Book Reviews

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Reviews

RELIGION, CULTURE, AND POLITICS IN THE TWENTIETH-CENTURY UNITED STATES. By Mark Hulsether. New York: Columbia University Press. 2007.

Mark Hulsether announces that he has "two main goals" for this book: it is "a brief orientation to U.S. religion, integrated into conversations in American Studies" (13). To meet those goals Hulsether invites readers to imagine the book as "a reconnaissance map for travelers" (4). As with any journey, the traveler cannot see everything along the way, and the author promises only to tour "some representative cities and landmarks" (2). This is one book, however, that delivers more than it promises.

Hulsether manages to meet the first goal—to introduce the main "players" and "themes" in U.S. religion—remarkably well. He surveys developments before the twentieth century in chapter one. Then, using a highly effective organizational scheme, the author divides the remaining chapters into two main sections, focusing respectively on 1900 to 1945 and 1945 to the present. The structure of each is parallel, with the initial chapter offering a historical overview of the period and the following two chapters considering "social conflicts" and "cultural aspects."

In accord with his second goal, the book also presents this overview in a way that engages discussions in American studies and cultural studies. Both fields, he suggests, underemphasize religion. American studies "often treats religion as a marginal factor that appears—if at all—near the end of lists beginning with race, class, gender, and empire," and "cultural studies is even less likely to focus on religion" (12). To raise religion's profile in these scholarly circles, the author sometimes directly addresses how American studies scholars have ignored evidence of religious influence, as Hulsether does in a discussion of popular culture (119). In general, however, this second goal—to convince American studies and cultural studies scholars to consider religion—is addressed by focusing on an orienting theme that many in those fields might welcome. As opposed to a "consensus model" or a "pluralist model," Hulsether adopts a "hegemony model" (238). In a choice that seems well-suited for his imagined audience, he focuses on religious negotiations for social power in the public arena and emphasizes the themes of "hegemony" and "counter-hegemony." He argues that religions have both supported hegemony, "the dominant

patterns of behavior considered 'normal,'" and also have led in the struggle against that "exercise of power through consent without coercion" (11-12).

This thematic emphasis is more than just a pragmatically chosen rhetorical strategy, and Hulsether's commitments surface in a few passages, as when he compares nineteenth-century slavery and contemporary social patterns: ". . . the social order in today's America is also maintained quite violently—in this case through the discipline of the market and prison system" (27). His moral commitment to the hegemonic model is clear by the end. That focus on "hegemonies and counter-hegemonies" is especially important, the author suggests, "in cases where suffering or oppression is acute," and "there are many places on the U.S. religious landscape where the priority is to focus on acute oppression and on how religion can help underdogs survive and overcome it" (239-40).

Readers who prefer other themes (e.g., popular piety) or privilege other sites (e.g., domestic spaces), as well as those who emphasize religion's meaning-making role more than its power-wielding function, might be somewhat less enthusiastic. But most scholars in American studies will welcome this comprehensive introduction, a volume that is accessible enough to use in the undergraduate classroom. It is a remarkably lucid and consistently judicious survey that draws on the relevant secondary literature. As Hulsether had hoped, it makes a strong case that religion should be added to race, class, gender, and empire as central categories for those who study the twentieth-century U.S.

University of Texas, Austin Thomas A. Tweed

THE PUBLISHING HISTORY OF *UNCLE TOM'S CABIN*, 1852–2002. By Claire Parfait. Burlington, VT: Ashgate Publishing Company. 2007.
UNCLE TOM'S CABIN AS VISUAL CULTURE. By Jo-Ann Morgan. Columbia: University of Missouri Press. 2007.

Harriet Beecher Stowe's novel *Uncle Tom's Cabin* is impossible to read apart from its rich and deeply vexed context. As Claire Parfait puts it, "To some extent, the text itself has disappeared beneath all the other texts which have superseded it. Whether in the popular imagination or in scholarly works, an 'innocent' approach to *Uncle Tom's Cabin* has become utterly impossible" (2). Fortunately, Parfait's examination of the novel's publishing history and Jo-Ann Morgan's analysis of images associated with the novel provide valuable insight into some of the key means by which Stowe's text has been read, reread, and reimagined.

Morgan's study places images associated with the novel within the cultural context of visual arts in the nineteenth century. She argues that in the novel Stowe's characters were endowed with progressive qualities that marked a radical improvement over typical depictions of African Americans, and her thesis is that visual representations of the novel almost immediately began to undermine this accomplishment: "Unable to alter the words of a widely known best-selling novel, it was within the realm of visual culture that European American patriarchal dominance over Uncle Tom was reestablished" (85). That Uncle Tom's image in popular culture deteriorated from a strong man in the prime of life to an insulting and obsequious dotage (especially in stage versions) has been well documented, but Morgan's study greatly enhances an understanding of the full implications of this transformation. Starting with scrutiny of the engravings of Hammatt Billings in the 1852 edition of the novel, Morgan takes us through the evolution of figures from the novel in a variety of forms and media, including most strikingly oil paintings by Thomas Satterwhite Noble, Eastman Johnson, Winslow Homer, and Henry Ossawa Tanner. Even though these latter paintings were not directly taken from the novel, Morgan persuasively

argues that they borrowed the same iconography that circulated in association with *Uncle Tom's Cabin*, thus they fell into many of the same limitations and stereotypes: "The high art of painting joined the commercial print, the blackface performance, and the maudlin ballad to reenvision an Old South way of life" (165). The numerous illustrations in the book provide ample documentation for her assertions (though one wishes that the oil paintings were reproduced in color), with her thorough overview of the images of Tom and Eva together especially fascinating. The chapter on Tanner, the only African American artist in her study, is the most nuanced. Unlike her unambiguous readings of negative images in popular illustrations, she admits to some "mystery" around the meaning of his canonical painting "The Banjo Lesson" (1893). Yet ultimately she rejects the claim that Tanner was "reclaiming a stereotype" (171) and concludes that it fell into the same pattern of eliminating adult black males from images circulating in the larger antebellum culture. By examining the authorship of many of these images and steadfastly refusing to separate the "higher" art of painting from popular illustrations, and supported by her strong knowledge of the economic conditions in which the artists worked, Turner provides a rich contextual foundation for the examination of the enormous influences of images on our understanding of *Uncle Tom's Cabin*.

Parfait seeks to understand the novel through the lens of book history, with particular interest in how this history can "help account for the enduring popularity and polemical character" (2) of *Uncle Tom's Cabin*. Her meticulously researched analysis of the numerous editions of the novel examines not so much the text as the paratext—"everything in a volume that is not the text proper" (4). While her argument that "the paratext of its succeeding editions . . . speaks to the way America has read and re-read its own history over the past century and a half" (5) may seem intuitively obvious, her careful scrutiny of specific examples provides consistently fascinating and powerful evidence for the active and often contradictory efforts that have gone into defining *Uncle Tom's Cabin*. Her examination consistently uncovers the novel's "dual status" as "a classic and a popular work" (203), which shaped the promotion and reception of the novel from its very start. These two categories often proved a boon for publishers—allowing them to present the novel in fancy, expensive editions intended for discriminating readers and in cheap editions that exploited its popularity. Yet as Parfait shows this is also what has caused much conflict in the subsequent evaluation of the novel's place in American literary history, with profound disagreements as to its quality and its influence appearing in paratextual material like prefaces and introductions, especially in twentieth and twenty-first century editions (Parfait includes a lengthy annotated appendix listing every edition from 1852–2004). Most significantly, Parfait examines the advertisements, illustrations, and packaging of the novel in light of changing interpretations of slavery and the Civil War. In her chapter on the period from 1863-1893, for instance, she argues that many advertisements for new editions "presented the American public with a novel detached from its context, a timeless and innocuous work in that it no longer appeared an object of potential controversy" (123). Very much in line with Morgan's argument, Parfait shows that despite the novel's content "attempts to rewrite slavery as a benign institution clearly informed the paratext of some editions, and more particularly accompanying illustrations" (204). Later, especially in the 1960s, of course, the polemical and controversial elements of the novel were once again foregrounded, especially in introductions to new editions. Parfait points out that the 1990s reprints of the novel "turned the controversy into a selling point" (194), while scholarly editions often reprinted and analyzed earlier paratextual elements.

Parfait concludes by describing *Uncle Tom's Cabin* as "a novel whose story is never quite finished" (206); she and Morgan have added two important and engaging chapters.

Western Kentucky University Ted Hovet, Jr.

BODIES IN DISSENT: Spectacular Performances of Race and Freedom, 1850–1910. By Daphne A. Brooks. Durham: Duke University Press. 2006.

Theater and performance studies—both decidedly different and congruent—focuses on the interplay between bodies, spatial arrangements, movement, and context. In particular, performance studies is a field that contemplates theoretical explications of bodies, voices, and objects engaged in various aspects of representational presentation and movement. Through the prism of performance theory, for example, race, gender, sexuality, and class are all markers of difference that are performed in accordance to or in defiance of prescribed, societal expectations. Daphne A. Brooks' *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910*, traces how the performative acts of people of African descent in the nineteenth and early twentieth century sought to "resist, complicate, and undo narrow racial, gender, sexual, and class categories in America and British cultures" (3). These performances, she argues, created counter narratives to the master script of race relations.

More than a tracing of hegemony and ensuing counter hegemonic acts by performers, *Bodies in Dissent* stands out as a unique study that adds to the scholarship in performance and ethnic studies. Brooks presents challenging and useful theoretical constructs for cultural studies scholars to learn from and build upon. One such theory is the author's introduction of "*Afro-alienation acts*," which are defined as proactive performances of people throughout the African diaspora who draw upon their cultural expressiveness to intervene in unequal social relations. Afro-alienation acts are in this sense a "strategy of critique" that "disassembles" oppressive thought and structures (5). Brooks' theory is more than a smart articulation of Lisa Lowe's discussion of Asian-American agency in *Immigrant Acts* (1996), W. E. B. Du Bois' definition of double consciousness in *Souls of Black Folk* (1902), and Bill Mullen's transatlantic theory of Afro-Asian alliances in *Afro Orientalism* (2004). Brooks' visual and figurative idea of bodies in dissent—or minds in states of dissonance that perform oppositional politics through acts of the body—merges aesthetic, performance, and historical concerns in productive and theoretically rigorous ways.

This interdisciplinary study culls from literature, performance, history, music, theater, and dance to make audible the insurgent contributions of nineteenth century black performers and performance. Brooks begins with a case study on spirit rapping (spectacular performances of religiosity), black face minstrelsy, and she provides close readings of theatrical scenes from *The Octoroon,* and *Jekyll and Hyde*. While spirit rapping would question and transcend borders of race, space, and the divine, *The Octoroon* and *Jekyll and Hyde* showcased white anxieties of blackness and the black body. The former discussion sets the ground work for Brooks to turn to how black performers "mastered the art of spectacle, representational excess, and duality" by signifying "on the politics of racial 'imitation' in order to reinvent the transatlantic cultural playing field from abolition forward" (65). To amplify such resistant performances, Brooks provides an examination of black abolitionist Henry Box Brown's slave narratives and panorama exhibitions. She concludes that Brown's work transgresses boundaries of the panorama genre form by interrogating the "mythic history of progress" that such exhibitions usually seek to create. In so doing, Brown's dialogic, panorama exhibitions challenge and confront spectators

with the ways "slavery ensnares the nation in whirling stasis" thus calling upon her or him to metaphorically "resolve slavery's conundrum" (89).

The second half of *Bodies in Dissent* explores the performative strategies of Adah Isaacs Menken, Bert Williams, George Walker, and Pauline Hopkins. While the performance of Menken and the plays of Hopkins demonstrate fluid performances of race and gender, Williams' and Walker's musical *In Dahomey* presents significations of the black body to call into question "boundaries of self and black nationhood," (213) thereby reconfiguring black theatric corporeality (how the black body is characteristically perceived on stage). This much needed and firmly historical discussion ends with 21st century black women performers use of the stage as an act of liberation. Tightly weaving the legacy of the 19th century to the trailblazers and dissenting bodies of today, Brooks reminds readers of the shoulders upon which current black performers stand, and the specter of past black performers who undoubtedly watch over them. Given Brooks' theoretical innovation, attention to the historical and current political implications of cultural performance, and rich aesthetic description, *Bodies in Dissent* is likely to become a classic and seminal text for researchers in American, performance, and ethnic studies.

