoters of the picturesque wanted to wake Americans to values "beyond mere commodity" and make those values concomitant with citizenship. Conron's presentation of the picturesque as a master theory of the nineteenth-century offers a rich mine for scholars who wish to pursue the style's ideological implications for individuals at particular historical moments.

University of Nebraska, Lincoln Wendy J. Katz

SENTIMENTAL COLLABORATIONS: Mourning and Middle-Class Identity in 19th Century America. By Mary Louise Kete. Duke University Press. 1999.

Duke University Press categorizes Mary Louise Kete's *Sentimental Collaborations* as American Studies. Not American Studies/American Literature or Cultural Studies or even Literary Studies. Why? Kete is writing about American Literature of the canonical sort—Longfellow, Sigourney, Twain. Her interests—the American individual, sentimental culture—are subjects that have been explored by many scholars of nineteenth-century America. What, then, lands Kete's book in the American Studies section of the bookstore?

Kete begins her study of sentimentality and American literature not with Longfellow or Sigourney (they come later) but rather with the utterly unknown Harriet Gould who lived in a small Vermont town in the 1830s. Like many middle-class women, Gould kept a "book" in which she and friends inscribed poems either of their own creation or from favorite poets. Kete begins with Gould to demonstrate the pervasive nature of poetic sentimentality, its tropes and its central concern with loss. From Gould, Kete moves to sentimentality's more familiar texts, *Uncle Tom's Cabin* and *The Gates Ajar*. Her discussion of these oft-discussed novels illustrates a key element of nineteenth-century American sentimental culture—the circulation of gifts. The most significant gift exchanged is sympathy or shared feeling rather than material objects. The notion of circulation and gift clarifies for Kete that a gift economy and the market economy of nineteenth-century are not incompatible. She rightfully reminds us loss, dislocation and mourning marked the nineteenth century as much as our own. Mourning, then, became the sentiment shared among the American middle class, giving them a sense of identity with each other and of moral superiority over others. This cohesive sensibility functioned as the powerful ideology of the hegemonic middle class by the time of the Civil War. In fact, by closely reading Henry

Wadsworth Longfellow's and Lydia Sigourney's poetry, Kete finds a sentimental nationalism key to the creation of an American identity. In brief, Kete contends, that "sentimentality allowed for the collaborative production of a concept of self and of nation that was both particular and corporate" at least during the first half of the nineteenth century.

The Civil War dealt a blow to sentimentality—"the photographed reality of the battlefield called for some other language." Looking at two "cultural registers," art and politics, Kete shows that by the 1870s, literary realism expressed the experiences of Americans more authentically than the sentimental tropes of Longfellow and Sigourney. Mark Twain has long been read as a vanguard figure in this movement away from the sentimental to the real. Kete re-reads Twain and finds in *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn* in particular, remnants of a positive sentimentalism rather than a critique.

Kete's interpretation of the Grangerford chapters in *The Adventures of Huckleberry Finn* is impressively original. Rather than reading Twain's construction of the Grangerford household as satirical, Kete sees Huck's observations of his hosts as a sympathetic commentary on the failure of mourning. She commends Twain for his understanding of "the urge behind these practices" and their worth as "cultural capital." What Twain regrets is the breakdown of this system of mourning.

Reading Kete's book as an American historian I found she wrote in a meaningful way across disciplines about shared disciplinary concerns of cultural authority and the links among texts, objects and ideology. Situated in the center of J. Hector St. John Crèvecoeur's perennial question, "What then is the American, this new man?" *Sentimental Collaborations*, despite its cursory references to African-American culture merits its place on the American Studies bookshelf.

University of Kansas Ann Schofield

BRET HARTE: Prince and Pauper. By Axel Nissen. Jackson: University Press of Mississippi. 2000.

Bret Harte, perhaps the one author most responsible for initiating a literary provenance for the American West, has not been the subject of a biography written entirely from primary source research in nearly seventy years. By this count alone, Axel Nissen's *Bret Harte: Prince and Pauper* is long overdue. Indeed, Nissen's investigations into the documentary evidence that has come to light in the last seven decades make for a much-needed reassessment of Harte's life and career. For one, by providing new and compelling information about Harte's publishing record, Nissen demonstrates that, in his later years, Harte was increasingly productive and, just as importantly, increasingly well paid for his work. Harte's renown among the literati in the United States may have waned soon after his 1871 ascent on the heels of "The Luck of Roaring Camp" and "Plain Language from Truthful James," but after an undistinguished turn as a consul in Germany and Scotland, he continued to write and bank on his ever-increasing status as a celebrity right up to his passing in 1902. This version of Harte's career overturns the more familiar narrative of Harte's failure to sustain a meaningful literary profession after the 1870s.

A troubling aspect of Nissen's biography, however, arises from its interpretive methodology. Hoping to present something of his subject's psychological life, Nissen adds to the usual roster of letters and contemporaneous reminiscences a number of "scenes" in which Harte's putative thoughts and feelings (ostensibly gleaned from a variety of documentary sources) are dramatized. Nissen's introduction briefly touches on the theo-

retical premise behind the creation of such scenes, explaining that biography as a writerly craft benefits greatly when the techniques of novelistic fiction are put to use. For the most part, this is true: Nissen's account is engaging, and readers interested in the life of one of the first genuinely international literary celebrities from the United States will find much of interest in this book. However, despite qualifications to the contrary, Nissen's use of evidence does not always adequately account for the contingencies and ambiguities of what have been called the mystic chords of memory. A careful reader is perhaps overly attuned to this phenomenon in *Bret Harte* by the exploration of memory and autobiographical refashioning presented in the third chapter, wherein Nissen establishes a suitably skeptical stance toward Harte's own reminiscences. Unfortunately, having done so does not necessarily lead Nissen to ask the same questions of apparently biographical data taken from Harte's fiction (unsupportable inferences about Harte's sexuality and about the precise nature of his feelings for his Jewish ancestry come under this heading), nor does it alert him fully to the problem of using, to cite just one example, Edith Wharton's 1920 novel *The Age of Innocence* as a reliable source on New York City as Harte might have found it in 1871. Largely a commendable instance of biographical writing, *Bret Harte: Prince and Pauper* is nevertheless at times inconsistent in its treatment of textual evidence, which in turn raises questions about the limits of memorial interpretation. In refreshing our understanding of Bret Harte, for which it is not to be ignored, Nissen's biography provides a window onto issues that are well worth considering.

Western Michigan University Nicolas S. Witschi

WHITE WOMEN'S RIGHTS: The Racial Origins of Feminism in the United States. By Louise Michele Newman. New York: Oxford University Press. 1999.

In *White Women's Rights*, Louise Newman explores the relationship between discourses of women's rights and of race among early white feminists. Tracing the racial politics of feminist thought from Catherine Beecher through Margaret Mead, she argues that the racism permeating American society in the nineteenth century proved a defining component of emergent feminism and that it stubbornly remains a constitutive element of feminist thought today.

Newman demonstrates that evolutionary theory powerfully shaped women's rights thinking in the late-nineteenth century. In general, this ubiquitous discourse assumed that Anglo-Protestant America represented the highest stage of civilization and that extreme sexual differentiation signaled the attainment of this pinnacle of human development. Given that women's rights activists in the U.S. wanted a wider field for themselves but would seem to be promoting devolution if they argued that their differences from men should be eliminated, many white women construed themselves as identical to white men in their racial characteristics and argued that their sexual difference from those men fitted them specially for the work of civilizing racial inferiors. In this way, late nineteenth-century white women's rights activists put evolutionary theory to work for their cause, propelling them into the roles of missionary, explorer, and ethnographer. They also made white women the exclusive beneficiaries of feminism.

Newman is at her best when analyzing texts produced by individual thinkers. One of these was Alice Fletcher, an ethnographer who gained enormous power by very explicitly setting herself up as the motherly protector of childlike Indians. In that role, Fletcher effectively shaped federal Indian policy during the late nineteenth century.

Newman moves from Fletcher to Charlotte Perkins Gilman and Mary Coolidge. These turn-of-the-century feminist theorists significantly modified standard evolutionary thinking by arguing that sexual differentiation, far from heralding the apogee of civilized life, represented an archaic remnant from more primitive stages of human history and that further progress required white women to emulate white men as independent breadwinners and public powerhouses. Even these radical feminist thinkers, however, could not discard the hierarchical categories of primitive and civilized, and they continued to attribute the oppression of women to the primitive.

Newman's treatment of Margaret Mead shows that while the popular anthropologist rejected evolutionary theory and promoted cultural comparativism instead, she was also shaped by her Victorian predecessors. All of the earlier female missionaries, ethnographers, and explorers who claimed to be civilizing more primitive peoples had carved the path for Mead. Even though Mead eschewed their civilizing mission, they had made it possible for her—a white woman—to venture to Samoa, for instance, as a student of unfamiliar cultures. Moreover, Mead pioneered a feminist strategy, dependent on the older assumption of Western superiority, that Newman finds powerfully represented in today's feminism: she routinely used more primitive cultures to critique U.S. gender relations while at the same time insisting that the U.S. remained a better place for women because its liberal traditions promised them a greater range of options.

This well-written and valuable book does suffer problems of missing context and questionable generalizations. Newman insists throughout, for instance, that the U.S. imperial project molded early feminism, but we learn little about that project. And, because close textual analysis constitutes her central method, she often makes vast generalizations on the basis of a small evidentiary base. Most serious, Newman writes as though only one feminism emerged in the late nineteenth century, when a broader focus would detect several versions. Surely, evidence that black women also used evolutionary theory to support black feminist aspirations suggests that racial politics played different roles in different feminisms.

Still, Newman's work is fascinating and important for illuminating the place of racial thinking in one, very powerful strain of feminist thought.

University of Maryland, College Park Robyn Muncy

FEMALE SPECTACLE: The Theatrical Roots of Modern Feminism. By Susan A. Glenn. Cambridge, Mass.: Harvard University Press. 2000.

Susan Glenn establishes the theater as a key institution in the emergence of modern American life and feminist politics. She demonstrates that female performers reached well beyond the walls of the theater to shape the independent, assertive New Woman, as well as ideas about technology, identity, and work in modern society. Yet, according to Glenn, female spectacle on and off stage was a contradictory phenomenon: it allowed women to show-off but it also turned female performers into things of beauty. American theater promoted the New Woman, registered anxieties about changing gender relationships, and also attempted to silence women.

Glenn argues that feminism emerged in the theater in the 1880s, thirty years before feminism began to coalesce off stage. She thus revises the traditional account of the origins of feminism by pointing to a "proto-feminist vanguard" in the theater (6). Female performers were particularly powerful symbols of and advocates for two feminist principles: women's sexual expression and the development of women's individual personalities.

Female performers offered unconventional comic performances, ultimately establishing that women could be beautiful and funny, and also presented daringly sensual routines. Glenn's provocative analysis of the Salome dance craze reveals how Jewish and African American women interpreted the racially-charged dance differently. Many actresses supported woman suffrage, sometimes merely to enhance their own publicity, and chorus girls spoke up for women's rights in the Actors' Equity Association strike of 1919.