University of Iowa Deborah Elizabeth Whaley

TRANSATLANTIC ENCOUNTERS: American Indians in Britain, 1500–1776. By Alden T. Vaughan. Cambridge: Cambridge University Press. 2006.

Several years ago, Daniel K. Richter encouraged historians writing about Native Americans to face east from Indian country. Now Alden T. Vaughan has gone one better, taking us on a number of voyages eastward from North America to Britain. *Transatlantic Encounters* brings to light the stories of 175 American Indians who crossed the Atlantic Ocean from the time of the earliest English voyages until the imperial schism. In addition to providing a new perspective on familiar stories, such as that of the Creek delegation of 1734, Vaughan's diligence has brought to light accounts of a number of almost forgotten American travelers who made the voyage from west to east. In so doing, he enables his readers to catch a glimpse of that other "new world" of the American colonial period: British society as viewed by Native Americans.

Although some of the earliest Indian visitors were kidnapped by English sailors from the shorelines of North America, the majority came voluntarily. As Vaughan suggests, most traveled for no other reason than their own innate inquisitiveness. Others came to gather intelligence for their superiors while, especially in the eighteenth century, a number of delegations went to Britain seeking the support of the British crown against land-grabs by colonists and their governments. Unlike the average colonist, no Indian traveler planned permanent residence in Britain, and so none had to make mental or social preparation for permanent separation from family and home.

In a twist on accounts of the surprise and wonder which Europeans experienced on their arrival in the New World, Vaughan allows us to see the same emotions from an American perspective. Invariably impressed by the wealth, population, and power of Britain, Indian visitors almost universally criticized the poverty, hunger, and filth that were so much a part of life for many Britons. As far as can be inferred from surviving records, Vaughan also shows readers how Indians were personally impacted by their visits. Although only a minority were taken to Britain for the express purpose of being exhibited, almost all visitors had at least one experience as an object of curiosity. Vaughan provides the reader, for example, with some sense of what it was like for a Native American to attend a Shakespeare play only to draw more attention from the audience than did the actors.

For some Americans, the impact of their visit followed them home: traveling, especially such a distance, added to their status or prestige once they returned to their native land.

While Vaughan may draw some criticism for not analyzing British racial concepts or providing deeper insight into British social values, one must keep in mind that *Transatlantic Encounters* is oriented to tell the story from the American perspective. As such, it exceeds admirably and provides important insights into the experiences of native peoples in the colonial period.

University of Nebraska, Omaha John Grigg

SEPARATE PEOPLES, ONE LAND: The Minds of Cherokees, Blacks, and Whites on the Tennessee Frontier. By Cynthia Cumfer. University of North Carolina Press. 2007.

The story Cynthia Cumfer chronicles in her book *Separate Peoples, One Land* is the story of the appropriation of Indigenous lands, power, and sovereignty by settlers who eventually became citizens of the United States. It is also a story of nation building, the enslavement of African people, and the inevitable social and cultural change that occurs when the lives of individuals from foreign nations intertwine. Cumfer's analysis of this dynamic and contentious period of U.S./Indigenous Nations history distinguishes her work from many other scholarly interrogations. First, she situates her study on the Tennessee frontier, an area she identifies as both a frontier and a borderland, often overlooked as a meaningful site of social, cultural, and intellectual exchange among European settlers, Indigenous Nations and enslaved Africans. She argues that the ideas, imaginative worlds, cognitive and cultural logics of the Cherokee, Tennessee settlers, and enslaved Africans on the Tennessee frontier transformed as each encountered the others. She also asserts that ideas on the frontier helped to shape British colonial thinking and "civilizing" programs within colonial settlements around the world, citing the settlers and the United States as "early advocates using the doctrine of civilization to justify the colonization of the first peoples" (8). She relies on extensive primary sources from treaty negotiations and explores the intellectual back-stories that informed approaches to diplomacy and social structures for Tennessee settlers and the Cherokee Nation, the largest Indigenous Nation in the area during her period of study.

This book is divided into two parts and spans the period of 1768–1810. In part one, Cumfer juxtaposes the Cherokee-centric cultural logics that guided their international politics with Eurocentric notions employed by Tennessee settlers, who were typically European immigrants of English, Irish, Scottish, and German descent. The fundamental differences alone could have certainly promoted a clash of cultures, but the aggressive tactics used to acquire land as more immigrants arrived and the pernicious attacks against Indigenous sovereignty would plague the relationship for centuries to come. Cumfer acknowledges Cherokee dissenters along with the Women's Council, Nan-ye-hi, and other "Beloved Women" who distinguished themselves as wise patriots within the nation for their vital role in diplomatic relations. She examines the cognitive changes their interactions and broken treaty negotiations produced, and concludes this section by describing the "largely unexplored triangular relationship" among the Cherokee Nation, the state of Tennessee (as of 1796), and the United States federal government (75).

Part two of the book continues to delve into cultural logics, but the focus shifts to family structures, local governments, and economies within each society, including African American communities. The chapter "'The Nigger-Trade Bought Me': African American Community" examines the social negotiating of free and enslaved African Americans. It emphasizes the economic ingenuity within the African American community as enslaved

African Americans created commercial opportunities and manipulated laws on adverse possession, for example, to their advantage. Cumfer identifies the transitions from an African-based patronage to patriarchy and paternalism within the African American community. In addressing the complexities of social interaction between enslaved African Americans and white slave masters, she writes:

> [S]laves interacted with whites more powerful than themselves in many settings. . . . Black boys . . . played . . . marbles on Sundays with white boys. . . . At corn huskings . . . slaves . . . "raised the corn song," . . . As elsewhere, some slave women had sexual relationships with white owners." (133-134)

Given the extensive scholarship on slavery, including personal narratives by enslaved African American women which document rapes and pervasive physical violence, I doubt the author intends to equate the moral, physical, and psychological consequences of "sexual relationships with white owners" with boys playing marbles together. Not until the final chapter of the book does Cumfer address the economic advantages of slavery, which help explain the significance of sexual relationships between enslaved women and their white masters. Although she briefly discusses the intersections of African Americans and Cherokees, a more thorough investigation of their intersections and shifting cultural logics would have been useful given the Cherokee Nation's enslavement of African-descended people and today's legal battles between the Cherokee Nation and Descendent of Cherokee Freedwo/men.

Cumfer has written a provocative book that analyzes the multicultural experiences of the Cherokee Nation, African Americans, and Tennessee settlers. She links civilization concepts from these intersections to other regions of the world, recognizing the role these ideas have played in shaping world history. Unfortunately, many of these ideas have contributed to civilization discourse which continues to oppress people globally, and Cumfer reminds us in her conclusion, "The legacy of the Euro-American concept of civilization has been-and remains- both a dynamic and a troubled one" (236).

University of Kansas Zanice Bond de Pérez

PHARSALIA: An Environmental Biography of a Southern Plantation, 1780–1880. By Lynn A. Nelson. Athens: University of Georgia Press. 2007.

In *Pharsalia*, Lynn A. Nelson provides a fascinating account of the dilemmas faced by southern farmers during the nineteenth century. The early agricultural reformers and later conservationists often lamented the ecological consequences of expansive agriculture for the region. Through much of American agricultural history, the availability of "virgin land" excluded soil conservation and sustainable agriculture. *Pharsalia* beautifully illustrates how the tension between "extensive" and "intensive" agriculture was to be resolved in one place, and how those planters who refused to move on and continually clear new areas had to concentrate on the labor-intense conservation of their improved lands. The book furthermore paints a vivid picture of the ways in which the nineteenth-century reform ideas by John Taylor of Caroline and Edmund Ruffin were applied on the ground.

The history of Pharsalia, a Piedmont plantation named after Lucan's history of the Roman Civil War, provides an illuminating example of one antebellum planter's attempts to balance the easily conflicting goals of financial independence and sustainable agriculture. Previous studies of agricultural reform attempts in the South have largely relied on the

contemporary periodicals and private papers of elite reformers. *Pharsalia*, on the other hand, draws from a vast collection of detailed documents left behind by the owners of a single Virginia plantation. Especially the papers of William Massie, who kept extensive records of his agricultural activities on the plantation between 1816 and 1862, describe the problems of an ordinary planter in his quest for permanent settlement and shed light on the historical relationship between sustainability and market-driven intensification.

Using an "agroecological" approach, Nelson describes Pharsalia as an ecosystem. Changes in the plantation's agricultural practices are described in detail, interspersed with environmental snapshots of Pharsalia's landscape from the original 1744 survey of the place by Thomas Jefferson's father, Peter, to the author's own 2005 account. While the source materials used tend to emphasize the elite's viewpoint, Nelson endeavors to include also the slave experience in the agricultural transformation of the landscapes. Pharsalia's location at the foot of the Blue Ridge mountains always made the place vulnerable to erosion, and sustainable agriculture proved hard to attain, despite the owners' conscious efforts. William Massie, drawing from the ideal of English landed gentry, originally strived for a complete agricultural autonomy. He soon recognized the destructiveness of tobacco culture to the plantation's soils and continually searched for a model for sustainable agricultural intensification at Pharsalia, by matching the most suitable crop varieties to the soils, rotating his crops, and applying different techniques of soil conservation.

By the 1840s, Massie's attempts at agricultural autonomy by "independent intensification" had failed because of persistent pest outbreaks and fluctuating markets, and Pharsalia as a plantation was in a severe crisis. Massie now adopted what Nelson calls "capitalist intensification" and forsook his dream of independence for the bigger harvests and profits promised by investments in special seed and livestock, fertilizers, and modern farm equipment. He then succeeded in balancing his budget by intensifying land use while still attempting to conserve the soils at Pharsalia. Combined with scientific management, intensification proved sustainable—at least for a short period preceding the Civil War. After William Massie's death, however, the family's tradition of conspicuous consumption finally proved incompatible with the local environmental conditions. The Piedmont's natural environment and Pharsalia's fields, however carefully manipulated, proved incapable of providing enough income to support the aristocratic ambitions Massie's children continued to harbor.

While it is difficult to criticize this excellent contribution from the viewpoint of agricultural history, the book's subtitle is still somewhat misleading. *Pharsalia* is definitely more a tightly focused "agroecological" rather than a broad "environmental" biography of a place. For example, the discussion of actual forest utilization on the plantation remains limited. Surprisingly, there is practically nothing in *Pharsalia* about one important aspect of antebellum plantation life. As Nicolas W. Proctor and other students of the nineteenth-century southern society have shown, hunting played a role that could greatly exceed its importance as a source of food for the plantation. Throughout the South, the planter class came to emulate European aristocracy in their hunting practices, as seen proper for men of their standing. Early successional patterns and free-roaming livestock around Pharsalia must have attracted wildlife from deer to black bear, at least during the frontier period. Thus hunting—or the lack of it—on a plantation operated by owners with such clear aristocratic ambitions as the Massies would surely have warranted some discussion in the book.

Interest in southern environmental history has grown steadily during the last decade. A good indicator of this is the new University of Georgia Press series "Environmental History and the American South," of which *Pharsalia* is the first volume. Lynn Nelson's

book provides an auspicious start for the series and a successful model for future studies in agroecological history of the United States.

University of Helsinki (Finland) Mikko Saikku

THE SOUNDS OF PLACE: Music and the American Cultural Landscape. By Denise von Glahn. Boston: Northeastern University Press. 2003.

"What do musical commemorations of place tell us?" (2). Musicologist Denise von Glahn asks and answers this question in her long-awaited study: *The Sounds of Place.* She treats no less than fourteen American composers, ranging from the canonic (Copland, Ellington, Ives, Reich) to the lesser known (Anthony Philip Heinrich, Dana Paul Perna, Robert Starer), and from the most overtly pictorial works (by George Bristow, William Henry Fry, Ferde Grofé, Roy Harris, William Grant Still) to the much subtler evocations of Edgard Varèse and Ellen Taaffe Zwilich. Her six well-documented chapters offer a rich and sometimes unpredictable tapestry—in her own words "something akin to a collection of postcards related by topic" rather than "a single, linear narrative through a subject" (13); yet frequent recourse to comparison and a loosely chronological organization allow the book to be more than the sum of its parts. Operating with a pleasantly light touch when it comes to critical theorizing about place, Von Glahn illuminates how composers' attitudes toward America shaped their depictions and how the sites composers chose to commemorate reflect a general shift from valorizing unspoiled nature to recognizing (for good or ill) the human impact on the natural and national landscape.