Glenn brilliantly shows that female vaudeville mimics—women who copied the personalities of other stars—participated in the evolution of modern social thought. These "actress-intellectual[s]" defended imitation, and their craft, as a creative act (95). This assessment ran parallel to developments in psychology that elevated personality as performance over immutable character, and placed imitation at the center of identity formation, an important innovation for feminists because it made social relations more important than biology in self-formation. Although Glenn admits that it is impossible to map an exact exchange between performers and social scientists, she deftly establishes that both groups reshaped ideas along similar lines, and suggests that the women of popular theater actually had more influence over modern life.

The stage was a showcase for the bold excesses of the New Woman in the late nineteenth and early twentieth centuries, but by World War I it increasingly attempted to curtail women's behavior. Chorus girls, dominated by male directors, appeared as sex objects, technological inventions, and consumer goods in elaborately staged musicals. Although directors made some concessions to individual personality, chorus girls became a "standardized entertainment product" (169). The chorus girl, according to Glenn, evoked fears of women's growing public power: she was known as a chicken, squab or broiler (all domesticated animals) on stage and a gold-digger off stage.

One of the many strengths of this book is Glenn's discovery of myriad links across the footlights—from the political alliances between performers and suffragists to the parallel trends in theatrical lingo and social science. Glenn's major achievement is convincing readers that female performers were more than eccentric players; they were also serious social thinkers, commentators and activists.

University of Minnesota M. Alison Kibler

THE TECHNOLOGY OF ORGASM: "Hysteria," the Vibrator, and Women's Sexual Satisfaction. By Rachel P. Maines. Baltimore: Johns Hopkins University Press, 1999.

Rachel Maines' engaging and intelligent book contextualizes a technology—in this case, a very personal technology—broadly in the histories of medicine, hysteria, masturbation, attitudes toward women and their sexuality, and marriage. According to Maines, heterosexual activity has classically been defined from a male point of view as properly consisting of: foreplay, penetration, and male orgasm. The 1953 Alfred Kinsey and 1976 Shere Hite reports, indeed, have shown that 70 percent of women in the United States do not achieve orgasm under these conditions. Furthermore, biologists have pointed out that while male orgasm is necessary to the perpetuation of the human species, female orgasm contributes nothing to that end, leading some to ask: Is it necessary at all?

In this nicely illustrated book, Maines documents how female discontents have been medicalized and diagnosed as "hysteria." This "ailment" has since ancient times been treated with a number of therapies, including steam baths, cold palpating douches (invented by the French and delivered with what appears to be a fire hose), and manual

stimulation, sometimes also accompanied with sweet-smelling oils of lily, musk, or crocus.

The physician's self-appointed task of manually inducing restorative "paroxysms"—often taking up to an hour to produce—was much reduced with the invention of "electro-massage machines" in the late-nineteenth century. Whether powered by steam, human feet, gas or electricity, these machines could trim the time of treatment to a quick ten minutes. Electrical vibrators were first tested medically in 1870s in the Salpêtière in Paris on the multitude of poor, hysterical women housed there.

Genital vibrators were only one of many types of mechanical stimulation used at the time. Therapists recommended vibotheraphy generally for a healthy life and suggested that its benefits could be derived also from one's daily activities, such as (for women) galloping on horseback, riding a bicycle, riding in a bumpy railway carriage, or running a sewing machine. Some medical theorists even claimed that vibration formed the basis of all life; differing speeds of pulse were thought to account for the diversity found in organisms. In the words of one, a certain rate of "vibratory velocity" begets a vermis, another produces a "viper, vertebrate, or a vestryman."

By 1900 a dozen or so medical vibratory devices were exhibited at the Paris Exposition, and by the beginning of the twentieth century portable ones were being marketed as home appliances. By the 1950s the vibrator became an overtly sexual device, and physicians' services in this area of women's lives were no longer required.

Maine's preface describing her trials and tribulations in dealing with this suspect and "deviant" device is as interesting as the history of the vibrator itself. Maines first discovered that the Smithsonian, the nation's foremost museum, houses no vibrators, indicating that materials for the history of technology have been culled much before scholars begin their research. Maines also lost a part-time academic job because Clarkson University found her topic embarrassing. Her first published article on the topic (1989) invoked hysteria among the Institute of Electrical and Electronics Engineers who sponsor the journal in which she published; the governing board required proof that the article with its 160 sources was not an elaborate hoax. One hopes that this fine book receives the serious attention it deserves.

Pennsylvania State University Londa Schiebinger

SAPPHIC SLASHERS: Sex, Violence, and American Modernity. By Lisa Duggan. Chapel Hill: Duke University Press. 2000.

On January 25, 1892, nineteen-year-old Alice Mitchell, a graduate of Memphis's respectable Miss Higbee School for Girls, slit the throat of her dearest school chum, Freda Ward. At her murder trial Alice insisted that she loved Freda and planned to marry her, but Freda's elder sister and guardian, Mrs. Volker, had heard of their plans and abruptly cut off all contact between the two girls. In despair, Alice reasoned that her companion's death was preferable to the torture of living apart. The ensuing trial was understandably a sensational one. Memphis's newspapers covered it with enthusiastic curiosity, while large portions of its middling and respectable classes attended the proceedings.

No such prosecution was mounted six weeks later, when on March 9 a lynch mob murdered three respectable black businessmen. Partners in the People's Grocery Company, a new cooperative located across the street from a white-owned business in a thriving black neighborhood, the men were obliged to mount an armed defense of the store

when resentment at their competitive edge generated threats from a menacing white crowd. Jailed for their precautions, they were brutally mutilated later that night by a crowd composed of many members of the city's white elite. Though Memphis's white newspapers condoned the violence, this incident remained transformative for another young female resident of Memphis, Ida B. Wells. The daughter of slaves, a teacher, and an active member of the city's black leadership, her passionate journalism attacking lynch law eventually required flight to the north for fear of her life. Nevertheless, Wells gained an international reputation for her courageous attempts to counter the false racist claims that lynch mobs justifiably defended white homes, families, and womanhood from primitive black male hypersexuality.

Illuminating the meaning and interrelationship of these two extraordinary events frames Lisa Duggan's ambitious and broad-ranging cultural analysis of the links among sexuality, race, and violence in the construction of modern American national identity. Duggan's methodological approach and the questions she raises emerge from a skilled marriage of cultural studies and historical investigation. As her title suggests, she is interested in the appearance and circulation of a particular cultural narrative at the turn of the century: the lesbian love murder. In the process, however, she also examines how specific modern institutions—the newspaper, the modern courtroom, the medicalization of various forms of "deviance," popular and elite fiction—constitute and contain knowledge to the detriment of democracy.

The inevitable simplification process of cultural circulation is what links the Mitchell-Ward murder to the lynching narrative Ida B. Wells tried so valiantly to reshape. Admittedly juxtaposing disparate events and stories, Duggan nevertheless suggests that the cultural dissemination of information on lynching and lesbian love triangles, which she labels "narrative technologies of sex and violence" had similar and serious political effects (3). First, they privatized and marginalized the individuals involved and then substituted "moral pedagogy for public debate" (3). The Memphis scandals connected Ida Wells and Alice Mitchell because each narrative, according to its own logics, produced what she calls the "normative parameters for domestic order." Constituted by the same kinds of overlapping institutions of modernity, the cultural narration of both lynching and lesbian love murder held up the "white home" as a central symbol for the nation. "The black beast rapist and the homicidal lesbian both appeared . . . as threats to white masculinity and to the stability of the white home as a fulcrum of political and economic hierarchie." (3). Duggan's story, then, is partly of how multiple racial, ethnic, regional, and sexual differences—the real human complexity which manages to shine through the discursive rhetorics she lays out—are eventually reduced to stark binaries that erase or privatize emerging economic and political inequalities, creating a normative national identity in the process. She has much to say about the defensive narratives mounted to soften the threat of emerging lesbian identities as well, particularly about how they tend to reinscribe dominant notions of race and class. This is a rich and complicated argument built out of fascinating material, and well worth the time of careful readers of American culture.

University of Michigan Regina Morantz-Sanchez

YELLOWSTONE: The Creation and Selling of an American Landscape, 1870-1903. By Chris J. Magoc. Albuquerque: University of New Mexico Press. 1999.

"Like most national icons," writes Chris Magoc, "Yellowstone Park is an American paradox, born of oddly and unconsciously contending impulses." Seemingly based in

the nation's greatest ideals toward the natural environment, Yellowstone writes Magoc never strays far from "the heady glow and wide embrace of the capitalism from whence it came." The influence of the federal government and particularly the Northern Pacific Railroad transformed Yellowstone into a cultural construct that Magoc refers to as *Wonderland.*

The work of Roderick Nash and Alfred Runte established the cultural construction of the first American National Park. Even though Magoc's topic has been discussed by other scholars, *Yellowstone* specifically examines the process of cultural definition that transpires in the park's first thirty years. Through the use of advertisements, written accounts, and particularly photographs, *Yellowstone* details the cultural construction of a locale that would serve as a watershed in American land-use—called "Wonderland."

Magoc fails to utilize specific cultural theory that might allow him to explore Wonderland sources in a more revealing and innovative fashion. Instead, the account and its use of sources is relatively straight forward. For instance, Magoc has collected a remarkable number of early photos of the Yellowstone landscape. These are treated only as single-direction sources used by the railroad to market an edenic vision. Little time, however, is taken to turn the photo around and to demonstrate what viewers are learning from them. In such cases, *Yellowstone* misses the opportunity to appeal to a widespread scholarly audience and instead limits its audience somewhat.

Picking up with Nash's placement of Yellowstone as a forerunner of the American environmental sensibility, Magoc demonstrates the complicated impulses of the early movement. The strange bedfellows of railroad developers and celebrators of nature manufactured Wonderland to attract Americans westward by using photos of bonanza farms and Native peoples, as well as by designing rustic hotels in the park. As the region was transformed, the work of landscape photographer Frank J. Haynes represented the "romantic infatuation of genteel Americans with nature and the exotic." Haynes and others worked as promoters of a region but also of a mythic ideal.

Magoc uses these sources to explore familiar tropes, ranging from Leo Marx's "machine in the garden" to Roderick Nash to "wilderness in the American mind." By doing so he places Yellowstone and more broadly the National Parks within American cultural history, which is a great service to environmental history. He has neglected, however, recent trends in American studies to infuse this story with meaning. This is a story of the transformation of the place more than it is of the Americans learning about it. Within its limited scope, *Yellowstone* will be of interest to scholars of the American relationship with the natural environment. By collecting many early photos and placing them within the cultural history of the 1870-1903 period, Magoc fills in a little-known chapter of one of the nation's most familiar landscapes.

Pennsylvania State University, Altoona Brian Black

ATLANTIC CROSSINGS: Social Politics in a Progressive Age. By Daniel T. Rodgers. Cambridge: The Belknap Press of Harvard University Press. 1998.

This book is a fascinating study of the connections, both personal and intellectual, between American and European progressives. It is a "must read" for anyone interested in the progressive period, which, Rodgers persuasively shows, should be extended into the 1930s and early 1940s. Indeed, the best, and "newsiest" part of Rodgers' book, is the chapter on the New Deal in which he shows how the New Deal in the United States and comparable policy programs in western Europe still relied on the old progressive connections.

The book, however, does have some flaws. The major flaw is how it is framed. The real story of the book is *both* its Atlantic crossings and how those crossings were deflected in the United States by its distinctive political culture. The book tells both stories very well. But it is framed in terms of only the first story and not the second so that the two stories are never joined together into a persuasive account of the processes of policy diffusion during this particular historical epoch.