The rare weaknesses and considerable strengths of *Sounds of Place* spring from the same source: the author's gift for vivid description of the people, places, and themes (both musical and historical) she has chosen. Quite apart from its organizing thesis, this is a very informative book, treating in detail matters of numerous biographies, trends and, of course, musical analyses. (The book is modestly furnished with two color plates but amply illustrated with helpful black and white reproductions and a generous allotment of musical examples.) Von Glahn makes the most of a leisurely structure, opening her discussion of Ives (Chapter 2) with a virtual catalog of methods for relating music and place and constructing her treatment of Varèse's *Ameriques* around categories ("space, power, perspective, movement, and control," [134]) that might stand as useful rubrics for future investigations of pictorial musical and the ways in which it refashions or departs from the strategies for "representation" offered by the other arts.

For this reviewer, the most successful chapters were the ones focused most closely on particular places. In Chapter 1 (and part of Chapter 4), Von Glahn effectively shows how composers captured the changing status of Niagara Falls—from icon of the sublime, to tourist resort, to index of hydro-electric power; Chapter 3 places side by side reactions to the American metropolis by a Jewish Brooklynite (Copland), a recent emigre to New York City (Varèse), and a key figure in the Harlem Renaissance (Ellington). Although the later chapters seem more idiosyncratic in their selection of material, they present the same fruitful mix of musical analysis and historical observation, touching on such varied topics as western dime novels (Harris), the desert as context for atomic research (Reich), and the laboratory-garden (Zwilich). Moreover, by placing pictorial music front and center, the author makes a substantial but implicit gesture toward correcting a misshapen historiography of American music that typically regards all non-abstract works as peripheral to the postwar "mainstream." In this respect and in its decisive focus on a theme (rather than an individual or an institution), von Glahn's *Sounds of Place* is a pioneering book.

University of California, Davis Beth E. Levy

REPRESENTATIONS OF DEATH IN NINETEENTH-CENTURY U.S. WRITING AND CULTURE. Edited by Lucy E. Frank. Hants: Ashgate. 2007.

The fourteen essays in *Representations of Death in Nineteenth-Century U.S. Writing and Culture* explore ways in which the violent and traumatic nature of America has come to generate its unique forms of literary and cultural haunting. As the editor Lucy E. Frank notes in her introduction, "America's extreme repertoire of death images both conjures up and attempts to contain some of the nations profoundest anxieties and contradictions" (6). Starting point for many of the contributions is the relationship between the dead and the natural body politic. One is reminded of George Romero films about the living dead, in which the zombies serve as a cipher for those deemed to be non-citizens and therefore socially dead before their actual demise. It is, thus, one of the scholarly merits of this volume that it offers the historic precursors to this staple in the American cultural imaginary. Why a nation, built on a religious, political and economic promise of a new life for those who took upon themselves the challenge of emigration should have come to be so obsessed with death is not something these essays address. Instead, what they compellingly illustrate is that an engagement with death and its after-effects is not something specifically modern, but rather functions as the measure for the way American culture has always thought about itself.

A seminal contradiction for much of America's dealings with death is outlined by John J. Kucich in relation to the literary afterlife of Chief Seattle's speech on the shores of Puget Sound. Invoking the supernatural staying power of ghosts, his words predicted the resilient claim the Indians would continue to have on the living in a text seemingly about the threat of their demise. Equally focused on the question of a more general cultural repression that was far from successful, Jeffrey Steele presents African-American narratives by the survivors of slavery in light of the way these transform particular grief into stories that address a more general political grievance. But the question of spectral afterlife equally applies, as Dana Luciano shows, to the fallen soldiers of the Civil War. As an icon of collective sadness, President Lincoln embodied the "as-yet-unfulfilled realization of democracy's promise," more precisely a claim on the future, "that demands further progress toward national goals as compensation for historical losses suffered in their name" (45).

If the dead return in literary texts to remind the living of their failure to live up to the democratic ideals of the American Dream, haunting is also linked to sentimentality as one of the most powerful aesthetic attitudes of 19th century culture. Though the essays do not take on the question why the sentimental mode came to adapt itself so fruitfully to America's need to take responsibility for its dead, what they do offer is an insight into the richness of the material revolving around this ambivalent articulation of mourning. A moribund fascination with infant mortality produced an entire industry, including anthologies of child-elegies and post-mortem photographs. Other sites of articulation for a sentimental consumption of death were the fashion industry, theatrical stagings of ghost illusions, as well as mesmerism as a persistent literary theme. Yet, as Elizabeth Carolyn Miller suggests, Edgar Allen Poe used the genre of crime fiction precisely to critique the proclivity of his fellow citizens to sensationalize death. What one thus comes to recognize, as one moves through this richly suggestive collection of essays, is that America's obsession with death is not merely a curious detail. Rather, this resilient conversation with the dead emerges as a dominant force, which continues to haunt us even today.

University of Zurich (Switzerland) Elisabeth Bronfen

AN AFRICAN REPUBLIC: Black and White Virginians in the Making of Liberia. By Marie Tyler-McGraw. Chapel Hill: University of North Carolina Press. 2007.

Historians rarely know what to make of the American Colonization Society. Denounced by William Lloyd Garrison as an insidious conspiracy by proslavery southerners to eliminate troublesome free blacks, the movement has typically been dismissed as an ineffectual racist curiosity when it has not been ignored altogether. For the past several decades, however, a small number of specialists in the early national South have labored to redraw the Society as a politically connected, conservative antislavery organization. Well aware of the depth of American racism, in part because the organization's Chesapeake-based leadership consisted of petty slaveholders, ACS leaders pushed for black emigration as the best hope for race relations and southern economic modernization. William Freehling, Randall Miller, Eric Burin, and Claude Clegg have all written about various aspects of colonization with subtlety and understanding, and here Marie Tyler-McGraw adds to this literature with a sophisticated examination of the white and black Virginians who created the movement.

The author of many works on the early national Chesapeake, and especially of a seminal 1987 article on Richmond's free blacks and colonization, Tyler-McGraw correctly regards Virginia as the best prism through which to examine the movement. Virginia legislators, terrified by the specter of servile revolt in the wake of Gabriel's conspiracy, endorsed the idea at the dawn of the nineteenth century, and during the heady nationalism that followed the War of 1812, another elite Virginian, Charles Fenton Mercer, helped to forge the national society in Washington. Virginians guided the Society during its first years, sent more settlers to West Africa than any other state, and a black Virginian, Hilary Teage, was the main author of Liberia's 1847 Declaration of Independence. Even as northern free blacks rejected emigration and lower South politicians denounced the federally-funded Society as a slippery slope toward national manumission, Virginia's freed community, Tyler-McGraw argues, continued to embrace emigration as a "form of resistance to slavery" (6). As residents of a region that denigrated their abilities and denied their claims to citizenship in the land of their birth, black Virginians regarded Liberia as a place where they might succeed in "proving their abilities" (177).

The author's discussion of elite white women who supported the movement is particularly insightful. Margaret Mercer, the cousin of the Society's founder, was typical of the evangelical women whose gentry origins provided them with insight into the "moral corruption that human bondage produced in the souls of masters and slaves" (84). Because she never married, Mercer was able to run her own estate and emancipate her sixteen slaves for emigration to Liberia. Because one of the goals of the movement was to Christianize western Africa, even a good many patriarchal southerners urged the Society's Washington office to encourage the formation of female auxiliaries. By getting upper class women behind the movement, John Latrobe hoped, influential wives might win their politician husbands over as well.

The danger in paying so much attention to closet abolitionists such as Margaret Mercer, however, is that Tyler-McGraw occasionally underplays the entrenched racism that informed colonization. Her goal, clearly, is to contextualize the movement rather than to rehabilitate its image, and its genteel white advocates admittedly lacked the extreme racial animus of lower South positive good theorists. Yet the very fact that colonizationists believed that black Americans possessed the ability to do well in a foreign land, yet declined to fight entrenched racism in the United States, was precisely what so infuriated the Society's northern critics. Despite this, *An African Republic* stands as the best, most

thoughtful examination of those black and white Virginians who, for better or worse, created modern Liberia.

Le Moyne College — Douglas R. Egerton

CAPITAL INTENTIONS: Female Proprietors in San Francisco, 1850–1920. By Edith Sparks. Chapel Hill: University of North Carolina Press. 2006.

Business history is not the history of the dismal, but it can come close. Edith Sparks, in her history of business women in San Francisco from 1850 to 1920, notes that up to 80% of *all* small businesses failed within their first five years during the 1990s. Events were notably more difficult for the women Sparks looks at. Sparks examines the *what* (what kinds of businesses), *why* (the motivations of female business owners) and the *how* (strategies for beginning businesses) in chapters 1, 2, and 3 of her study. The remaining chapters discuss marketing strategies employed by women business owners, the financial management challenges for women often unschooled in basic business practices, and the results of failures for women. Finally, Sparks includes several appendices which contribute little to either her larger discussion or to the evidentiary basis of her study. Her research was, as she herself notes, located in the ephemeral. Female business owners left few complete records, their businesses failed at astonishingly high rates, and the challenges attendant to nineteenth-century women's history meant that Sparks employed evidence of "fleeting moments" rather than sustained recordkeeping or book-keeping. Sparks succeeds in illuminating the lives of some female business owners, especially in terms of the various pressures on women's decision-making. Women faced challenges not only in business ownership, such as accruing enough capital, addressing consumers' heightening demands for service and stock, broader economic vagaries plaguing all business owners, but also demands of family and relationships. Most female business owners were not single, and created businesses to address complex situations of family and economic life.

A benefit of locating her study in San Francisco is, Sparks maintains, the idiosyncrasies of the San Franciscan economic world. For example, in the 1850s women, according to Sparks, enjoyed surprisingly easy access to credit, especially if they were starting a business in the "accommodations" industry (such as a boarding house). But the window of opportunity closed as the pressing need to such businesses lessened in the decades following the Gold Rush. San Francisco provides Sparks, therefore, with a unique setting with which to evaluate female business owners' behavior.

One question I and other readers may be left with is the dismal aspect of it all. Yes, small business ownership did not prove to be an economic powerhouse for many women; most women during the 1850 to 1920 time frame of Sparks' study did indeed fail at building or even maintaining their businesses. Perhaps how failure is defined is part of the story. Sparks is sensitive to the very specific circumstances of the lives of those women who ventured into small business ownership, but she wields a one-dimensional definition of what "failure" was. Small business proprietorship may have been understood as a short-term venture—an effort to right a listing family ship, for example. A business that remained small-scale may not have been the failure Sparks suggests in her final comments; such a business offered women a manageable, if limited, business life, amenable to changes of responsibility and roles.

Miami University of Ohio — Helen Sheumaker

WHY CONFEDERATES FOUGHT: Family & Nation in Civil War Virginia. By Aaron Sheehan-Dean. Chapel Hill: University of North Carolina Press. 2007.

Sheehan-Dean's well researched study of Virginia Confederate soldiers adds to the growing scholarship that examines the personal motivations of ordinary men who fought the Civil War. Sheehan-Dean found that states rights in and of itself could never have been the sole motive for fighting but that the language of states' rights combined with the possible loss of personal economic and political liberties provided strong motivations to propel Virginia into secession and helped commit 90% of white men in Confederate controlled areas of the state to a Confederate nation. Using a chronological and geographic approach, Sheehan-Dean shows that Confederate "Virginians developed a sophisticated and compelling set of motivations, developed out of their lived experiences, for enlisting and remaining committed to the war and to southern independence.

Like James McPherson's *What They Fought For, 1861-1865* (1994), Sheehan-Dean refutes Bell Irvin Wiley's assertion in *The Life of Johnny Reb: The Common Soldier of the Confederacy* (1998[1943]) that the majority of Confederate soldiers neither understood nor cared about the constitutional issues of the war (McPherson 2). Sheehan-Dean expands on McPherson's findings that Confederate soldiers, particularly those who enlisted prior to the draft, did so for patriotic or nationalistic reasons. In Virginia, Sheehan-Dean argues that nationalism was a motive for enlistment and continued commitment to the war because protection of the state and the Confederate nation gave white men the ability to protect their families and their slave-based economy. According to Sheehan-Dean, soldiers' motives overlapped, evolved and were redefined as the war progressed. Non-slaveholding Virginians supported the Confederate nation because it offered protection for their recently won political liberties and economic success that was grounded in a slave-based economy. By 1864 these motives were reinforced by the hard-war policy of the Union, the religious faith of soldiers who faced death or its possibility regularly, and the federal issuance of the Emancipation Proclamation. For Confederate Virginia soldiers, the Union's hard-war policy made its defeat a matter of honor and laid the foundation for the animosity and hatred black Virginians would suffer during and after Reconstruction. In essence, according to Sheehan-Dean, the Civil War was sustained by Confederate soldiers' ability to adapt and transform their sense of purpose (187).

In *Why Confederates Fought: Family & Nation in Civil War Virginia*, Sheehan-Dean provides a tightly written and well supported argument that non-slaveholding Confederate Virginia soldiers understood why they were fighting and that those motives were personal, not ones imposed on them by the elite. I question his assertion that "very few Virginia soldiers took any satisfaction from the killing they had to perform" . . . (82) but on the whole his treatment is very balanced. His appendix gives a detailed explanation of his statistical methodology. The end matter is extensive and includes annotated endnotes and a substantial bibliography which includes almost 300 manuscript sources from twelve collections, almost forty published narratives and an impressive survey of books and articles. This work should appeal to casual readers and professional historians of the era and the state.

Lincoln University (MO) Debra F. Greene

PRESENTING AMERICA'S WORLD: Strategies of Innocence in National Geographic Magazine. By Tamar Y. Rothenberg. Hampshire, England and Burlington, Vermont: Ashgate Publishing. 2007.

The publication of Philip J. Pauly's 1979 *American Quarterly* essay "The World and All That Is in It: The National Geographic Society, 1888–1918," and of *Reading National Geographic* (1993) by Jane Lutz and Catherine Collins, initiated scholarly study of this popular cultural icon. Lutz and Collins in particular inspired numerous critiques: of the magazine's imperialist ideology in Julie Tuason's "The Ideology of Empire in *National Geographic Magazine*'s coverage of the Philippines, 1889–1908" (1999); of the society's promotion of male explorers in Lisa Bloom's *Gender on Ice* (1993); of its production and distribution of maps in Susan Schulten's *The Geographical Imagination in America, 1880–1950* (2001); and of its portrayals of Middle-Eastern women in Linda Steet's *Veils and Daggers* (2003). As with Howard S. Abramson's *National Geographic: Behind America's Lens on the World* (1987)—a scathing account of faked photographs and institutionalized anti-Semitism, racism, and sexism—criticism of the institution runs counter to the celebratory tomes about the National Geographic Society (NGS) written by insiders. Now, Tamar Rothenberg's *Presenting America's World* (2008), while taking a similarly critical view of the magazine, builds on this previous scholarship by examining the magazine's earliest decades, thereby broadening our understanding of its place in geographic history.

Rothenberg's analysis of *National Geographic*'s formative period, 1888–1945, combines two theoretical models: Antonio Gramsci's concept of "hegemony" and Mary Louise Pratt's analysis of travel narratives (*Imperial Eyes*, 1992) that deploy multiple "strategies of innocence" promoting U.S. imperialism. The book's thesis, however, will come as no surprise to those who are familiar with scholarship on the magazine: *National Geographic* manufactured consent through editorial policies that concealed political questions behind aesthetically-pleasing images and non-controversial subjects. Its photographs and texts, Rothenberg argues, distilled human subjects into representatives of a timeless cultural essence and promoted U.S. moral and technological supremacy abroad.

The book's first two chapters situate the magazine's birth and its visual aesthetics within the late-nineteenth-century rivalry between geography's professionals and its popularizers. They effectively trace its shift from dry academic journal to popular illustrated monthly following the 1898 Spanish-American War, and chronicle its increasing visibility as a semi-official organ of the federal government following the First World War. In Chapter 3, Rothenberg focuses on photographs of racial "types," an aesthetic mainstay in the magazine's portrayal of non-Westerners, but unfortunately fails to provide extended readings of individual photographs or to illuminate the relationship of photographs to the articles in which they appear.

The book's final two chapters, focusing on the intrepid explorer Harriet Chalmers Adams and the prolific photographer Maynard Owen Williams, offer more penetrating insights into the gendered politics at work within the institution. Williams and Adams were insiders whose private correspondence with editor Gilbert H. Grosvenor and work on behalf of the magazine illuminates the pervasive gender dynamic of what Rothenberg calls the magazine's "macho paternalism" (53). Both contributors, interestingly, sometimes resisted institutional policy that stereotyped non-Westerners as "primitives" or eschewed politics to promote only the sunny side of life.

Rothenberg's book contributes to the scholarship on *National Geographic* by turning a critical gaze on the institution's formative years. In this way it might serve as a

kind of "prequel" to *Reading National Geographic*, for the arguments of the two books are essentially the same: *National Geographic* was complicit in disseminating imperialist ideology and perpetuating stereotypes of non-Westerners at home, thus helping to manufacture public consent to U.S. hegemony abroad.

University of North Texas Stephanie Hawkins

W. E. B. DU BOIS: American Prophet. By Edward J. Blum. Philadelphia: University of Pennsylvania Press. 2007.

In *W. E. B. Du Bois: American Prophet*, Edward Blum promises "a new analysis of Du Bois's place in American religious history," (7) and delivers that new analysis in groundbreaking fashion. The Du Bois portrayed in this beautifully written and convincingly argued book is one we have not seen before. Blum's portrayal of Du Bois reaches past his legacy as a radical leftist, political activist, writer, educator, and editor to see him essentially as "one of America's most profound religious thinkers" (7). Contending that historians and biographers have engaged in a "mythical construction" (11) of an "antireligious" Du Bois to serve the secular interests of the academy, Blum unveils Du Bois as an exponent of the Social Gospel and one who cast himself in the role of a modern prophet. This new and refreshing portrayal of Du Bois reveals him not only as one of America's greatest minds, but also one of its deepest souls.

The book is divided into five substantive chapters each representing the primary genres in which Du Bois worked, including autobiography, sociology, fiction, and social commentary. While Blum makes no attempt to make this a "religious biography in the conventional sense," (13) he concentrates on the religious themes embedded in Du Bois's work, noting that religion was an ubiquitous theme in Du Bois's writings and his stature as an "American prophet" was widely upheld (219). Each chapter is compelling, but Blum seems to be at his best in his discussion of Du Bois's classic, *The Souls of Black Folk*, and in his analysis of Du Bois's engagement with Christianity and Communism. Blum asserts that religion was at the center of *Souls*, and with the book Du Bois articulated "a new code of faith for the new century" (78). It was a prophetic text that sought to overturn systemic racism and to "tear apart the conflation of whiteness with godliness and, conversely, to connect blackness with the divine" (63). Blum deftly handles the issue of Du Bois's turn to Communism by noting that Du Bois saw spiritual value in the communist system. Indeed, as Blum notes, "as Du Bois turned to the political left, he routinely drew connections between Communism and Christianity" (193). Far from being evidence of his "atheism," therefore, Du Bois's turn to Communism demonstrated his conviction that Communism was the social reality of Christianity.

Edward Blum could have given more attention to Du Bois's male-gendered conception of church and religion. Du Bois's Christianity was a "manly Christianity." Also, there does seem to be an uncritical casting of "black" and "white" Christianity in contradistinction in Blum's analysis. The case is always more complicated. But the overall value of this insightful book eclipses these concerns. Blum has given Du Bois scholars, historians, scholars of religion, sociologists, literary scholars, and general readers an exciting new way to think about Du Bois. In doing so he has given us another way to understand how religion has functioned in American society and how it "informs the human condition" (11).

Princeton University Wallace Best

DRY MANHATTAN: Prohibition in New York City. By Michael Lerner. Boston: Harvard University Press. 2007.

Michael Lerner's *Dry Manhattan* deftly connects the political history of prohibition with the personalities who supported and disparaged the Dry cause. Lerner tells a familiar story of prohibition's unintended consequences, tracing the arc of New York City prohibition history from the Anti-Saloon League (the first modern political action committee) to the repeal in the early 1930's. Temperance activists faced an uphill battle in Tammany Hall's New York City, but the relentless lobbying of William Anderson created a political opening for New York prohibition. Pro-prohibition forces, giddy with their defeat of Tammany Hall, failed to anticipate the enormous difficulty in enforcing a ban on liquor. Chronically underpaid prohibition agents and police made lucrative arrangements within the city's underground alcohol economy, and they quickly began to resemble the bootleggers and racketeers they were entrusted to stop.

Lerner details the failed attempts by Albany lawmakers and city leaders to stem illegal drinking and liquor sales. A plan to padlock offending speakeasies pushed the liquor traffickers to be more resourceful. The Mullan-Gage Law increased penalties for Volstead Act violations, but it clogged the court docket and angered the New York judiciary. Although the law empowered police to pursue violators of prohibition, it drained their resources and caused them to lose further public credibility. Instead portraying the history of prohibition as a grand fight between Wets and Drys Lerner carefully depicts different players at cross-cutting purposes.

The strongest chapters in the book document the shifting cultural climate of prohibition. Lerner's discussion of Robert Benchley and Dorothy Parker, friends and writers who took their first drink after the passage of national prohibition, highlights the larger cultural contradiction created by prohibition. Benchley became a fixture at popular New York speakeasies, while Parker threw famous cocktail parties at the Algonquin Hotel with Irving Berlin and Tallulah Bankhead. The illegality surrounding the drinking culture of New York City conferred classiness to it, and drinking became a mark of social status in 1920's Manhattan. Pre-prohibition drinking holes lacked urban sophistication, but post-prohibition nightclubs defined it. Lerner is masterful in describing prohibition's cultural blowback.

New York's prohibition years overlapped with a rapidly changing social environment for women and African Americans. *Dry Manhattan* acknowledges the role of women's groups in fomenting temperance activism, but thoroughly demonstrates that New York women represented a range of opinion on the liquor question. From Texas Guinan, the brash hostess who made thousands of dollars defying state liquor laws at her midtown nightclubs, to the Women's Organization for National Prohibition Reform, women's opposition to prohibition marked their sophistication as much as bobbed hair and jazz. Prohibition also affected the city's racial politics. In Harlem, prohibition intersected with the politics of respectability; so-called Black Victorians blamed their community for the failure of prohibition, while others noted collusion between white supremacist ideology and temperance activism. By the end of the decade, whites managed to wrest financial control over Harlem nightlife, and some establishments, like The Plantation Club, catered to racist fantasies with slave-era decorations and "mammy" hostesses.

Chapters on the anti-immigrant impulses in the prohibition movement, women's involvement in temperance and prohibition, and a chapter on rent parties and the "Hooch Joints in Harlem" are the liveliest in *Dry Manhattan*, but they also underscore a weakness in the book's organization. *Dry Manhattan* is comprehensive, but I would have

liked Lerner to step back from his narrative to comment on the linkages among race, class, gender, immigration, and New York politics instead of sequestering these topics in separate chapters. Overall, *Dry Manhattan* stands as an important contribution to the study of early 20th century American culture, and Lerner's book should find an eager readership among students of American history, political science, American studies, and sociology.

University of Kansas Brian Donovan

THE YEAR THAT DEFINED AMERICAN JOURNALISM: 1897 and the Clash of Paradigms. By W. Joseph Campbell. New York: Routledge. 2006.

In his examination of American journalism's watershed era, W. Joseph Campbell performs a micro-analysis of the pivotal year 1897 while tracing the historical threads that lead to and away from this point in time. In this project Campbell, an associate professor in American University's School of Communication, is clearly building upon—even paralleling—research for an earlier book, *Yellow Journalism: Puncturing the Myths, Defining the Legacies* (Praeger, 2001). Even so, the narrower focus of the year study allows Campbell to isolate specific trends in journalism within a clearly defined historical framework. The result is a meticulously documented argument that newspaper journalism was so deeply implicated in and influenced by the profound social change on which it reported in 1897 that its profession was transformed.

Campbell focuses his historical analysis at the confluence—he prefers the more dramatic term "clash"—of three journalistic paradigms: the journalism of action practiced by William Randolph Hearst's *New York Journal* and Joseph Pulitzer's *New York World*; the nascent objectivity of Adolph Ochs' *New York Times*; and the literary journalism approach of Lincoln Steffens' *New York Commercial Advertiser*. While Ochs' model would become dominant, Campbell's narrative is most engaging in its detailed accounts of Hearst and Pultizer's rivalry and exploits.