The evidence Rodgers presents in his book for trans-Atlantic policy diffusion is actually quite equivocal. It is fair to say both that progressive policies crossed the Atlantic and that they did not. Rodgers does not ignore the equivocal nature of the evidence but he does not acknowledge it at any theoretical level. Nor, does he attempt to develop any systematic explanation for why some policies successfully crossed the Atlantic and other policies did not.

In the end, the book does not provide this reader with any resources other than to fall back on an explanation he is probably too prone to fall back on: that a distinctively American liberal culture proved to be a formidable barrier to the American progressives in securing the policy programs that their European counterparts had secured. It is perhaps surprising how much Rodgers' analysis points to political culture as the explanation for why such policy initiatives as public housing (198-200, 478-80), social insurance (255-58, 379), and rural cooperatives (342-43) never sunk their roots into American soil the way they did into European soil. Again, Rodgers does not ignore this cultural explanation but he certainly wants to de-emphasize it.

The result is that Rodgers' book implicitly confirms the thesis he begins the book explicitly arguing against: American exceptionalism (1-3). What is surprising in this regard is his failure to mention Louis Hartz's exceptionalist polemic, *The Liberal Tradition in America*, especially given his own emphasis on Hartz in his important 1992 historiographical article, "Republicanism: The Career of a Concept."

The book also may exaggerate the exceptional nature of the progressive period for Atlantic crossings. Here, I would differ with Rodgers' interpretation of the debate over the Clintons' health-care plan as one dominated by American exceptionalism (3-4). This was only true of the opponents of the plan, and, as Rodgers conclusively shows, the "American exceptionalism" plea has always been the favorite ploy of the opponents of Atlantic crossings. Indeed, the outcome of that policy episode seems all too familiar after having read Rodgers' account of various policy episodes during the progressive period.

Yet, despite its flaws, I would still strongly recommend this book. It is well written, provocative, and rich in historical detail, even if somewhat lacking in historical argument.

Wichita State University David F. Ericson

THE RED ROOSTER SCARE: Making Cinema American, 1900-1919. By Richard Abel. Berkeley: University of California Press. 1999.

Richard Abel, a scholar whose previous work has concentrated on French silent film, has ventured into American film history with an excellent book that challenges much of what previous film historians have written about the development of the American film industry in the first decade of the last century. It is Abel's contention that American film scholars have ignored the fact that French films, especially Pathé-Freres "played an absolutely crucial role in expanding and legitimating the American cinema" as late as 1908 (xiii).

From 1900 on, Abel argues, the demand for movies consistently expanded in America. Vaudeville houses of all sizes, summer parks and amusement centers and traveling shows all featured movies. In this early stage of development the French film industry, Mélies with his *A Trip to the Moon* (1902) and Pathé with films like *Don Quixote* (1903) captured the imagination of the American public. These films, unlike *actualities*, had legs—they stayed in theaters for much longer runs and brought in new customers. By 1905 nearly every vaudeville theater in the United States was showing films, and the vast majority were featuring Pathé.

It was Pathé, Abel argues, that created the market for the Nickelodeon craze that swept America. Pathé had three studios and was the first to move to a mass production of product. The French company flooded America with films—by 1906 over 100,000 feet of film was being imported into the United States market every day.

Abel's methodology in determining the popularity of Pathé's films is a strength of his work. Any scholar working in this period of film history would obviously turn to the trade press which Abel has done. But he has gone beyond this valuable source to examine rental catalogs, the records of rental exchanges, correspondence between sales agents and exhibitors and the reaction of theater managers to the films they exhibited. He also factored in the common practice that production companies and rental exchanges in this era had of dupping films and claiming them as their own. What emerges from this extensive research is a broad recognition that Pathé's "Red Rooster" trade mark represented the most popular and highest quality product on the American market.

Pathé, however, had an Achilles heel. It was foreign; its films were French films. In its initial marketing plan Pathé had stressed its Frenchness—France stood for quality. Pathé films were technically superior—they had developed a highly sophisticated process for coloring films and had over three hundred people producing stencil-color prints for the world market. By 1908, however, foreign films and specifically Pathé was caught up in a significant and vocal anti-immigrant, anti-foreign movement that took hold in America. Progressives argued that movies could play a role in educating recent immigrants, children and women who made up the vast majority of the audience, but only if they saw authentic, wholesome American movies. Critics suddenly turned on Pathé's films as morally suspect—Frenchness became code for risqué. The newly formed National Board of Censorship banned more Pathé films than any other company.

American production companies took advantage of this opening in two ways, Abel argues. First, they created American movie stars. The Biograph Girl was the first American star. The second was to create a specifically American cultural product—the western and the Indian. By 1910, one in five American films had a western theme. Tom Mix has replaced the Biograph Girl and American films were now in vogue.

Abel supplements his narrative with a series of reprints of articles from the trade press and cartoons which help illustrate his larger points. The book is highly readable, extremely well-researched, tightly organized with extensive annotated notes. It is highly recommended for everyone interested in this period of American history.

University of Missouri-Kansas City Gregory D. Black

TO SHOW WHAT AN INDIAN CAN DO: Sports at Native American Boarding Schools. By John Bloom. Minneapolis: University of Minnesota Press. 2000.

In this brief but engaging work on sports in the Indian schools between the 1870s and the 1930s, John Bloom offers a compelling and fresh analysis of an aspect of Indian education that was deeply laden with meaning yet little understood. But as Bloom points

out, "[a]thletic contests, teams, and games existed at Indian boarding schools on a level of symbolic activity that was no less important than the day-to-day work and teaching that was done at these institutions" (1). The most well known example of this, of course, occurred at Carlisle, where football was "[a] game that would come to symbolize progress at Carlisle like no other" (11). Because they taught self-reliance and competition consistent with white, middle-class values, athletic programs were central to education's assimilationist agenda. Indeed, as Bloom points out, "[e]ducators hoped that calisthenics could literally foster moral and intellectual progress by altering the body types of students" (xvii). This attitude was especially crucial in the programs designed for female students, whose posture and bodily development were of grave concern to policymakers.

Yet it will come as no surprise that sport was a contested cultural encounter. As Bloom convincingly demonstrates, "sports were not employed with any coherent or seamless ideology" (xx), and students appropriated them in ways that compromised official agendas. The dedication in 1926 of Haskell's new football stadium, for example, was full of ambivalent imagery, and in the end Indians celebrated the stadium as an institution affirming their own cultural identities. In doing so, students tested the government's ability to use athletics as a tool of conversion. As one Indian student who had been a boxer put it, when he laced up his gloves "I know what I'm doing . . . because you're an Indian, you going [*sic*] to show what an Indian can do" (64). Similarly, the football teams at Haskell and Carlisle saw their victories against all-white teams as a vindication of their ability not only to compete against whites, but also to beat them at their own games.

Bloom buttresses his arguments with well-written and carefully crafted analyses of football, boxing, and women's sports. The last section is an especially welcome addition to the literature. Collectively the chapters reveal one of the ways by which Indians took advantage of sports to gain entry into the American mainstream while simultaneously insulating themselves against the transformation that touchdowns, knock-outs, and polite calisthenics were intended to produce. Bloom offers a nuanced and informative treatment that lifts athletics to a level of psychological and cultural importance that is often overlooked. "Recalling Native American sports history," he writes, "evokes a variety of historical voices in dialogue over issues of conquest, survival, assimilation, negotiation, and resistance" (103). This is a fine book, an important and imaginative work that should attract a wide audience.

Elon College Clyde Ellis

WILLIAM Z. FOSTER AND THE TRAGEDY OF AMERICAN RADICALISM. By James R. Barrett. Urbana: University of Illinois Press. 1999.

The memory of William Z. Foster, like much of the history of the "Old" (pre-1960) American Left has faded from memory as veterans of the movements themselves pass from the scene. Unlike romantic rebels like John Reed or Isadora Duncan, Foster is not ripe for recovery because he outlived his youthful syndicalism to become a gray functionary and unintended grave-digger of a once-lively Communist movement. One of the favorite anecdotes about his old age, during the 1950s, has him telling some younger figure that although few may read his books in the U.S., thousands read them in translations across the world. Perhaps many did, in the perennial search for the reasons why the colossus of capitalism was apparently immune to Communist challenge. But the hero of the 1919 Steel Strike was long forgotten in his native land.

The tragedy of the book's title was a double or treble one for Foster. As a young proletarian autodidact who matched an anarchist bent with the insistence on radicals working within the generally conservative American Federation of Labor (rather than outside, as supporters of the Industrial Workers of the World insisted), Foster was practically *sui generic*. By dint of organizing skill and a willingness to work with labor conservatives like Samuel Gompers, he placed himself at the center of the 1919 steel organizing; if successful, it would have brought industrial unionism a generation earlier and placed radicals to take swift advantage of the economic crisis breaking a decade later. Instead, Foster was beaten with the strike. Three years later, he joined the Communists, becoming immediately the most prominent unionist in their ranks, but almost immediately isolating himself from his beloved labor movement. At the end of the 1920s, Moscow ordered an abandonment of the staggering AFL, plunging Foster into directing a scheme that he had always deplored.

By the early 1930s, the Communist Party leadership had been placed in the hands of Foster's rival, Earl Browder. Worse, with the emergence of the Popular Front in 1935, Browder's vision of a Party on the fringes of the New Deal became the ticket to the greatest success any Communist movement has ever seen in the U.S. Only Browder's downfall in 1945 brought Foster back, at the helm of a persecuted and collapsing movement. The ultimate hardliner, he helped prevent the polycentrism which gave birth to "Euro-Communism" (we now often forget that for twenty years, this strategy gave Communist mass parties their final era of vitality) and left American Communists bereft of the personnel that might have allowed them a modest revival. To this day, what might be called a "Fosterism" of bureaucratic rigidity repels campus youngsters drawn to the sometimes lively remnants of a Communist movement.

Barrett's able and lucidly-written biography follows by a few years another, Edward P. Johanningsmeier's *Forging American Communism: The Life of William Z. Foster* (1994). Both authors delved newly-available material from the Moscow archives of international Communism and both see Foster as a tragic figure, but where Johanningsmeier concentrates heavily on the pre-1940 era, Barrett to the era of political catastrophe and personal decline. Barrett says in his introduction that he also stresses the break between Foster's pre-Communist past, and the weight of international events upon his protagonist's actions.

Both books suffer from a certain introspection almost inevitable in a biography. While Foster struggled to recover from a heart attack and political demotion from the middle 1930s to the middle 1940s, some of the most creative artists in virtually every medium, music to painting, as well as hundreds of the most courageous and effective unionists, flowed into the Party's ranks or its extended periphery. Foster hardly seemed to notice. As Barrett acutely notes, the one-time unionist had his eyes fixed on international events (seen strictly through Moscow-made lenses), but at that, he could never accept the full logic of a Popular Front (against Fascism) as anything more than a tactic. The surge of European Communist parties fighting Naziism and their own native fascist movements behind the lines and in the streets was something to behold; but Browder was its champion, until his downfall.