Throughout the book, Campbell anchors his discussion of the news stories and conflicting journalistic styles that marked 1897 within their social, economic, and political context. His examination of journalism is embedded within detailed discussion of such defining events and trends as the bicycle's expanding popularity, the Klondike gold rush, and greater educational and professional opportunities for women. As a result, Campbell is effective in presenting 1897 as a year of extraordinary change, one in which a redefinition of journalism as requiring the critical distance entailed in the concept of objectivity, is both logical and necessary.

Campbell also breaks ground in his research. Echoing his substantial career with the Associated Press prior to entering academia, Campbell offers a bit of breaking news by re-examining and debunking the longstanding suspicion that the jailbreak rescue of Evangelina Cisneros was a hoax perpetrated by Hearst's staff in order to sell papers. Sell papers it did, but Campbell makes a persuasive case that the Cuban prisoner's rescue was no hoax. Drawing on newly released evidence in the papers of Fitzhugh Lee, the U.S. consul-general to Cuba, Campbell unpacks the plot, the logistics of the jailbreak, and the motives of the players to argue that the rescue was authentic.

If the book has a flaw, it lies in the wide scope of the material Campbell attempts to cover, even within the framework of a single year.

At the same time, this study is an engaging read. Even as he tackles his broader themes, Campbell offers an integrated narrative that explores the personalities of the prominent New York editors of the day; the work of such journalistic celebrities as Sylvester Scovel

and Richard Harding Davis; and the lasting yet accidental significance of such routine journalism as the *New York Sun*'s editorial to young Virginia O'Hanlon on the existence of Santa Claus.

Baker University Gwyneth Mellinger

U.S.-CHINA EDUCATIONAL EXCHANGE: STATE, SOCIETY, AND INTERCULTURAL RELATIONS, 1905–1950. By Hongshan Li. New Brunswick, NJ: Princeton University Press. 2008.

Historians of international relations have conceptually expanded their field over the past several decades. Non-state actors and cultural exchanges have assumed a prominent place alongside state, military, and economic actors and interests. Hongshan Li has written an important book that moves the pendulum back a few degrees by bringing the state back into these transnational (non-state) relations. On the basis of new research in Chinese- and English-language sources and wide-ranging reading of secondary works in both languages, he argues that "the drastic expansion as well as the abrupt termination of educational relations between the two nations in the first half of the twentieth century were largely the result of unprecedented intervention from the American and Chinese governments" (2).

Li's book should become an indispensable resource for scholars of cultural and educational exchange between the United States and China. He argues that most scholarship on the pre-1950 period has focused on the effects of exchanges on Chinese students or on the role of foreign missionary schools in educating Chinese students. As a corrective, Li presents ample evidence of the centrality of the two governments to the exchange process. (The book's title notwithstanding, the first chapter usefully reviews important events in the 1870s through 1890s, such as the Qing court's approval of the first group of Chinese students to study in the United States.) In particular, Li carefully maps two key episodes that involved negotiations between and often within the two governments. First, early in the twentieth century, the United States rebated most of its share of the Boxer Indemnity, which China had been forced to pay as compensation for property damage during the Boxer Rebellion. The two governments negotiated a plan whereby China would use the funds to send students to study in the United States. Second, comparable negotiations and plans attended the short-lived Fulbright exchanges of 1948–1949. Particularly information is Li's discussion of ongoing American support for (and fear of) Chinese Fulbright students stranded in the United States after 1949.

Li makes a compelling case for the critical role of the state in pre-1950 U.S.-China educational exchanges. In so doing, not only does he complement existing scholarship on U.S.-China cultural relations, but his findings may inspire reassessment of the standard narrative within diplomatic history that the U.S. government did not play a significant role in global cultural exchange until the mid-1930s. The only significant weakness in the book is Li's lack of accounting for the considerable role played by American universities and philanthropies in promoting Sino-American educational exchange during the period he studied. Thus, the bibliography does not include such relevant works as Barry Keenan's *The Dewey Experiment in China*, Randall Stross's *The Stubborn Earth*, Xiao-hong Shen's "Yale's China and China's Yale" (dissertation), and Peter Buck's *American Science and Modern China*. Attention to such predominantly secular, non-governmental contributions to educational exchange might have led to a more nuanced thesis about the preeminent role of the state.

Missouri Southern State University Norton Wheeler

HOLLYWOOD FANTASIES OF MISCEGENATION: Spectacular Narratives of Gender & Race, 1903–1967. By Susan Courtney. Princeton: Princeton University Press. 2005.

In *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender & Race*, *1903–1967*, Susan Courtney explores the visualization of black and white sexual relations in film—showing, at times, how the gender of the parties depicted shapes perceptions of meaning. These Hollywood fantasies of miscegenation—as Courtney defines them—appear and disappear in film according to the social relations within a given historical moment, which impacts the politics of the cinema. "When cinematic energy has not been expended on showing [fantasies of miscegenation] to us," writes Courtney, "it has been spent in equally meaningful ways on withholding [interracial pairings] from view" (5). The history of the enslavement of Africans in America and continuing strife in race relations since has spurred rectifications to discrimination ranging from legal legislation to ongoing social experiments. *Hollywood Fantasies of Miscegenation* reveals how the film industry has acted in kind. The Production Codes, for example, which were in effect between the years of 1930–1956, acted as an arm of Jim Crow segregation, by mandating filmmakers not illustrate or make suggestions to sexual relationships between black and white people. Courtney thus presents readers with a fascinating and densely described study of the intertwinement of history and the cinema, with the latter acting as an apparatus of racial and sexual hegemony, and the former acting as a social map of race and gender boundaries. By pursuing the obfuscation and construction of interracial pairings in film, Courtney argues that the retraction of such pairings and later the exploitation of them significantly informs how difference and identity is constituted in the U.S. In so doing, Courtney's text provides provocative questions and answers concerning the cinema's spectacular narratives of race, gender, and sex in the first half of the twentieth century.

Films, court documents, film executive's memos, literature, periodicals, and polemical autobiographies of Black nationalists such as Eldridge Cleaver serve as only a few examples of the source material that Courtney employs for this finely crafted theoretical explication of the triangular relationship between the cinema, it's films, and spectators. The book's thesis is organized around the significant impact of the Production Codes. Courtney shows how from the turn of the century to the mid-twentieth century, filmmakers upheld and circumvented cinema's racialized mandate. By showing white actors in blackface, for example, early twentieth century filmmakers such as D. W. Griffith could "flirt" with the idea of interracial sexual unions between blacks and whites in order to titillate spectators and simultaneously instill fear concerning sexual crossings across constructed racial categories. Griffith's pathological construction was more than a remnant of slavery and the Reconstruction era's fantasy of the black male rapist. Such filmic distortions helped to encourage the creation of the Production Codes, by linking white female suffering on the silver screen at the hands of so-called "black brutes," to the imagined material suffering that white spectators and therefore the white populace believed to experience in the post emancipation era. Silent white women—literally and figuratively—became the cinematic sign and the signifier for America's very real system of racial apartheid.

After the passing of the codes, spectators became ever more equipped and trained to see race within the terms of society's and the cinema's purposeful racial segregation of black and white bodies. While Courtney uses the usual filmic suspect, Griffith's *Birth of a Nation* as a textual example, the author introduces lesser-discussed filmic texts of Griffith's that explore class and ethnic biases. In so doing, she provides a fresher discussion to well-known territory in ethnic and film studies. Films such as *The Adventures of Dollie*, *The Lonely Villa*, *A Woman Scorned*, and *Unseen Enemy*, argues Courtney, attempt

to visually mark the assumed threat of difference to white bourgeois womanhood, and her re-readings of the more familiar racialized narratives of *The Girls and Daddy* and *Birth of a Nation* seek to address—to borrow phrasing from George Lipsitz's book of the same title—the formation of white America's "possessive investment in whiteness."

The book's most intriguing turn is its two bookends to the Production Codes and the politics of the Production Code Administration (PCA), which is represented by an analysis of two popular tragic mulatta tales: 1934's *Imitation of Life* and 1949's *Pinky*. While these two films have also garnered a great deal of important scholarship, from Lucy Fischer's edited collection of essays on *Imitation of Life* (1991) to the theoretically rich and thoughtful analysis of passing in Elspeth Kidd's "'The Ineffaceable Curse of Cain': Racial Marking and Embodiment in *Pinky*," which appeared in *Camera Obscura* in 2000, Courtney complements the aforementioned scholarship. She reviews the discourse of the PCA and how the cinema sought to fill in through exclusion and inclusion that which was either ignored in early historical accounts or indescribable in popular language: coerced racial amalgamation and racial ambiguity. Perhaps Courtney's largest feat and overall contribution to the scholarship on race and film resides within an impeccable explication of the ongoing role of spectacle and the spectacular as it relates to visual narratives of race. These narratives are, as the book demonstrates with intellectual rigor and voluminous illustrations, inextricably bound to the fraught history of race and gender relations that are predicated upon tightly patrolled boundaries and denouncements of white and black sexual entanglements.

The cultural work of alternative narratives and independent cinema is outside of the book's scope, as is contemporary discussions of interracial unions in film (although the author does make brief mention of current films in the book's Introduction such as *Jungle Fever* [1991], *Far From Heaven* [2002], *Monster's Ball* [2001], and *Zebrahead* [1992]). However, more than a gesture toward the use of Black female bodies in contemporary projects such as *Monster's Ball*—including its rewarding by the Academy with an Oscar for Halle Berry for best actress in 2001—might make more concrete the pervasiveness of such fantasies of miscegenation in the 21st century. In particular, *Monster's Ball* is a prime example of cinema's recent attempt to mend the history of forced amalgamation through an elaborate, sensational, titillating filmic fantasy that presents black and white interracial unions as carnal spectacle. Courtney's historical study, when placed alongside current filmic examples such as the critically-acclaimed *Monster's Ball*, reveals Hollywood depictions of interracial unions as the "changing same;" that is, as an evolving genre, yet never truly autonomous or cinematically transformative.

University of Iowa Deborah Elizabeth Whaley

LOVE FOR SALE: Courting, Treating, and Prostitution in New York City, 1900–1945. By Elizabeth Alice Clement. University of North Carolina Press. 2006.

Since the publication of Kathy Peiss' *Cheap Amusements: Working Women and Leisure in Turn-of-the-Century New York*, the idea of treating has profoundly shaped our understanding of courtship and the rise of commercial leisure. But there has been no sustained study of the practice until the publication of Elizabeth Alice Clement's *Love for Sale: Courting, Treating, and Prostitution in New York City, 1900–1945*. Like other studies of courtship and treating, Clement begins with the 1890s when New York's working class began to patronize the city's commercial amusements and when treating developed as young women struggled to negotiate the cost of these amusements and their own conceptions of morality and respectability. Following chapters explore the next several decades

and the development of treating, courtship, prostitution, and their relationship. Initially the line dividing treating from prostitution was difficult to discern. But over the next few decades, Clement shows, treating became an integral part of courtship and much more distinct from prostitution. By the 1920s, in particular, it had become common for men to pay for dates, for women to reciprocate with a range of sexual favors, and for prostitution to move to the periphery of sexual experience. Treating, Clement argues, not only "set the trajectory for the development of modern American sexual values and behaviors" but also "accelerated the widespread inclusion of heterosexual intercourse into Modern American courtship, which approached the level of 50 percent for white American women by the mid-1930s" (3).

At times, Clement's discussion of prostitution overshadows the potential differences in the courtship practices she attempts to illuminate, and her discussion of treating is familiar: men paid for dates and expected treats in return from their female companions, and women struggled to negotiate these expectations with their own desire to enjoy the commercial leisure that was becoming central to heterosexual relations during this period. More of a discussion of the struggles men faced paying for treats and the problem of making ends meet would highlight a dimension of treating that has not received the attention it deserves.

These criticisms should not, however, detract from the overall quality of Clement's book. She has done what most studies of leisure and courtship have not, that is, blend together the histories of white ethnics, African Americans, and West Indians. Such a focus allows for a number of crucial comparisons about family life, respectability, and generational conflict, and her study successfully illuminates the differences between these groups and their similarities. Her look at prostitution is also particularly engaging. In her search for treating's beginnings and its development, Clement explores the day-to-day workings of prostitution during this period as it ebbed and flowed along with changes in courtship, treating, and regulation. Historians from a wide range of disciplines will find Clement's book interesting and useful. Her study draws upon a wide variety of rich sources, explores a critical period in the evolution of men and women's relationships, and fills an important historiographical gap.