Perhaps, one may suggest, the end was present from the beginning. Foster disagreed with the Wobblies' strategy for labor, but (despite his stay in the utopian colony of Home, Washington, best remembered for its nude bathing and free love) he also lacked their sense of fun, with satirical music and cartoon stickers near the center of agitation. The old man wrote semi-scholarly tome after tome, determined to demonstrate that he was a serious Marxist theoretician. (Instead, he proved himself only an energetic applier of rigid formula.) The young man had missed something important and never caught sight of it: in every radical movement but most especially in the American one, ordinary participants

love action, drama, music, laughter or tears, while only a small number sink into the sacred texts. Fewer still are likely to be persuaded by current tactical arguments based on the ideas of Marx or Lenin. Most "go along" with strategic positions of the main radical organization—until they drop out.

In turning from agitator to functionary and theoretician, Foster played his weakest cards and lost. Radicalism did in fact recover grandly during the 1960s-70s, as it may again in the future. But newer forms owed nothing to this particular legacy.

Brown University Paul Buhle

BUILDING A PROTESTANT LEFT: Christianity and Crisis Magazine, 1941-1993. By Mark Hulsether. Knoxville: University of Tennessee Press. 1999.

The periodical *Christianity and Crisis* flourished in the 1940s and 1950s as a forum for liberal Protestant intellectuals to apply to domestic and international affairs the social and political criticism associated with Reinhold Niebuhr's "Christian realism." With the rise of "liberation theology" in the next decades the journal's focus shifted toward sociopolitical criticism of various forms of cultural hegemony. By charting this transition Hulsether seeks to "build bridges between generations of liberal Protestant social thought" (xxxiii). His story of the magazine's rise, flowering, and demise aims to reclaim the prophetic force of Christian realism in order to address "great issues of unnecessary suffering and struggles for social justice" (269). Whatever one may think of the author's agenda, the book is a valuable chronicle of an important religious journal.

It would be ironic not to criticize the argument of a book about a journal whose whole purpose was religious criticism. That being said, when Hulsether asserts that "if loyalty to mainline Protestantism is decaying, its failure to support journals like *C&C* is surely one important reason" (xv) an effect seems to be turned into a cause. In reality, mainline (read "liberal") Protestantism is in decline because too many spokesmen (and most of them were men) paid much more attention to social action than to feeding the souls of their flocks. To reverse one of John Updike's pungent observations, the liberal Protestant God was too much justice and too little love. Thus given the decline of liberal Protestantism as a vital religious culture, and then given the (perhaps justified) tendency of liberation theologians to shift the sights of critique toward religious institutions themselves, *C&C* drifted into finger pointing within a shrinking compass. When Niebuhr's sense of the complexity of human nature and the ubiquity of sin gave way to manifestos of centrifugal liberation, liberal Protestant thinkers formed a circular firing squad.

Moreover, even if a bridge between generations of liberal Protestants needs to be built, it is questionable whether sufficient resources for such an undertaking can spring from Hulsether's belief "that a religious-political language of human sin, the power of God to radically critique shortcomings of human cultures, and the dangers of human pride can be helpful and good" (268). Prophetic action happens when people are grasped by an experience of power beyond themselves, not because religious ideas and language "can be helpful and good." Hence it may prove salutary that the author becomes "more of an interdisciplinary historian and less of a theologian with each passing year" (269). There is plenty of good work for interdisciplinary historians of religious traditions. As with Hulsether's quotation of an Auden poem as a eulogy for *C&C*, perhaps his book will provide a coda for well meaning social thinkers who wish for something like religion to help make the world a better place.

Transylvania University James G. Moseley

THE WORLD THROUGH A MONOCLE: The New Yorker at Midcentury. By Mary F. Corey. Cambridge: Harvard University Press. 1999.

The New Yorker has been so revered by its small but influential audience that its popularity has spawned a literary genre—the "life at The New Yorker" memoir. Well-known staffers from James Thurber and Brendan Gill to Lillian Ross and Ved Mehta, among others, recall in gossipy anecdotes about working for the magazine's eccentric but beloved long-term editors, founder Harold Ross and his successor, William Shawn. (Perhaps Renata Adler has signed the death warrant for this durable genre in her recent bombing of the post-Shawn regimes, aptly titled *Gone: The Last Days of The New Yorker*.)

Cultural historians are now beginning to go back through the files and reconstruct the magazine's complex history. In *About Town* (1999), Ben Yagoda has written a balanced, comprehensive history, likely to prompt deeper critical study. That has already happened in *The World Through a Monocle: The New Yorker at Midcentury*. Mining the magazine's mix of journalism, fiction, advertisements, cartoons, and poetry, Mary Corey exposes the fault lines beneath the magazine's suave, sophisticated surface. Her thesis is that *The New Yorker*, during a period of almost magical authority, the twenty years following World War II, when it appealed to readers newly empowered by unprecedented affluence but also committed to a progressive society, sought to resolve two powerful preoccupations—a desire for social distinction and a genuine concern for egalitarian principles. But these longings were irreconcilable without glossing over significant power inequalities that existed in postwar America—servant and employer, rich and poor, white people and people of color, the Third World and the First, and closest to home, men and women. The magazine could treat large global matters such as war crimes, nuclear deterrence and the HUAC investigations with justice and civility; but when the subject matter was closer to home, more directly rooted in class and gender distinctions, the magazine fell back on pre-war stereotyping, revealing flagrant sexism, racism and class consciousness despite professing editorially to being an eloquent voice against them. Corey makes her case persuasively, drawing upon vast evidence—and dispelling forever our cozy, comfortable regard for our favorite magazine.

Corey's chapters on *The New Yorker's* contradictory attitudes toward race, class, and gender as they intersect are particularly scathing. The magazine both attempted to claim privilege and disclaim its antidemocratic nature, revealing the postwar liberal elites' deep ambivalence toward social equality. This is most apparent in stories about white suburban matrons taming the household help, usually Black, which tests the status anxiety of readers but resolves it in favor of privilege. Such stories have a disturbing subtext: that white women are also just domestic workers.

Although *The New Yorker* subverted the domestic ideal, consistent with its cosmopolitanism, post-war domesticity is depicted as a feminine plot to emasculate men. Men blame women and women blame themselves. What is shocking is the level of hostility, considering the fact that an increasing number of women who would consider themselves liberal worked at the magazine, at the time when women emerged as a majority of readers. "Self-loathing" or "false consciousness"? Corey asks, but disappointingly stops there. It seems apparent that, despite the magazine's vaulted social conscience, writers and readers were willing to worry over the problem of privilege, that it might weaken principle or erode character, but not relinquish their own.

Although solid social criticism, Corey has also written a new kind of *New Yorker* memoir, confessing to be a child of *The New Yorker* (increasingly global) "village" who worries that her 60's generation, so often criticized by the *New Yorker* generation whose

hypocrisies she here exposes, may have not really done much better reconciling democracy and privilege.

University of Hartford Thomas Grant

DANCING IN THE STREET: Motown and the Cultural Politics of Detroit. By Suzanne E. Smith. Cambridge: Harvard University Press. 1999.

We all know the Motown story, right? African American teenagers from the Detroit projects achieve superstardom during the turbulent 1960s, by sending a musical message that at once promotes racial harmony and black pride. A black-owned company in white America produces cross-over hits—creating the hopeful, indelible, feel-good sound-track of an interracial generation of Americans.

Not that simple, according to historian Suzanne Smith, who counters nostalgic gloss with historical specificity. Situating the black-owned business in its local Detroit context of urban renewal and class- and race-based urban rebellion, and other manifestations of African American politics in the mid-1960s to early 1970s, Smith argues that to ignore Detroit is to obscure crucial insights offered by Motown's past. Her analysis of Motown's lessons for the possibilities and limitations of black capitalism as a strategy for combating historical inequalities has profound implications for scholars of African American cultural politics, American cultural studies, or anyone interested in commercial culture as a site for social transformation.

Utilizing a "cultural formation" framework from Raymond Williams, Smith links Motown to other organizations important to black Detroiters, including the Ford Motor Company, the Nation of Islam, and the Southern Christian Leadership Conference, mapping connections between black labor, black-owned businesses, and black organizations. Political and commercial enterprises coalesce in unexpected ways through a genealogy of the role of economics in black political thought, a trajectory that draws fascinating connections among a host of unlikely collaborators, including Booker T. Washington, Malcolm X , and Berry Gordy.

Smith is far less interested in Motown's cross-over to white audiences than in its relationship to black Detroit audiences, community activism, and grass roots cultural politics, yet her analysis is far from parochial. As Deborah Vargas demonstrates in her re-mapping of Selena's cross-over to Spanish speaking audiences, the common equation of cross-over with assimilation often reproduces a focus on dominant culture that re-omits marginalized audiences and meanings (Vargas, "Cruzando Frontejas: Remapping Selena's Tejano Music Crossover," in Norma Cantu and Olga Najera-Ramirez, *Changing Chicana Traditions* [University of Illinois Press: forthcoming fall 2001]). Motown's meaningfulness in local terms meant employing black workers, producing culture that spoke to black audiences, claiming space for black aesthetics and messages, and breaking the color line of the most lucrative opportunities in the culture industry. Yet, this success depended on the music's appeal to audiences and institutions unsympathetic to full equality for African Americans. The uneasy cross-overs explored by Smith unearth common ground (fissures and all) between seemingly contradictory cultural politics of black commercial success and the Black Arts Movement; between Motown's decision to record Stokely Carmichael while forbidding the Jackson Five from answering journalists' questions about Black Power.

Dancing in the Street is a model of accessible, and scholarly, writing, and will appeal to a wide variety of readers, including those interested in overlaps among the often dichotomized spheres of integrationism and black nationalism. Motown played a

key role in struggles for both desegregation and black autonomy. Yet it is mainstream integrationism that survives in its contemporary articulations. Smith attributes this, in part, to the demands of the "Civil Rights market" for portrayals of integration as appealing and non-threatening to the status quo, a narrative that retains mainstream appeal today. (Ken Burns' Jazz comes to mind, with racial politics and black musical developments effectively ending with the "success" of the Civil Rights movement.)

While Smith's analysis may strike some cultural studies scholars as overly pessimistic about audiences' abilities to produce meanings that do not exclusively benefit the ruling class, it does not preclude all possibility of oppositional cultural politics. History, for Smith, "is nostalgia's worst enemy." *Dancing in the Street* is an excellent example of how meticulous historical analysis may burst the bubble of feel-good nostalgia, and replace it with a cogent re-thinking of how black cultural politics might affect social change. Dancing at weddings to the hits of the Supremes will never be the same for readers of this book.

University of Kansas Sherrie Tucker

ART, POLITICS AND DISSENT: Aspects of the Art Left in Sixties America. By Francis Frascina. New York: Manchester University Press, 1999.

In this probing and forcefully argued book, Francis Frascina, a leading English Marxist art historian, presents case studies of several instances of political dissent initiated by artists in Los Angeles and New York during the second half of the 1960s—instances that have been ignored or marginalized in mainstream historical accounts of the period. Seeking to provide a nuanced consideration of the various positions and issues at stake, Frascina also analyzes many "contradictions and paradoxes" within the United States "art left" during these years (7).