Texas Tech University Randy D. McBee

SUTTON E. GRIGGS AND THE STRUGGLE AGAINST WHITE SUPREMACY. By Finnie D. Coleman. Knoxville: University of Tennessee Press. 2007.

Sutton E. Griggs has been strangely neglected in African American literary and cultural scholarship, and this book should go far towards changing that. As Finnie D. Coleman demonstrates throughout this informed and thoughtful study, a comprehensive understanding of Griggs's life and work will challenge scholars to reframe their understanding of the literary, political, and cultural past by forcing them to confront the broad ideological range of the black intellectual tradition. The book's basic approach is encapsulated nicely at the end of its preface. "While this book is not a biography, a literary biography, or a strictly literary or cultural analysis," Coleman writes, "it does contain elements of each" (xiii). Those familiar with African American literary and cultural history will appreciate this mixed-genre approach, for the representation of individual African American lives is a complex affair, one that requires not simply historical and cultural context but an intricate (re)weaving of many strands of the ideological fabric of U.S. cultural history. Accordingly, I appreciated greatly Coleman's discussion of literary archeology in the introduction—and, indeed, I would say that the great promise of this book is grounded in

the project of "recovering fragments and scraps of fabric that constitute patterns in texts that have been lost to us" (xvi).

Sutton E. Griggs and the Struggle Against White Supremacy begins with very useful cultural and biographical background on Griggs, and then proceeds to readings of individual texts and significant eras of Griggs's life and thought. Although a great deal of attention is devoted to Griggs's most famous novel, *Imperium in Imperio*, the manuscript is devoted ultimately to looking beyond Griggs's fiction to his important but generally ignored nonfictional writings. At times, Coleman paints with rather broad strokes when addressing cultural and literary contexts, but he portrays Griggs's life and work in illuminating detail. Coleman takes his readers from a cultural history of the Griggs's family into an increasingly complex ideological landscape, including chapters entitled "King Cotton, the Griggs Family, and the Making of the 'New Negro,'" "Death of the New Negro," "Crafting an Imperium in Imperio: Conservative Black Literature and the Battle against White Supremacy," "Taming Jim Crow," and "The New Science: Epistemological Contours of White Supremacy." In short, the book begins by examining the cultural order that shaped Griggs's life, and it ends with the philosophical order that Griggs drew from his experiences in his life-long effort to respond to those shaping forces and to promote both interracial and intraracial social reform. In its detailed biographical and cultural history of the Griggs family, its careful readings of important texts, and its presentation of Griggs's political philosophy (as well as his troubled efforts to promote that philosophy in his publications), this is an important book (and an eminently readable one) that should join with other recent scholarship to point to the need for new directions in African American literary and cultural scholarship.

West Virginia University John Ernest

AMERICAN TALMUD: The Cultural Work of Jewish American Fiction. By Ezra Cappell. Albany, NY: State University of New York Press. 2007.

Jewish-American literature, especially in the heyday of Saul Bellow, Bernard Malamud and Philip Roth was often viewed from a sociological perspective. Its themes seemed rich in the American aspects (especially immigration and assimilation) but slim in its usage of Jewish ideas. If the latter did appear, they were usually of the negative sort with a denigration of those who practiced the faith or adhered to its religious theories. While some writers despaired at the state of America or the degeneration of a moral center, they saw little in Judaism as a means to restore value or moral cohesion. No wonder then that Irving Howe in the introduction to his anthology of Jewish-American Stories in 1977 rang a death knell for the genre. But as Ezra Cappell in his text *American Talmud: The Cultural Work of Jewish American Fiction*, points out, Howe's obituary was both premature and off-base. Especially with second or third generation Jewish-American authors, Cappell sees not only a revitalization of Jewish-American literature but a utilization of Jewish ideas and mores in relevant ways.

Jews have been called the "People of The Book," (i.e. the Pentateuch) and over the centuries they have read this work with the help of the Talmud and other commentators like the indispensable Rashi, whose gloss is considered essential to a Jewish understanding of this primary text. Of late, the concept of Midrash where Biblical stories have been spun in ways that can sometimes seem tangential to the original, has grown popular, as people have sought to bring the text home. It is in these traditions that Cappell places Jewish-American writing. As he says: "I am forcefully suggesting that the literary production of Jews in America be seen as one more stage of rabbinic commentary on the scriptural

inheritance of the Jewish people" (2). While stories still center on relevant aspects of American and Jewish history, Cappell sees the most important writers as returning to "the centering force of Judaism: scripture and the Holy Books" (3).

Cappell is well-versed in literature and Judaism, and in clear, jargon-free, prose he offers detailed examinations of the works of the already canonized Henry Roth, Bellow, Malamud, and newer writers like Allegra Goodman (*Kaaterskill Falls*) and Rebecca Goldstein (*The Mind-Body Problem*). (A lengthy interview with Goldstein forms an appendix to this text.) First he offers a contra view of Roth's *Call it Sleep*, generally viewed as a seminal work in the genre. Cappell argues against this glorification, positing that Roth presents Judaism not as a faith that offers hope or redemption but one to be derided—as the author did in real life. (In a later chapter, he gives a more favorable reading to *Mercy of a Rude Stream*, the novel Roth wrote after his return to Judaism and writing.)

Following this argument, he takes the almost sacrosanct Malamud to task for his presentation of Judaism as a religion of "suffering" which Cappell shows only works in the abstract and not when placed in the context of real life events, such as the Holocaust. The prurient image of a concentration camp number on a woman's breast in the short story "The Lady in the Lake" stands as a glaring example of Malamud's limitations when dealing with Jewish history.

Having set up, as it were, a counter view of how Jewish values can be cheapened or abused, he turns to writers who project a more positive reconciliation with their birth faith. In light of this, Bellow comes in for a revisionist reading of works that some have dismissed as lesser but which Cappell sees as deserving of more respect. Using the short stories "The Old System" and "The Bellarosa Connection," where Bellow espouses a more positive view of traditional Judaism than heretofore, Cappell makes a good case for his cause, though that Bellow became increasingly conservative in his political views and concomitantly more sympathetic to Judaism might have been pondered in more depth.

The strongest sections of *American Talmud* concern the novels and short stories of Allegra Goodman whose writing, with its satire and detailed use of Jewish ritual and social nuances, allow Cappell to bring the book into clear focus. Here his knowledge of Jewish thought elucidates the author for readers not as well versed in some seminal Judaica and who thus might miss some of her trenchant comments.

Indeed, one of the ironies for these new writers, a list of whom fills an entire page of *American Talmud*, is that they sometimes know more Jewishly than the critics who judge them. As Cappell points out too many of these authors have failed to find an audience because the powers that be lack the relevant knowledge to assess them adequately. Cappell is clearly not in that camp.

Cappell's book therefore serves an important purpose. With his insights into these texts and his understanding of their genesis in Torah, Talmud and tradition, he more than achieves his basic objective. It may seem strange to say but, despite a tendency to be repetitive, one wishes this book was even longer and that he tackled more authors. His approach would add an important gloss to writers all the way from the early twentieth century writer Anya Yezerska to the late works of Philip Roth. One looks forward to such an endeavor.

University of California, Santa Barbara Mashey Bernstein

CINEMATIC IDENTITY: Anatomy of a Problem Film. By Cindy Patton. Minneapolis: University of Minnesota Press. 2007.

Film theory, when grounded historically and given a firm foundation, can serve as a useful, purposeful tool by those working in film studies. Film theory, when heavily invested in established paradigms and unresponsive to change, or ahistorical in nature, is often useless. Cindy Patton's *Cinematic Identity: Anatomy of a Problem Film* wildly swings between these parameters. The primary strength of this volume is Patton's intriguing questions; they will hopefully lay the groundwork for the next generation of film theorists.

Patton focuses her study on the social problem film of the late 1940's and specifically her obsession with *Pinky* (1949). The author is interested in the development of the Method acting style and the impact it had on racial representation in these social problem films. This supposed "realistic" style of acting was deemed important in the transmission of post-World War II civil rights discourse. She claims "audiences watched and interpreted the film acting of the period in question through a set of socially shared visions of the world" and that this impacted the concept of the self (3). Patton questions the relationship between citizenship, liberalism, racial identification and the realism of the Method acting style in this body of films. Quite accurately, she argues that it is virtually impossible for the modern viewer to comprehend the impact of such films on contemporary audiences. This genre was susceptible to both industry self-censorship and southern racial dictates. Patton's theorization of how and why both race and homosexuality were censored during this period of virulent anti-Communism and how the notion of true citizenship was often put into play is the most groundbreaking theoretical premise of the book and will aid interdisciplinary studies. Like cutting edge contemporary film theorists, Patton does not just dwell on one category of difference. For example, she demonstrates the melodramatic roots of this genre of films and its association with a female audience. Thus, gender is also introduced into this swirl of ideas. Unfortunately, at times, the theory swings out of control and the reader is lost in a whirlwind of Lyotard, Rorty and Foucault. One must climb out of the jargon to find the rich discussion taking place. The book would have been greatly enhanced if written in the style of Richard Dyer, an accomplished author who is the consummate uniter of theory and history. Patton approaches this pattern in her chapter on Ethel Waters (one of the African American stars of *Pinky*) and an examination of her autobiography *His Eye Is On the Sparrow* (1951). The nexus between a landmark film, autobiography, and racial discourse is rich material indeed.

A trend is emerging in contemporary film studies—book length examinations of motion pictures that combine the contemporary historical setting of the film with a theoretical structure. Robert T. Self's analysis of *McCabe & Mrs. Miller* is an excellent example of this research. A primary rule for authors though is that history should not be sacrificed for the glory of theory.

Aurora University Gerald R. Butters, Jr.

VERNON AND IRENE CASTLE'S RAGTIME REVOLUTION. By Eve Golden. Lexington: The University Press of Kentucky. 2007.

Eve Golden's *Ragtime Revolution* is the first full-length biography of Vernon and Irene Castle, two of the most influential but least known figures in twentieth-century American popular culture. During the ragtime dance craze of the 1910s, the Castles were the nation's preeminent exhibition ballroom dance team. Their graceful routines appealed

not only to New York socialites, who saw the Castles perform at fashionable cafés or received private dancing lessons at their Manhattan dance school, but also to middle-class Americans, who attended their vaudeville shows, read about them in magazines, and purchased their dance instruction manuals. Their signature dance, the Castle walk, was one of the decade's most popular, and Irene's elegant dancing dresses and short hairstyle helped set new trends in women's fashions. Golden depicts the Castles as both highly talented dancers and ambitious, business-minded entertainers who, with the help of their marketing agent, Elisabeth Marbury, never missed an opportunity to capitalize on their talent and popularity.

Golden, a former magazine editor, does a commendable job chronicling the Castles' rise to stardom. In clear and often lively prose, she recounts Vernon and Irene's unfriendly first meeting in 1910, their marriage in 1911, their first performances in Paris and New York, and the opening of their own nightclubs. Along the way, Golden provides many fascinating details about the Castles' personal lives, including their lavish spending habits and tremendous love of animals. Her narration of Vernon's service in the British Royal Flying Corps during World War I, his death in 1917 during a routine training flight, and Irene's subsequent marriages and show-business activities is equally detailed and well-written. Even though sympathetic to the Castles, Golden does not ignore their flaws. She points out their involvement in the operation of a Broadway clip joint, their condescending racial attitudes, and Vernon's wartime infidelity to Irene.

Golden also clearly understands the importance of relating the Castles' story to broader trends in American social and cultural history, but she is less successful in this endeavor. Although there are brief chapters on the growing popularity of ragtime music and social dancing in the United States during the early 1910s, Golden never fully explains why so many white, upper- and middle-class Americans of the era idolized the Castles. On this point, the degree to which the Castles eliminated more physically expressive elements from their Latin and African American-inspired dances deserved further analysis. Additional consideration of the role the Castles played in popularizing the modern, companionate model of marriage, even though their own marriage was in tatters at the time of Vernon's death, would have been instructive as well. Moreover, the book's incomplete documentation of sources casts into doubt the credibility of Golden's evidence, much of which appears to derive from Irene's 1958 autobiography, *Castles in the Air*.

Ragtime Revolution will appeal most to lay readers with a particular interest in the Castles and scholars seeking an overview of their careers. The book's limited historical analysis and incomplete documentation will reduce its usefulness to university students and future researchers.