The first two chapters examine the activities of the Los Angeles Artists' Protest Committee (APC) and its most ambitious effort, the Artists' Tower of Protest, erected temporarily at the junction of La Cienega and Sunset Boulevards in February 1966 and incorporating 418 paintings donated by artists from around the world to protest United States involvement in the Vietnam War. Although viewed by thousands, the Tower received little attention from the mainstream press and equally scant notice in art publications; it was even ignored by the Los Angeles-based *Artforum*. Among the many "contradictions and paradoxes" surrounding the Tower, Frascina notes that *Artforum*'s then-editor, Philip Leider, was personally supportive of the APC but professionally determined to keep his journal "pure" in its dedication to autonomous, modernist art—art that Leider and like-minded critics such as Clement Greenberg saw as culturally radical but uncontaminated by politics (84).

Frascina's third chapter considers the New York "Angry Arts Week" of early 1967. Organized by Artists and Writers Protest (AWP), it featured street theater, films, performances, and the display of *The Collage of Indignation*, the collective expression of over a hundred artists. Two years later, many of these same artists helped form the Art Workers' Coalition (AWC), which sponsored antiwar activities and also sought to reform what it considered the sexist and racist policies of the Museum of Modern Art (MoMA). Frascina does not offer a detailed account of the AWC's aims and activities but instead singles out for scrutiny one of its members, Donald Judd, a professed opponent of the Vietnam War who declared that his Minimalist sculptures were "against much in the society," while he paradoxically accepted and profited from their popularity amongst wealthy collectors and museums (139).

Frascina's fourth chapter examines the reaction of the New York art left to the My Lai massacre, publicly revealed in late 1969. Responses included the AWC's issuance of a lithographic poster bearing a documentary photograph of the massacre's victims overprinted with the words *Q. And babies? A. And babies.*, and the AWC/AWP open letter to Picasso urging him to demand the removal of his famous anti-war mural *Guernica* from display at MoMA "as long as American troops are committing genocide in Vietnam" (161). Columbia University art historian Meyer Schapiro, a veteran of the 1930s "Old Left," refused to sign this letter, despite his opposition to the Vietnam War. Frascina sees this refusal as an example of the Old Left's mistrust of the youthful "New Left" of the 1960s, whose actions often seemed, to the older radicals, irresponsible and destructive.

In his conclusion, Frascina quick reviews the recent "culture wars" in the United States, which saw conservative politicians and religious leaders attack the National Endowment for the Arts for financing the display of artworks that they considered pornographic or sacrilegious. Comparing these attacks to earlier right-wing assaults on freedom of expression in the name of anti-Communism during the McCarthy period, Frascina worries that the contemporary art left in the United States has failed to internalize its prior struggles and has thus been forced constantly to reinvent itself. Frascina offers his account of artistic dissent in the Vietnam era to help dispel this amnesia, concluding that "those who know their history can resist the process which forces them to relive the past" (229).

University of Kansas David Cateforis

SWINGING SINGLE: Representing Sexuality in the 1960s. Edited by Hilary Radner and Moya Luckett. Minneapolis: University of Minnesota Press. 1999.

Swinging Single is a fascinating and unruly collection of articles about representations of sexuality in the 1960s. Ranging from the most middle-American popular culture (Elizabeth Taylor, *The Avengers, Lawrence of Arabia*) to a variety of oppositional or underground cultures and figures (Charles Manson, New York underground cinema, Eldridge Cleaver, and the homophile movement), the very diversity of the collection's subject matter illustrates the complexity of the sexual landscape in the era of "the sexual revolution."

Swinging Single has the sorts of strengths and weaknesses typical of the anthology format. On the positive side, it brings some excellent work by younger scholars together with that of more established and well-known figures in the field. The articles are, virtually without exception, interesting and worthwhile, and in their range of methodology, writing style, and approach they show the breadth of this field of scholarship. At the same time, the logic behind their selection seems more opportunistic than anything else. The anthology doesn't seek "coverage" of the topic; it's clear that the editors did not try to determine what the most significant representations of sexuality were in the 1960s and seek scholars to write about them. And while co-editor Hilary Radner tries valiantly in her introduction to establish thematic coherence, few, if any, of these scholars subordinate their analyses to the thematic coherence of the volume.

Radner begins the volume with a bold set of claims about the "revolutions" of the 1960s. It is not so much political activism that leads to the fundamental changes we associate with the era, she argues, but instead popular culture, which "posited the personal rather than the political as the new primary arena of experience and citizenship" (2). Grounding herself in ethical concerns, she argues that the sexual revolution was the "logical extension" of twentieth century social transformations that defined the autono-

mous individual as the location of identity and fulfillment. The new freedoms of the 1960s, in this analysis, were less the result of gender rebellion and liberation claims than they were byproducts of the imperatives of consumer culture and an ethic of individual fulfillment.

The collection is divided into two parts, the first titled "Impossible Men," the second, "The New Femininity Unveiled." Part I is intended to chart crises in representation stemming from a "fragmentation" of masculinity and of the very notion of identity itself. Most of the articles, according to Radner, conclude that despite such destabilizing potential, these representations tend, in the end, to reconfirm the power of both patriarchy and capital.

One of the most interesting articles in this section is Leerom Medovoi's "A Yippie-Panther Pipe Dream," which, in a somewhat historically flawed but powerful and sophisticated reading of Eldridge Cleaver's relations with the Yippies, makes the case for the centrality of race in the "mutual articulation of radical sexual and political discourse" in the revolutionary movements of the 1960s (133). Another fascinating article is Jeffrey Sconce's study of representations of Charles Manson and his "family," which, he argues, "emblemetized the uncertainty surrounding the decade's shifting sexual codes" (217).

Part II, which focuses on "the new femininity," offers more generally optimistic analyses of sexual representations. Particularly successful is Susan McLeland's reading of Elizabeth Taylor and the media representation of her life and loves. Erica Rand explores the gender and sexual subtexts of the teen novel *Freckled and Fourteen*, providing a self-reflexive discussion of the complex ways that readers interact with representations—an important reminder in a work that focuses so exclusively on *representation* rather than reception or practice.

As a historian of sexuality in the sixties, I think this collection would have benefitted from greater attention to historical context and from a greater understanding on the part of a few contributors of the historical phenomena we conflate into "the" sexual revolution. Overall, though, this is a spirited set of articles and a welcome addition to studies of sexuality in this era.

University of New Mexico Beth Bailey

ACTS AND SHADOWS: The Vietnam War in American Literary Culture. By Philip K. Jason. New York: Rowman & Littlefield Publishers, Inc. 2000.
FRIENDLY FIRE: American Images of the Vietnam War. By Katherine Kinney. New York: Oxford University Press. 2000.
VIETNAM AND OTHER AMERICAN FANTASIES. By H. Bruce Franklin. Amherst: University of Massachusetts Press. 2000.

At the beginning of the twenty-first century, America's Vietnam War, some events of which are now approaching their golden anniversary, continues to occupy an inordinately large role in our culture, both popular and academic. Whatever the reason, reminders of the bitter legacy of that conflict continue to haunt contemporary America. Al Gore's recent presidential campaign prominently featured his status as a Vietnam veteran, and Democrats made a half-hearted effort to skewer W. Bush's questionable military service, in a pallid retaliation for the pounding Bill Clinton took in both 1992 and 1996 for being an alleged "draft dodger." More recently, allegations that former Senator and decorated war hero Bob Kerrey led a My Lai-like massacre of innocent civilians once again brought "Vietnam" to the front pages of the nation's newspapers and to the

television and radio news and talk shows. Even the current "greatest generation"/World War II nostalgia evidenced by movies like *Pearl Harbor* and *Saving Private Ryan* and mega best sellers by Stephen Ambrose and Tom Brokaw seem almost inevitably to highlight Vietnam as the obvious counterpoint to the country's "good war."

The books reviewed here also suggest the continuing importance of the Vietnam War in American culture. They share many similarities. All were published in 2000, all three authors are English professors, and their books focus on the intersection of literature, popular culture, and the war itself. All are fairly slender collections of essays, many of which, with the exception of Katherine Kinney's, have appeared in academic journals over the past decade. There is a substantial overlap in both the themes addressed and in the works used to examine or exemplify those themes. The authors all work from an assumption that understanding the literary and popular culture representations of the Vietnam War is important primarily because the war offers an unparalleled possibility for understanding American society. This means that all three tend to downplay the uniqueness of Vietnam in American history, and instead look for ways that Vietnam literature reinforces and sheds light on other events and conflicts in American history and society—the Indian Wars, the Philippines, Korea, internal class and racial and gender conflict.

The ten chapters of Philip Jason's *Acts and Shadows* include essays on race and gender issues, the emphasis on questions of "authenticity" in Vietnam War literature, and the potential healing power of "going back" to Vietnam. More novel are examinations of detective and science fiction literature relating to the Vietnam War, and an essay on the "sounds" of the war. His discussion of the almost entirely overlooked fictional treatments of the Korean War, which emphasizes how many of the themes commonly associated with Vietnam are also prominent in the literature of the earlier war, was especially informative and thought provoking. Finally, Jason attaches two brief addenda on pedagogical matters, one of which suggests possible reading lists on specialized themes within Vietnam War literature, and the second of which recommends various ways that Vietnam War literature can be fruitfully adapted to classes and courses on ethical issues.

Katherine Kinney's *Friendly Fire* covers less ground, but provides more depth. She has half as many chapters (five), slightly more pages overall, and uses detailed discussions of a small number of mostly classic works as her basic *modus operandi*. Kinney is also acutely attuned to the role and importance of movies in representations of the war. Hers is the only book of the three with a clear overall theme: the idea of "friendly fire," of Americans killing Americans, or at least of America fighting mostly against itself, as the central theme or meaning of much of the war's literature. Kinney has chapters on imperialism and American exceptionalism, African Americans and racial issues, and an especially good treatment of women and the war, cleverly entitled "Humping the Boonies" (though Susan Jeffords' work remains the definitive analysis to date of the relationship of the Vietnam War to gender issues in American society). The most original of Kinney's essays offers an extended examination of John Wayne as a persistent icon within Vietnam War literature, a kind of contrasting, anti-image associated with both World War II and the nineteenth century Indian Wars, that serves to accentuate many of the meanings of Vietnam.

H. Bruce Franklin is also interested in literature as a way of comprehending the Vietnam War, but his book ranges more widely afield from that center than either Jason's or Kinney's, and in a few chapters ignores it entirely. A few of the highlights: In addition to a chapter on treatments of Vietnam in science fiction, and controversies over the war

that divided the community of sci-fi writers, there is an excellent chapter that maps a trajectory from explicit support of the war to equally explicit opposition in the original Star Trek series (1966-69). Another essay provides a brief history of napalm, its significance in Vietnam, and Franklin's own minor role in helping the antiwar movement turn napalm into a major symbol of the immorality of the war, while yet another discusses the importance of the Vietnam War in shaping the "culture wars" of the late twentieth century. For me, the most important chapter was on the M.I.A. issue, a condensed version of his book on the same topic, that seemed even more powerful and convincing in the shorter format. A close second was a celebratory essay on the antiwar movement, a version of which was recently printed in *The Nation*. Several short excerpts are almost worth the price of the book alone. One is a recounting of a Washington Irving parody of imperialism, the story of an invasion of earth by technologically superior, alien beings ("lunatics") from the moon. The other is a short synopsis of the meaning of the Vietnam War offered in 1982 by Ronald Reagan, which reads as a simultaneously hilarious and sickening caricature of American ignorance and misunderstanding of that tragedy. In twenty years of asking my students about the Vietnam War on the first day of class, I don't think I've had one get it more wrong than Reagan did.