Loyola University Chicago Scott A. Newman

IN THE BEGINNING: Fundamentalism, the Scopes Trial, and the Making of the Anti-evolution Movement. By Michael Lienesch. Chapel Hill: University of North Carolina Press. 2007.

In 2005, creationists lost a significant legal battle in Dover, Pennsylvania when Federal District Judge John E. Jones III halted their efforts to force the teaching of "Intelligent Design" in the public schools. The following week the eight school board members who had championed the creationist agenda were defeated for reelection. Advocates for twenty-first century science education hailed the development as a critical blow to anti-evolutionism in America.

Michael Lienesch's *In the Beginning* reminds us why that judgment is too optimistic. Lienesch examines the antievolution movement in America through the lens of social movement theory, as he puts it, "to connect theory to practice in such a way that each can inform our understanding of the other" (7). Theoretically, he charts a middle path between "new social movement" theorists who emphasize identity politics and "political process" theorists who are concerned more with the means by which movements utilize social and political structures to realize their goal (5). Lienesch reviews the history of the movement from its appearance within fundamentalism in the early twentieth century to its latest incarnation in Intelligent Design. Relying in particular on Sidney Tarrow's formulation of political opportunity, Lienesch tries to impose some order on the study of a movement that he believes historians have treated with insufficient rigor.

Lienesch draws liberally on the work of Norman Furniss, Ray Ginger, Ferenc Morton Szasz, George Marsden, Ronald Numbers, Edward Larson, and Jeffrey Moran. The primary material also is familiar to historians: *The Fundamentals*, William Jennings Bryan's "The Menace of Darwinism," and T. T. Martin's *Hell and the High Schools*. Even so, Lienesch's retelling is engaging, and would on its own stand as a valuable contribution. However, the focus of the book is the study of the movement's leadership, persistence, and adaptation over time. It is here that Lienesch makes his case that social theory can address questions that previous scholars failed to ask.

Unfortunately, it is not a strong case. To demonstrate that historians have overlooked the importance of identity politics in twentieth century fundamentalism, Lienesch overlooks those who have not, faulting instead those who half a century ago were concerned with the intellectual roots of fundamentalist theology. He criticizes historians who focus on Bryan and the Scopes trial, ignores those who do not, then follows the lead of the former. Historians have viewed the Scopes trial as a "media event," (140) or "a good show" (141). They have argued that "its larger meaning was in the way it dramatized these debates" (140). Substituting a term of art for a distinction, Lienesch counters that he finds the trial significant for its "dazzling use of strategic dramaturgy" (141).

Social theory, skillfully employed, can focus our attention, getting to the heart of a matter. Other times it unhelpfully simplifies the complexity of historical experience. Lienesch writes, "it is tempting to say that the more the movement has changed, the more it has stayed the same" (200). Scholars should avoid that temptation.

Trinity University James Ivy

THE NUCLEAR BORDERLANDS: The Manhattan Project in Post-Cold War New Mexico. By Joseph Masco. Princeton: Princeton University Press. 2006.

In this important interdisciplinary work, Masco sets out to examine the multiple legacies of nuclear weapons development and the "plutonium economy" of New Mexico. After establishing a clear theoretical and historical framework in his first chapter, Masco focuses his second chapter on how scientists at Los Alamos have experienced their work. Merging historical and anthropological analysis, Masco shows how scientists during the early above-ground testing phase of nuclear weapons development characterized their work through "the nuclear sublime," where awestruck fear and pleasure was produced by directly witnessing the success of their projects (57). With the move to underground testing in 1963, Masco shows how scientists began to respond with greater abstraction to their work, an abstraction that has reached new heights since the testing moratorium that came after the end of the Cold War. This abstraction, Masco demonstrates, has been accompanied by a decreasing sense of the fragility of the human body (which was threat-

ened by witnessing detonations) and an increasing emphasis on the fragility of the bombs themselves. This has come in part from the new emphasis on the "weapons gerontology" required for maintaining an existing nuclear arsenal instead of rapidly designing new weapons for an arms race. With this chapter, Masco begins a careful balancing act where he shows the complex interactions between the local, national, and global situations in regards to nuclear weapons. Through this and subsequent chapters, he provides an engaging perspective on the experiences of everyday life for the people of northern New Mexico.

Masco's interdisciplinary approach allows him to engage with many of the overlapping discourses of race, class, and colonization that are still understudied in American Studies scholarship surrounding nuclear weapons. In his third, fourth, and fifth chapters, Masco explores the histories and experiences of First Nations people, Nuevomexicanos, and environmental NGO activists. While these groups all have a tendency to see Los Alamos as a type of colonial institution, Masco carefully draws out the complex competing representations and experiences of nuclear weapons both within and between these communities. Though Los Alamos has extended the incursion of wage labor and the displacement of traditional subsistence lifestyles, it has also provided much-needed employment that has allowed many local people to have a better quality of life. Though environmental NGOs have pushed for the release of important information regarding nuclear projects and contamination in northern New Mexico, many locals see them as Anglo outsiders who are a threat to the future of the region. The clear presentation of these complexities is the greatest strength of Masco's work. His final section on the nuclear secrecy, endemic racism, and mutant ecologies of Los Alamos build on the work of the earlier chapters while providing a sobering examination of the contemporary problems facing the people of New Mexico—and the rest of the world—who now live with the toxic legacy of the Manhattan Project.

California State University, Los Angeles Patrick B. Sharp

FROM MARRIAGE TO THE MARKET: The Transformation of Women's Lives and Work. By Susan Thistle. Berkeley: University of California Press. 2006.

This work focuses on the latter half of the 20th century and what Thistle argues persuasively were the profound changes in American women's relationship to marriage, motherhood, and the marketplace. As women were moving into paid employment in record numbers during this period, Thistle draws our attention back into the home to better understand the connections between the domestic economy and women's growing market experiences. With rich detail, and a special emphasis on tracking the different experiences of African American and white women, she shows how familial and institutional arrangements that had supported women's domestic role collapsed in the last half of the 20th century. Post war expansion and greater opportunity, as well as the economic difficulties and economic necessity of the 1970s and 1980s, led to a dismantling of the domestic economy. Not only did women move increasingly to paid employment, but much of the economic prosperity of the period was garnered by the profits made from former domestic labor and goods production. The changes that have occurred for women are dramatic and often invisible; they also help to explain the increased struggles for women, especially those caring for children and dependents.

An example of how dramatic these changes have been comes from Thistle's data collection on women's sources of economic support. In 1960, wives relied for the majority of their support on the incomes of their husbands; by 2000, however, this trend was completely reversed and wives relied on their own earnings for the majority of their

support. In 1960, African American women relied on income from husbands for 63% of their economic support while white wives relied on income from husbands for 73% of their economic support. By 2000, African American wives relied on their own earnings for 66% of their economic support, and white wives relied on their own earnings for 53% of their economic support. As Thistle points out, "Today, less than one-third of white women and barely over one-tenth of black women rely mainly on men's income for support. Instead, the livelihood of the great majority rests primarily on their own earnings." (171). Women's reliance on paid employment for earnings has not meant a complete diminishment of domestic labor nor an increase in extra time for the majority of women, but rather increased financial need and overwork with little social policy support. Even though American economic prosperity was significantly helped by moving earlier domestic jobs and homemade products into the marketplace, the profits of such a transferal to the market have not fallen to women and their families. As Thistle argues, ". . . the potential created by market takeover of women's household work has gone primarily to other groups." (172).

This book is a significant contribution in understanding the complex links between home and work. It shows how the domestic economy influenced both paid employment and market conditions, and raises important questions about social policy and economic inequality in the 21st century.

University of Kansas Sandra L. Albrecht

HOLLYWOOD'S COLD WAR. By Tony Shaw. Amherst: University of Massachusetts Press. 2007.

Film scholars have long been fascinated by Hollywood's treatment of the cold war. America's ideological battle with international communism was treated in numerous film genres throughout the more than four decades of the cold war era. The elegant James Bond, grotesque monsters created by nuclear war, aliens from Mars, and even westerns served as vehicles to warn audiences of the dangers of communism.

The latest entry into this crowded field is Tony Shaw's *Hollywood Cold War*. The book is a sequel of sorts to Shaw's 2001 study of British cold war films and he claims it is the first attempt to map out Hollywood's treatment of the Cold War throughout the entire conflict.

Shaw's work is grounded in a very thorough examination of archival sources including Hollywood personalities, censorship records and federal archives. The book is well written and uses a case study methodology to organize his analysis of films.

One of the strengths of Shaw's study is that he does not limit his analysis to political films. Hollywood, he argues, from the early 1920s made films that supported Americanism, capitalism, religion and democracy as a counter to Soviet communism. Musicals, religious epics, westerns, comedies, crime thrillers and documentaries all preached the superiority of democratic America to a worldwide audience.

Shaw pervasively argues throughout the book that Washington wanted, especially after World War II, films that promoted America and Americanism. With public and private investigations of Hollywood politics raging, the industry was more than willing to cooperate in this propaganda campaign. J. Edgar Hoover and the FBI, for example, provided script material, consultants and even agents as extras for eight different films between 1945 and 1959.

The Defense Department created a special unit, The Motion Picture Production Office, in 1949 to help Hollywood promote the Armed Forces. Scripts that were deemed

helpful to the cause of the cold war got free use of military bases and equipment.

In 1956 the USIA invested $100,000 in the British production, *1984*. In the mid-1950s Hollywood icons (Cecil B. de Mille, John Ford and John Wayne among others) were recruited into Militant Liberty, a government program that promoted Americanism in films. The goal was to slip pro-American comments or scenes into films. By the late 1960s, the level of cooperation between Washington and Hollywood was so great that Senator William Fulbright complained that the American taxpayers were being forced into a silent partnership with Hollywood!

For reasons unexplained, some of the classic films of the era are either missing entirely or only briefly mentioned. These include *Manchurian Candidate* (1962), *Fail-Safe* (1964), *The Bedford Incident* (1964), *Deer Hunter* (1978), *Apocalypse Now* (1979), and most inexplicably of all *Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb* (1964)! While Stanley Kubrick's *Dr. Strangelove* is a British production, Shaw has an entire chapter devoted to two other British films, *Animal Farm* and *Nineteen Eighty-Four*. The omission seems strange.

Film scholars will be disappointed. There is virtually nothing in the book dealing with the visual nature of film, important directors, actors or production companies. Nor is it clear how contemporary audiences received the films. Did this propaganda campaign actually work? Shaw is not sure.

Despite these omissions, the book provides a valuable survey of the relationship between Washington and Hollywood.

University of Missouri-Kansas City Gregory D. Black

SPORTING LIVES: Metaphor and Myth in American Sports Autobiographies. By James W. Pipkin. Columbia and London: University of Missouri Press. 2008.

In his memoir *Second Wind*, the basketball legend Bill Russell describes an occasional moment of transcendence, a magic spreading over the court as ten players float in perfect rhythm. "We'd all levitate," he writes (85). The game seemed less physical than spiritual. These sublime flights eclipse any concern over winning and losing—they create arenas of self-expression, paths to self-knowledge. As James W. Pipkin explores in *Sporting Lives*, such descriptions reveal how athletes construct identity. He describes the themes, metaphors, and narrative techniques that govern a wide span of sports autobiographies.

Pipkin first examines sports as an "echoing green," a space of eternal childhood. "All I ever wanted was to play baseball forever," wrote Willie Mays, a.k.a. the "Say Hey Kid" (27). As they embrace the pure ideal of sport for its own sake, athletes describe acceding to the authority of paternalistic coaches. They live in a pure Eden, insulated from the harsh world. This passivity has its cost. As illustrated by challenges to the sports establishment such as Jim Bouton's *Ball Four*, such myths may keep athletes self-centered, self-destructive, and self-unaware.

Pipkin next considers "body songs," or understandings of oneself by understanding one's body. "At their best, athletes speak with their bodies: the word is made flesh," he writes (57). Athletes maintain a child's sense of physical vitality into adulthood, and many describe feelings of freedom, power, and limitless possibilities. Yet athletes read their bodies as not only subjects, but also objects. They employ the metaphor of a fine-tuned machine, or they describe playing through excruciating pain. These paradoxes create particular tensions for women and black athletes, who may be particularly sensitive to objectification. Martina Navratilova and Billie Jean King endure stigmas as mannish

freaks; Wilt Chamberlain and Kareem Abdul-Jabbar resent characterizations as big black monsters.