There are perhaps a dozen (maybe even two or three dozen) books of criticism of the literature and popular culture of the Vietnam War in the same vein as *Acts and Shadows*, *Friendly Fire*, and *American Fantasies*. These three have the advantage of being recent, and therefore up to date in a still rapidly growing and changing field. But beyond that, all three are among the better, in terms of quality and usefulness, examples of this particular genre. Jason offers a brief, straightforward, easily accessible introduction to many of the main themes and works of Vietnam War literature. Kinney's book is more detailed and analytical, and views its material through a strong lens of postmodern and "culture studies" theory, an approach that Jason tentatively, and Franklin more completely, reject. Franklin is most interested in understanding the war itself, and has a stronger historical and less literary approach. If none of these works merits a place on the short list of truly "indispensable" Vietnam War books, and if none of them should be used to replace the literature they analyze, they all still offer important help, and are well worth reading, for anyone intent on making sense of one of the most important, vexing, and controversial issues in modern American history and literature.

Wayne State College Kent Blaser

THE SEVENTIES: The Age of Glitter in Popular Culture. Edited by Shelton Waldrep. NewYork: Routledge. 1999.

By applying the academic language of cultural studies to the commercial popular cultural language of "decades"—each understood as possessing a particular set of styles, genres, a zeitgeist—this volume, according to its editor, attempts "to begin to develop a methodology for investigating the decade [of the 1970s] in order to bring it to attention as an underexamined period in contemporary cultural criticism" (2). It is not clear, however, what this methodology consists of beyond a kind of code switching in which the seventies sometimes is a cultural category created by people in the present for contemporary purposes and sometimes is an independent historical entity with its own unity and historical integrity. As Waldrep says, "the seventies are as much the product of a generation's view of themselves [*sic*] as they are the symptom of a series of historical moments" (3). While none of the essays actually examines the cultural history of the

category of "the seventies," or of the periodization of twentieth-century decades in terms of trends and styles that supports that category, they do tend to be divided between those self-reflexive essays interested in how elements of the 1970s are reconstructed and used in the present and those interested in the 1970s as a particular historical moment.

The volume is divided in five sections: Re/defining the Seventies, Identifying Genres, Fashioning the Body, Queering the Seventies, and Talking Music. It includes 14 contributions, including interviews with popular performers. The contributors are mostly academics in English and Communications departments, but the final section includes contributions by cultural critics Greil Marcus and Vince Aletti and television writer Randolph Heard. Topics include the representation of the Black Panthers in New Journalism, *Wayne's World* as a 1990's performance of the 1970s, Jonestown, black exploitation films *Shaft* and *Cleopatra Jones and the Casino of Gold*, glitter rockers The New York Dolls, clothing styles, *Vogue* magazine, the situation comedy *Bewitched*, contemporary portrayals of the 1970s gay community, and the "classic" pornography film *The Opening of Misty Beethoven*. As such a list indicates, there is a great deal of 1970s popular culture that could have been included but was not. In fact, the focus of most contributors on particular texts rather than genres or broad categories of cultural texts tends to narrow the focus of the volume as a whole: the New York Dolls, *not* 1970s rock and popular music; *The Opening of Misty Beethoven*, *not* pornography as a genre; *Vogue*, *not* popular periodicals or even fashion magazines.

The strongest essays—Stephen Rachman's "The Wayne's Worlding of America," Anne-Lise Francois's "'These Boots Were Made for Walkin': Fashion as 'Compulsive Artifice,'" and David Allen Cases's "Domesticating the Enemy: *Bewitched* and the Seventies Sitcom"—combine a close attention to specific textual detail with a broad sense of cultural significance and a willingness to scrap vague generalizations about "the seventies" for more incisive cultural criticism. These essays manage to avoid the banality of nostalgic fascination with the popular culture of youth that is elsewhere evident in this volume. Most of the contributors are, like this reviewer, of a generation born in the 1960s; their interests are self-consciously "generational." For those of like mind, who think of culture in terms of generations and decades—not a perspective, to be fair, that I share—this text represents a good starting point. It is not, however, in any way a comprehensive introduction to the cultural history of the era.

University of Texas at Dallas Daniel Wickberg

THE BLACK IMAGE IN THE WHITE MIND: Media and Race in America. By Robert M. Entman and Andrew Rojecki. Chicago: University of Chicago Press. 2000.

American mass media like the larger society it purports to reflect is at an interesting juncture regarding race. Questions regarding both the depiction and discussion of race in mass media are plentiful, indeed. Whether the answer lies in mass appeal, integrated casting or niche market programming, the key is for network executives and journalists alike to provide contextual information demonstrating the intricacies involved in race-related issues.

Entman and Rojecki provide readers with a fresh critique of American mass media. Their comprehensive analysis of mass media creates in readers a new lens through which to view American news programming, cinema and primetime television. *The Black Image in the White Mind: Media and Race in America* takes a critical look at the relationship between racial attitudes and the media content. It establishes ties between conservative media practices and public discourse, challenges the news media in particular to

provide accurate representation of knowable facts and provides the ethical underpinnings necessary for the media to contribute more positively to race relations in the United States.

This book blends qualitative and quantitative social scientific methodologies in a most logical fashion. The authors manage to tackle the subject of race with balance and sophistication. The book provides both breadth and depth when addressing the incendiary topic of race. Regardless of whether one agrees with the authors' conclusions, one cannot dispute the validity of the systemic approaches used. This book is a must-read for aspiring journalists and should become a mainstay in media/cultural studies curricula throughout the United States. This text allows readers to question not only their own motives in creating newsworthy material but also challenges readers to question their own covertly held racist viewpoints created by a system that promotes a racialized ideology.

Through the authors acknowledgment of reality as a social construction, readers are forced to re-evaluate what they unmindfully assume. Notions of the inextricable ties between poverty, violence and blackness represent deep-rooted mainstream beliefs that, while empirically unsupported, persist due to disproportionate, uncontextualized and slanted media representations that situate blackness as the root cause of many social problems (e.g. poverty and violence).

If the media purposefully or inadvertently denigrate black people, two main undesirable consequences might follow. The first is that dominant culture members (whites) accept this view. The second is that blacks accept it. Racism is not merely attitudes and behaviors of whites toward blacks. *The Black Image in the White Mind* describes in detail the media-appointed roles of ascribed inferiority and "otherness" for black viewers and challenges both blacks and whites to become more media literate. Entman and Rojecki challenge the media to employ what they term racial comity. Racial comity is used to describe an ideal that allows people regardless of race, to seek the existence of common interests and values paving the way for the achievement of mutually beneficial objectives.

A magic wand might rid society of all prejudice against blacks, but a history of low incomes, poor educational facilities, poor housing and media misrepresentation might still leave blacks insecure over their abilities and principles. Therefore, it is the media's responsibility and ethical duty to make a normative effort to accurately display the intricacies of African-American culture.

University of Kansas Shannon B. Campbell

"THIS IS HOW WE FLOW": Rhythm in Black Cultures. Edited by Angela M. S. Nelson. Columbia: University of South Carolina Press. 1999.

"If we Black folk in America are Christians," says Charles Long in the "Foreword" to *African-American Christianity*, "then we are certainly unlike any other Christians I've met around here (viii)." Long's pronouncement about Black difference in terms of African-American Christianity signifies on the project of *"This Is How We Flow": Rhythm in Black Cultures*. This collection is a wonderful interdisciplinary study of African diasporic expressive culture. It leaps and rushes from jazz (John Coltrane) and blues, to spirituals, to rap (Queen Latifah), and from film (Julie Dash) to poetry (Claude McKay) to sermons (Martin Luther King). It pours out from the United States, into the Caribbean (Rastafarian Dub poets and musicians), and Soweto and Mail (local and national political rallies and

resistance movements). But the interdisciplinary nature of this collection does not originate from the methodology of American Studies. These essays are linked not only thematically by *rhythm*, but also to reveal a cultural tradition that accounts for Black difference. Nelson claims in the "Introduction," that "rhythm organizes and frames African behavior regardless of context. . . . [T]he primary goal . . . is to illustrate the ways in which a commonly referred to musical element—rhythm—is in fact a central theme for and foundation of all African expressive products. A secondary goal is to suggest by example that an African aesthetic does indeed exist and . . . necessarily revolves around the motif of rhythm"(4).

This book belongs in the Afrocentric, Pan African, Black Arts tradition, and in the search for an explanatory model for Black difference seen in the work of scholars like Sterling Stuckey, Houston Baker and Henry Louis Gates. What makes it interesting and important is that it is the second or even third generation of that tradition, and what early on might necessarily have been broad, imaginative, and underdeveloped suggestions, here are applied criticism. These essays are informative, and they both depend on and demonstrate the benefits obtained by using African-centered philosophical and conceptual lenses on African diasporic cultures.

Essays by Juliette Bowles, Mark Sumner Harvey, William C. Banfield, Angela M.S. Nelson, and D. Soyini Madison establish, define, and demonstrate philosophical-social-religious concepts and practices of "African" music and rhythm. The ideas and research of the scholars in this book might be best summarized by two quotes from African art scholars not in the book. Margaret Drewal in "The State of Research on Performance in Africa" notes,

> In Africa [musical] performance is a primary site for the production of knowledge, where philosophy is enacted, and where multiple and often simultaneous discourses are employed. . . . Not only that, but performance is a means by which people reflect on their current conditions, define and/or reinvent themselves and their social world, and either reinforce, resist, or subvert prevailing social orders (2)."

Patrick McNaughton in "Nyamakalaw: the Mande bard s and blacksmiths" informs us, "For the Mande, the world is charged with the energy of action, and the energy of action is in art" (285). All "art" in Africa is considered speech, and speech is power made visible and audible. Both efficacy and the status of leadership, healing, and all power positions come from the expert knowledge and manipulation of musical performance.

These concepts employed in the other essays, give us a new and necessary lens with which to view, or revise, African diasporic cultures, as a conceptually unified polygenre of performance. In fact, this collection asks that we "foreign" critics do that and they even begin to teach us how.

I think that there is no necessity to find a single reductive term like *rhythm* and place such a heavy burden on it. I would suggest something like *musical performance* as more useful, and several of the scholars here do indeed extend the meaning of *rhythm* to something like this. I would also caution against the tendency to essentialize and homogenize Black cultural products as merely "African" and see them in the light of racialist concepts that are somehow "in the blood." That is sheer confused nonsense; culture is transmitted in other complex ways. I also recommend more precise and detailed use of various traditional African cultural ideas and practices and less reliance on sources like Rupert Sheldrake, Mircea Eliade, Erich Neumann, and C.G. Jung.

University of Kansas Stewart Lawler

ORIENTALS: Asian Americans in Popular Culture. By Robert G. Lee. Philadelphia: Temple University Press. 1999.

Near the end of *Orientals*, Robert G. Lee writes that the plausibility of the racial utopia suggested at the closing of Mira Nair's 1995 film, *Mississippi Masala*, lies in the imagination of "class struggle through a materialist engagement with history." This description of the "radical potential" of Nair's film also serves as an apt description of the project at the heart of Lee's book, which examines the construction Asian-American racial identity in the context of the economic transformations of the last 180 years. Lee insists that race is a cultural construction, an ideology that naturalizes social inequalities by grounding them in allegedly biological difference. Social inequality is rooted in the changing relations of capitalist production and thus the constructed "Oriental" serves as a target for the redirection of the anger and frustration produced by capitalism, inscribing them instead upon the bodies of Asian Americans. Relations of class are thus transformed into relations of race, but observing this operation in action presents any scholar with a challenge.

Lee meets this challenge by exploring the way that the Oriental has been produced in the realm of popular culture. *Orientals* offers close readings of popular song, short fiction, journalism and film, juxtaposing them with the words of Supreme Court justices, eugenicists, labor leaders, and politicians, to produce a convincing likeness of the "yellowface" mask that has been forced upon the countenance of Asian America. The study's grounding in the material relations of production offers a foundation for this analysis at six different moments of historical/cultural "crisis." The book is thus divided into chapters dedicated to the creation of each of the "six faces of the Oriental," identified as the pollutant, the coolie, the deviant, the yellow peril, the model minority and the gook. Lee uses his sources to show how each "face" was rooted in the class tensions produced by the powerful dislocations created by capitalism since the 1820s.

This is an impressive and much needed analysis. Its influence will register in studies of Asian Americans, popular culture, race and gender. The book combines a thorough knowledge of American history with an impressively erudite cultural analysis. It is couched in a sophisticated theoretical language which nonetheless remains quite readable throughout. Still, one might ask if Lee's insistence that popular culture is, in the last instance, rooted in economic relations, offers an analysis that, despite its evident sophistication, boils down to reductive assertions of false consciousness. I suspect that his (under-explained) deployment of the concept of ideological hegemony offers a less reductive vision than that which I suggest, but any study which insists on the economic/materialist basis of (especially) popular culture, runs the risk of being tarred by the easily wielded brush of economic determinism. In any case, *Orientals* offers a captivating, compelling analysis that deserves the influential status that it will undoubtedly achieve. This is a very good book indeed.

Lancaster University Timothy A. Hickman

EXHIBITING MESTIZAJE: Mexican (American) Museums in Diaspora. By Karen Mary Davalos. Albuquerque: University of New Mexico Press. 2001.

On the same day that I received my review copy of Karen Mary Davalos's *Exhibiting Mestizaje*, I got two other pieces of mail that can only be attributed to synchronicity. The first was an invitation to a private reception and viewing of the new exhibition at the

Los Angeles County Museum of Art, "The Road to Aztlán: Art From a Mythic Homeland." The second was an invitation to the grand opening of the Mexican Fine Arts Center Museum's new expanded facility and its permanent exhibition, "Mexicanidad: Our Past *Is* Our Present." Both of these exhibitions cast themselves as historical and artistic representations of Mexican culture that go back in time by several millennia; both of them blur the boundaries between anthropology and art and are implicitly about the relationship between place and identity. Ostensibly, the subject of each show is the same as the subject of the book under review: mestizo/a diaspora in the United States. Like the proverbial chicken and egg dilemma, which comes first? Does the "road to Aztlán" lead us to "Mexicanidad," or, is "Mexicanidad" the passport we need to travel the "road to Aztlán"? Davalos offers us one way, if not resolving the conundrum, of exploring its multiple and contradictory ramifications.

First, *Exhibiting Mestizaje* is a must-read for any cultural critic, art historian, or native ethnographer working within the domains of Chicana/o art, identity politics, and museum representation. Indeed, it is only the second monograph, to date, devoted to the study and analysis of Chicano/a art practices and exhibition-making, the first being my own *Chicano Art Inside/Outside the Master's House: Cultural Politics and the CARA Exhibition* (University of Texas Press, 1998). Although trained as an anthropologist, Davalos employs an interdisciplinary framework here that bridges cultural studies, Chicana feminism, museum studies, art criticism, native ethnography, and thick description in an ambitious and engaging text about what happens when "minorities" such as Mexican Americans control the means of their own representation in the art world.

The book is divided into three sections, with two chapters per section. Part 1, entitled "Mixing and Moving" lays out the main objectives and arguments of the book: to redress the selective representational practices of so-called public museums that have historically and traditionally excluded the representation of "minorities"; and, to prove that, although the terms "mestizaje" and "diaspora" are, in fact, contradictory and to a large extent mutually exclusive, they nonetheless describe the identity politics and representational agendas of Mexican/Chicano museums. Indeed, one of her challenges in this book is to analyze and mitigate those contradictions between an identity that is fixed to a distant homeland (diaspora) and one that, by virtue of being colonized and dispossessed, is constantly shifting and "in the process of becoming" (mestizaje).

The essays in Part 2, "Containment," demonstrate some of the best and most accessible scholarship that I have seen on the role of the public museum as an instrument of the State that promotes nationalism by preserving, collecting, and displaying objects which represent the nation's ideals: in the case of the United States, these would include the national myths of industry, progress, individualism, and freedom, all enacted by a white male subject. Chapter 3 provides a very useful distinction between the European public museum in which royal collections became national (and, therefore) public treasures, and the American public museum that only pays lip service to the idea of a "public" institution, i.e., one belonging to the people, and instead showcases the private collections of wealthy white citizens. Davalos argues that by employing the professional codes of museum classification to distinguish between fine, folk, and popular art, American public museums "contain" difference, or rather, keep it marginalized, in their patriotic and patriarchal representational narratives.

Chapter 4 is the heart of *Exhibiting Mestizaje*, which opens and closes with Chicana photographer Laura Aguilar's "Three Eagles Flying" as the visual metaphor for Davalos's thesis about the three nationalisms negotiated by Mexican-descended people in the United

States: Mexican, American, and Chicano nationalism. Here Davalos provides a history of Mexican American cultural centers and museums that organized in resistance to the hegemonic representational practices of public museums. These Mexican/Chicano venues like Galeria de la Raza in San Francisco and the Mexican Fine Arts Center Museum in Chicago created a space for native ethnographic and "insider" representations that reaffirmed "community" identity and debunked the popular classification systems of public museums that would relegate Mexican/Chicano art to the realm of "natural history" or anthropological museums.

Perhaps the most valuable contribution of this chapter is Davalos's excavation of the history of Las Mujeres Muralistas, one of the most important women's collectives in the early years of the Chicano art movement that challenged the sexist tenets of Chicano cultural nationalism as well as the inherent machismo of the Chicano/Mexicano community in general. In a fascinating analysis of the mural form as a visual palimpsest for Chicano nationalist ideology, Davalos shows how Chicano muralism both embodied the spirit of Chicano political discourse and at the same time alienated members of the very community the murals attempted to represent.

The last section of the book, collectively entitled "Practices," offers a "thick description" of the Mexican Fine Arts Center Museum in Chicago, that is, a thickly-detailed analysis of the museum's ideological ethos and cultural practices, including a reading of several exhibitions organized by the MFACM in the early 1990s. One of these, "México: La Visión del Cosmos," composed of objects loaned by the Field Museum of Natural History, was apparently the precursor to the current permanent exhibition on Mexicanidad. Another, "Art of the Other México," was strictly an art show that traveled nationally and internationally in response to CARA, or "Chicano Art: Resistance and Affirmation," the first major national exhibition of Chicano/a art to visit mainstream venues across the country. The other shows focused on the art and craft of amate papermaking, traditional toy making, and the construction of altars and ofrendas for Day of the Dead. Despite their diversity, the purpose of all of these shows, and of the rest of the museum's programming, is to embody knowledge of self and culture that historically has been absent from public museums.

One of Davalos's main critiques of Chicano cultural nationalism is its celebratory nature, which romanticizes the male revolutionary and campesino past. Between the warrior and the worker, there is no room in this cultural construction for feminists, queers, postmodernists, or anybody else interested in critiquing the essentialist, monolithic interpretation of "the" Chicano community. It is curious, therefore, that in her analysis of the practices and politics of the MFACM Davalos displays a similar celebratory tendency in assuming that the museum represents all Mexicans in the United States, when, in fact, the "Chicano" label is not only marginalized at that institution but also rejected as inauthentic. She acknowledges that, for the MFACM, "people from both sides of the United States-Mexico border are Mexican," and mentions that much of the museum's mission statement in fact, overlaps with the agenda of the Chicano Civil Rights Movement, but neglects to problematize the very real way in which the "Chicano" label is more than just a difficult "nomenclature" for Mexicans in the Midwest. I very much doubt, for example, that the purpose of "Art of the Other México" was "to validate the pocho." Although the majority of the artists in that show were, in fact, "pochos/as," a derogatory term that Mexicans use to describe Chicanos/as, the show went out of its way to validate the existence of Mexican (Americans)—to use Davalos's construction—as "other" Mexicans, rather than as pochos/as or Chicanos/as.

What, in fact, is a Mexican (American)? Is the "American" subordinate to the "Mexican" in the same way that a parenthetical phrase is ancillary and not essential to the meaning of a sentence? Or is the purpose of this new semantic construction to be inclusive of both nationalities and exclusive of troubling nomenclatures? "Our Past IS Our Present," argues the subtitle of the MFACM's new permanent exhibition. If this memory/destiny/identity is labeled "Mexicanidad," are Chicanos and Chicanas, then, the apostrophized "Americans" in Davalos's construction? By the same token, if the mythic homeland of Aztlán does not lie in the Midwest, will the "road to Aztlán" exclude the MFACM from the map of Chicano/a cultural representation? *Exhibiting Mestizaje* contributes to the ongoing dialectic in a highly readable, theoretically sophisticated, often-brilliant text.

University of California, Los Angeles Alicia Gaspar de Alba

STUDS, TOOLS, AND THE FAMILY JEWELS: Metaphors Men Live By. By Peter F. Murphy. Madison: University of Wisconsin Press. 2001.

Readers persuaded by *Studs, Tools, and the Family Jewels* will join together in calling its author a pansy. The use of "pansy," in Peter F. Murphy's analysis of metaphors for manhood, need not be a disparaging attack on a man's virility. Instead, as a positive description of one who would liberate himself from rampantly heterosexist, misogynist, and homophobic metaphorical discourse by and about men, "pansy" can describe a "thoughtful, reflective, brightly colored, attractive man"(107). Literally referring to the popular, variously colored garden flower and likely deriving from the French *pensee* (thought) or *penser* (to think), "pansy," used as a compliment, may be a good starting point for the author's project of deepening the pool of metaphor for newly imagining what men might be.

According to Murphy, male gender identity is constituted largely by a discourse of oppression against women and other men, yet once conscious of the dehumanizing assumptions about work, sports, war, and sexuality underlying popular metaphors of manhood, we may choose to alter our daily speech and thus begin to change our behavior. Loosely drawing together insights from cultural anthropology, discourse theory, and feminist theory, and based largely on the author's own experience of growing up in northern New York, *Studs, Tools, and Family Jewels* is not so much a rigorous academic work as a personal analysis of some forty terms such as "blow job," "cock," "faggot," "getting laid," "prick," "pussy," and "whiskey dick." Given that there is no index of terms, and that only 66 of the book's 167 pages are actual definitions of terms, readers looking for the "critical, even feminist glossary" (4) the book purports to be may be disappointed. Instead, the book is constructed of short sets of definitions embedded within five thematically organized and critically insightful chapters on the language of male heterosexuality, drenched as it is with images of tools, competition, conquest, and violence. Two more chapters, one on humor and one on new metaphors for manhood, reveal both the confusion and ambivalence men feel about masculinity itself and the rich possibilities of metaphor for gender transgression and reinvention.

Some will be put off by Murphy's personal asides, while others will wonder, for example, why the phrase "wet dream" merits five pages of analysis, whereas the pervasive and pernicious term, "motherfucker," merits not a word. More importantly, like most feminist books authored by middle-class white men (or, for that matter, middle-class white women), "whiteness" remains the great unspoken here, despite how its inclusion might deepen our understanding of the relation between everyday speech, white

dominance, and gender hierarchy. (Consider, for instance, the hateful phrase, "to ride nigger.") Nonetheless, this is a courageous book that American Studies scholars, especially but not exclusively men, should read and take to heart. To his great credit, Murphy risks mockery in order to undermine the insidious discourse of male bonding and to initiate the production of alternative metaphors by which men might live. One might suggest that it takes balls to undertake such a project. Read this book, you pansies.

St. Lawrence University Joel Morton

LEGALLY SPEAKING: Contemporary American Culture and the Law. By Helle Porsdam. Amherst: University of Massachusetts Press. 1999.

This book examines a diverse assembly of materials to explore the meaning of law in contemporary American culture. Porsdam relies on popular fiction, television programs, science fiction, the writings of feminists and critical race theorists, literature, and contemporary legal philosophy to investigate the use of "rights talk" in the United States. *Legally Speaking* ultimately concludes that it is precisely the emphasis on rights and legal discourse that distinguishes American culture and helps to build cohesion in a multiracial and multicultural society. Through her work on law and culture, Porsdam resurrects a model of American Studies that focuses on consensus and commonality rather than the focus on difference and conflict, which has dominated much recent literature in contemporary Americanist scholarship.

Legally Speaking offers an impressive synthesis of a wide range of cultural materials. One of the chief virtues of Porsdam's work is her ability to weave together literature, popular culture, and legal analysis into a single coherent narrative. Porsdam engages in a truly interdisciplinary analysis that does not privilege one disciplinary lens over another. As a result, Porsdam surveys work done in literary criticism, legal studies, and popular culture without allowing any one of those academic disciplines to dominate her discussion. Her focus on the fairly unique cultural logic that produces a large number of people who use "rights talk" to understand their experiences and as a primary source for social activism is very insightful. Because of the synthetic nature of the interdisciplinary analysis, Porsdam at times relies too much on simply retelling the events and stories of other books.

The theoretical lens of consensus and commonality does present some difficulties. Though Porsdam examines relatively recent material, I wondered to what extent her thesis regarding American exceptionalism due to the proliferation of "rights talk" would hold for prior historical periods, particularly before the Civil Rights movements of the 1950s and 1960s. Is "rights talk" a contemporary phenomenon or something that can and should be traced back to the Declaration of Independence and The Constitution? If so, why does she fail to examine how the meaning of these documents and the rights described within them have changed over time? If these things have changed, have they always been a source for consensus and commonality? One moment where these questions are left unanswered is in the chapter on "Race and Law." Porsdam attempts to distinguish between Derrick Bell and Patricia Williams's articulation of critical race theory. In doing so, Porsdam misreads Bell's criticism of the Civil Rights Movement as fundamentally different from Williams's broader definition of "rights." This misreading seemingly occurs because Porsdam neglects the historical elements of Bell's analysis and how his work argues for a shift in the meaning of "rights talk" (not unlike Williams).

The focus on consensus and commonality presented other difficulties as well. Because of the wide range of sources examined, Porsdam was forced to analyze a fairly

narrow selection of documents/texts of each type. For instance, *Legally Speaking* relies on "The People's Court" to examine how "rights talk" has gotten embedded in popular culture and television. The choice of this program presents a problem because it is but one instance of how legal discourse and rights talk has been translated onto the small screen. While this show may have been one of the first in this recent wave of legalism in American culture, law has appeared in a variety of forms on television from "LA Law," "The Practice," and "Law and Order" to "America's Most Wanted," "Court TV," and other news-based entertainment shows. By focusing on only one show, Porsdam may have uncovered a specific need for rights talks among a certain viewing audience rather than some American consensus. By not contrasting the wide variety of "rights talk" on television programs, Porsdam may have missed the complexity of how different groups are using seemingly similar language. A more complex project would have engaged more with ethnography or audience response may have been able to examine the issues of viewership that Porsdam was asking. Thus Porsdam offers some interesting hypotheses regarding how viewers understood "The People's Court," but cannot fully prove them.

Like earlier versions of the commonality and consensus school, Porsdam must locate a center to American culture. By choosing "rights talk" as this center, Porsdam puts critics of American culture such as critical race theory and feminist theorists in the middle of the mainstream along with viewers of "The People's Court" and readers of Scott Turrow's legal thrillers. These are strange bedfellows! This is not to say that Porsdam is necessarily incorrect. Instead, she needed to explain how these seemingly conflicting viewpoints form something more common given these groups may see themselves as having competing rather than complimentary approaches to American culture.

Overall, *Legally Speaking* is a book worth reading for anyone interested in the nexus of law and popular culture in contemporary America. I think that this book would be very appropriate for the undergraduate classroom as it provides a lot of good questions to start classroom discussion.

Drury University Richard Schur

HOLLYWOOD GOES SHOPPING. Edited by David Desser and Garth S. Jowett. Minneapolis: University of Minnesota Press. 2000.

This excellent collection of fourteen essays—all, apparently, original—lies at the intersection of film studies and consumerism, and it should appeal to scholars in both areas. One thread is the role of the film industry in generating a consumer culture. Heather Addison's nicely researched piece on the emergence of body-shaping in the 1910s and 1920s argues that Hollywood had a special role in that process, while Barbara Wilinsky, who uses early motion picture serials to explore Hollywood's search for a less differentiated, mass audience, makes no claim that the film industry was unique in stimulating consumerism. Sara Ross's gem on the flapper makes a strong case that the film industry created the flapper character as a media consumer in a special effort to position media consumption at the center of consumer culture. Although the editors claim that several of the essays (particularly Cynthia Felando's, on Hollywood's interest in the youth market) warrant the conclusion that consumer culture arrived on the scene earlier than had been previously thought, there is not much here to justify any significant revision of Stuart Ewen's emphasis in *Captains of Consciousness* (1976) on the 1920s as the decade of most rapid and profound change.

A second theme is that of the physical transformation or "makeover"—of women, that is—a process that for Sarah Berry "epitomizes consumer marketing" (116). Berry's

subtle and important essay deals with Hollywood's growing interest in the 1930s in using cosmetics to produce the "exotic" look. Unlike most of the essays in this book, Berry's finds that consumerism had a positive social impact, as Hollywood's search for new markets produced a growing appreciation for the non-white face, "an early form of commodified multiculturalism" (109). Other contributions to the makeover theme include Gaylyn Studlar's revealing analysis of Audrey Hepburn's star/fashion model screen persona, and Thomas E. Wartenberg's focused and compelling reading of *Pretty Woman* (1990) (and of its shopping scenes, particularly), which presents the film as a Pygmalion narrative that justifies class and privilege and reinforces capitalism.

Several of the contributions take up issues of power, resistance, and social control, usually to depict consumerism as a leviathan. In this vein are Josh Stenger's indictment of Universal's CityWalk, the mall/entertainment complex that presents Los Angeles as if it were some combination of UCLA, the beach, Main Street, and "Hollywood's Golden Age" (280); Larry W. Riggs's and Paula Willoquet-Maricondi's righteous and devastating indictment of *Nell* (1994) for its unremitting celebration of the commodity; and Aida A. Hozíc's fascinating use of the Taylor-Burton love affair to mark the moment when Hollywood gave up the narrative in favor of a return to a "cinema of attractions" (207) more consonant with a burgeoning consumer culture. For a more upbeat perspective, readers can turn to Angela Curran's treatment of *Ruby in Paradise* (1993) and *Clueless* (1995), films that Curran uses as evidence that standard, narrative cinema has the potential to critique and undermine consumerist ideology.

The primary weakness of the collection, as David Desser and Garth Jowett are aware, is the absence of work on racial and ethnic minorities. In addition, the editors might have offered a survey of existing literature as a way of grounding the essays, or have gone further in explaining how the individual pieces relate to one another or to the body of existing scholarship. That said, this is an illuminating and provocative set of essays, worthy of praise.

State University of New York, College at Fredonia William Graebner

TITANIC. By David M. Lubin. Bloomington: Indiana University Press. 1999.

At the conclusion of his cultural history of the *Titanic* disaster entitled *Down with the Old Canoe* (1996), Steven Biel suggests that the meaning of this popular tragedy may be on the "verge of extinction." The massive production of "Titanica"—films, museum exhibits, plays, books, video games, popular songs, memorabilia, White Star Line china, inflatable toy icebergs, original ship menus for fashionable dinner parties—is perhaps driven solely by the disaster's iconic status, rather than by any deeper cultural resonance. Yet David Lubin argues that James Cameron's 1997 film, *Titanic*, poses still relevant questions for modern audiences, questions concerning class divisions, faith in technology, and love and self-sacrifice in human relationships.

Thus, the book, though lavishly illustrated, is mostly concerned with film narrative, rather than cinematic technique. Lubin takes the reader through a scene by scene analysis, focusing primarily on character, plot, and symbol. The heroine Rose, Lubin suggests, is the archetypal modern woman who attains independence and stature through struggle against traditional social expectations. Her lover, Jack, who undergoes little character development, is the "American Adam," representing an optimistic individualism and self-determination. The film hinges primarily on the evolution of Rose from timid girl to elderly woman who has lived a rich, full life, catalyzed by Jack. Thus,

Titanic is in large part a woman's film, drawing from screwball comedies, like *Bringing Up Baby,* that feature sassy, influential women characters, and weepies like *An Affair to Remember* that foreground women's concerns and choices. The obvious symbolism in the film further supports the focus on liberation: the unlaced corset, the woman with legs stretched, the jewel tainted with the corruption of wealth and elitism flung into the ocean, the ax wielded as a reversal of a natural gender order.

Lubin finds a wealth of references to other films, including the great machine in *Metropolis*, the swashbuckling antics in *Captain Blood*, and the teen alienation of *Rebel Without a Cause*. He also suggests that *Titanic* quotes from early twentieth century literature and painting. The character, Jack, draws from Jack London's *Call of the Wild.* The scene in which Rose poses nude for Jack recalls the fleshy neo-classical odalisque. Jack and Rose, in their final embrace, are a Wagnerian *Tristan and Isolde*, leading to a *Götterdämmerung*. The survivors drifting on the wreckage in the icy ocean are reminiscent of Théodore Géricault's *Raft of the Medusa*.

Ultimately, however, Lubin only briefly explains how the film generates meaning for the latest turn-of-the-century audience. The representation of mass death and the critique of capitalism, he suggests, are new, playing on the audience's media-saturated sensibilities. And the perennial themes of the *Titanic* legend still appeal as well. But Lubin never gets to why. Why are these themes still relevant, especially for the young women who flocked to this movie over and over again? A more thorough discussion of the film's cultural context would have clarified the argument, and helped Lubin with his project of resurrecting the *Titanic* from the grave of cliché.

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