Sport offers a particular freedom. It creates opportunities for creativity, clarity, and out-of-body awareness—the "magic" described by Bill Russell. Yet Pipkin shows that when playing careers end, the athletes describe a loss of youth, an alienation from the body, and a disconcerting lack of structure. Though some appreciate the freedoms inherent in leaving the sports cocoon, others describe a metaphorical death.

Pipkin concludes by interpreting the four (!) autobiographies of Dennis Rodman as the embodiment of postmodern celebrity. Rodman's image contains multitudes: masculine and feminine, heterosexual stud and gay icon, self-made hero and subversive rebel, workmanlike rebounder and cross-dressing celebrity. Rodman presents himself in fluid terms, packaging himself as a commodity, his sense of self understood only through appeals to a consumer audience.

Those seeking a historical understanding of the sports memoir may wish Pipkin offered more case studies like the Rodman chapter. His text-driven analysis can obscure the motives of the individual authors, the evolution of the sports and book industries, and the political ramifications of the athletes' self-presentations. *Sporting Lives* nevertheless describes themes that pervade autobiographies across the twentieth century, and these insights will benefit all scholars of sport.

University of Memphis Aram Goudsouzian

THE CIVIL RIGHTS MOVEMENT IN AMERICAN MEMORY. Edited by Renee C. Romano and Leigh Raiford. Athens: University of Georgia Press. 2006.

This book builds upon the recent trend that considers the long civil rights movement not simply as something that happened during the King Years 1955–1968, but as an ongoing struggle that currently manifests itself in battles over its remembrance and representation via history books, media, public monuments, and popular culture.

The Civil Rights Movement in American Memory deserves credit for its meticulous editing, wide-ranging perspective, thought-provoking essays, and creative attempt to widen the scope through which academics traditionally view the civil rights movement. At the same time, however, the effort to challenge the boundaries of what we have come to accept as civil rights scholarship sometimes obfuscates the book's overall purpose, and leads to its sum total not quite equaling that of its parts. The essays are impressive as stand-alone pieces, but teachers who assign this book to their classes will have to carefully pick and choose which ones will suit their purposes, since it is difficult to isolate a particular theme that all of them cover.

One of the book's great ironies is that some of its very best essays—notably R.A.R. Edwards' chapter on Galludet University's "Deaf President Now" strike—are arguably the ones that least belong in a work whose cover photo shows the uncovering of a new sign renaming a road the "Rosa Parks Highway" and whose title refers to "The Civil Rights Movement." Since Edwards makes no real effort to explain the civil rights movement as a specific freedom struggle belonging to a people and a time period—other than mentioning that the phrase "civil rights" was used in representations of the strike—it seems a stretch to include it in the book, its excellent quality notwithstanding. There are several essays that could be discussed similarly.

The first part of the book, "Institutionalizing Memory," sticks to the traditional civil rights paradigm by exploring how the black freedom struggle of the King Years is represented years later in the American South. It explains that southern state governments now

position themselves as officially anti-racist by acknowledging their past racism through memorials and public monuments. Glenn Eskew's essay on the founding of the Birmingham Civil Rights Institute deserves special mention for its use of primary sources such as board meeting minutes to help readers understand the private battles and negotiations that go into public works.

Steve Estes' chapter on how Mississippi movement participants' remembrances of how race and gender affected their experiences is especially revealing because it captures how such recollections have changed over time as scholars have intervened and interpreted them. Movement participants often feel one way about their experience, and then as they read scholarly accounts of their own lives, transform their understanding of the past. Estes' use of interviews allows him to excavate this fascinating study of historical memory.

Overall, the editors of this book deserve to be applauded for their solicitation of high-quality essays that are meticulously edited, well written, and informative. Although I saw their challenging the traditional boundaries of the civil rights movement as something that detracted from the book's overall quality, there will undoubtedly be many readers who appreciate their effort to do so, and feel that it is to the book's benefit.

Sonoma State University Michael Ezra

GENERATION ON FIRE: Voices of Protest from the 1960s. By Jeff Kisseloff. Lexington: The University Press of Kentucky. 2007.

In *Generation on Fire*, Jeff Kisseloff, a journalist who has written oral histories of Manhattan and American television, offers a third collection celebrating the political and cultural dissent of 1960s social movement activists. Kisseloff describes his work as "a tribute to those Americans who stood up and said no to war, greed, racism, sexism, homophobia, pollution, censorship, lame music, and bad haircuts" (1). In a short introduction and fifteen chapters, he offers enlivening primary accounts by a cross-section of Sixties activists, including Freedom Rider Bernard Lafayette, Civil Rights activist Gloria Richardson Dandridge, women's liberationist Marilyn Salzman Webb, counterculture icons Peter Berg, Barry Melton, and Verandah Porche, and gay rights pioneer Frank Kameny. In the final chapter, Barry Levine and Doris Krause movingly tell of the 1970 antiwar protests and shooting deaths of 4 Kent State University students by Ohio National Guardsmen.

Readers should not expect a scholarly analysis of the 1960s. Occasionally, historical facts are inaccurate, such as the date of the Freedom Rides. The chapter introductions are methodologically and analytically inconsistent: some are biographical, others provide a general summary of a movement, several are vignettes about how the interview began, including on one occasion, what the interviewee was wearing.

Despite Kisseloff's informal style, several themes in social movement history are accessible in the entertaining narratives by sixties activists, and he has contributed to the growing literature on the Sixties by eliciting compelling primary accounts that describe a new politics of personal responsibility. These 15 activists repeatedly voiced their belief that they needed to rise up, dissent, and inject a collective voice for radical, moral change into the nation's political dialogue. "We all learned we could act politically," recalls former New Left politico Lee Weiner (86). As activists reinterpreted the meaning of political participation, many came to believe that political action meant personal, everyday commitments to cultural and social transformation. The expansive interpretation of political action that characterized Sixties activism resonates in the recollections of Verandah Porche,

founding member of Total Loss Farm in Vermont. "Politics," Porche says, "'was what we did all day'" (237).

Instructors of the Sixties, social movements, and the U.S. History survey will find Kisseloff's book pedagogically useful. Interviews with Lafayette, Zellner, and Richardson Dandridge provide numerous examples of how Civil Rights activists endured brutal beatings and risked death to render racial injustice visible, thereby altering the perceptions of activists, white segregationists, and bystanders who witnessed movement activities. These same chapters demonstrate that nonviolence and self-defense held nuanced and multiple meanings to Civil Rights workers who were trying to counter terrorist tactics by white extremists. Richardson Dandridge recalls, "I wasn't committed to nonviolence. It was a good model, but it didn't upset me if sometimes that model broke" (54). To activists in Columbia, Maryland, self-defense included rubbing red pepper on one's clothing to prevent attacks by police dogs during a nonviolent protest; it also meant shooting back at white nightriders, and shoving a national guardsmen's rifle out of one's face.

By pairing the chapters on Peter Berg, Elsa Marley Skylark, and Verandah Porche, instructors can ask students to compare the urban and rural counterculture movements. Finally, though Kameny's and Webb's accounts students will find evidence of the multifarious influences—whether ideas, people, or events—between the Civil Rights movement, the New Left, women's liberation, and gay liberation.

Bradley University Amy Scott

BILL BRIGHT & CAMPUS CRUSADE FOR CHRIST: The Renewal of Evangelicalism in Postwar America. By John G. Turner. Chapel Hill: University of North Carolina Press. 2008.

Bill Bright never achieved the headline-grabbing status of evangelical leaders such as Billy Graham or Jerry Falwell. Nevertheless, by the time of Bright's death in 2003, his Campus Crusade for Christ had grown from a small campus ministry to one of the largest evangelical organizations in America, with annual revenues of almost $500 million, and a worldwide staff of almost 30,000. John Turner describes the ways Bright's strong, sometimes stubborn leadership led to such impressive growth. Just as important as Bill Bright's story, Turner considers the ways the history of Campus Crusade can illuminate important themes in the wider history of postwar evangelicalism, such as the changing roles of evangelicals on secular campuses, the increasing connection between evangelicals and conservative politics, and the ways Crusade leaders accommodated themselves to America's changing gender mores.

As Turner recounts, Campus Crusade for Christ's early success came in large part from its strategy of targeting charismatic student leaders, especially among fraternities and sororities. Its Dale Carnegie-style sales approach in the 1950s allowed it to overcome students' prejudices about evangelicals as "stuffy and fanatical" (61).

Turner's account is at its best when he explores the ways the Campus Crusade story sheds light on common evangelical experiences, such as Crusade's tense relationship with evangelical competitors in Inter-Varsity Christian Fellowship. Bill Bright also shared the struggle of many evangelicals as he was forced to choose between the more ecumenical approach of Billy Graham and the stricter separatism of the Bob Joneses. In supporting Graham, Bright revealed his primary concern for effective soul-winning over theological niceties. Such pragmatism was also evident in the late 1960s, when Crusade evangelists coopted the style and tactics, if not the substance, of leftist student activists.

As Campus Crusade grew into an influential international organization, Bill Bright slipped more and more into active involvement with conservative Republican politics. He struggled to keep the Crusade officially politically neutral. By the time of the 1980 presidential election, however, Bright's continuing assertion of political neutrality sounded increasingly divorced from reality, given Bright's political activism against abortion and in favor of Reagan's candidacy.

Turner focuses on Crusade's domestic activities, but it would have been instructive to have included a fuller discussion of Crusade activism beyond the shores of the United States. Of course, it is impossible to include every important theme, but evangelical organizations have traditionally thought of themselves as essentially transnational. Campus Crusade was no exception. By 1977, as Turner acknowledges, Campus Crusade had shifted its focus primarily to overseas missions. Yet for understandable practical reasons Turner gives only relatively brief mention to this central aspect of postwar evangelicalism.

Overall, however, Turner provides a balanced and thorough account of this important organization, and offers a thoughtful analysis of the things Campus Crusade can teach us about postwar evangelicalism. His insights are particularly compelling due to his rich pool of sources. He relies on extensive interview material with leaders and activists in the Campus Crusade hierarchy to compose a convincing portrait of a sincere if bullheaded Bill Bright and his Crusade.

Binghamton University (SUNY) Adam Laats

MORE EQUAL THAN OTHERS: America From Nixon to the New Century, By Godfrey Hodgson. Princeton: University of Princeton Press. 2004.

One moment in Godfrey Hodgson's *More Equal than Others* encapsulates both the book's strengths and limitations. In a chapter on the technological revolution, he writes: "I am writing this [book] looking out at the stone houses and a flock of sheep in a Costwold Village. Thanks to the internet I can call up U.S. government statistics, the websites of organizations, companies, associations of every kind. . . . I can have books sent to me from all over the world within days" (62). Despite his life in the trenches as a long-time British journalist and Washington correspondent for the *Observer*, Hodgson surveys his subject—the increasing tension between "equality of opportunity" and "equality of condition" in American society over the last 30 years—in panoramic form. The result is a useful, yet sometimes sprawling, synthetic history of deepening inequality since 1968.

In his brief introduction Hodgson, who claims to be skeptical of American exceptionalism, describes an "American character" molded by "immigration," "the frontier," "African slavery," and "the ideals of the American Revolution" (xx-xxi) into a "distinctly American pattern." The pattern, he says, is paradoxically flexible and dynamic, yet conservative and "haunted by the guilt and fear of racial conflict" (xxi). His book attempts to reconcile this deeper set of cultural patterns with an era of "unregulated American version of capitalism." Each succeeding chapter—with titles including "New Politics," "New Immigrants," "New Women," "New South, Old Race"—presents discrete respective histories, that Hodgson labors to connect.

Ultimately, according to Hodgson, it is the Johnson-era efforts to foster the conditions of equality—specifically desegregation and affirmative action—that led to the breaking point for the Liberal coalition, sowing seeds of our current political culture. He argues that profound cultural and demographic changes in the last 30 years in the United States have ultimately shaped the divisive political atmosphere that allowed this economic inequality. We are reminded, for instance, that recent immigration trends are reshaping the

political map and that the women's movement was both divided by class (he emphasizes the "language of esteem" that prevailed as opposed to "wages and childcare" (156) and met with a conservative backlash in the 70s. And conservative forces have won out in the end, using populist rhetoric and the quiescent corporate media culture to their advantage. But weaving together these cultural and economic threads, or assigning cause and effect, is harder to achieve. Hodgson reiterates the familiar story of post-1968 America. Part of the Princeton's Politics and Society in Twentieth-Century America series, Hodgson does little to engage more recent scholarship in that series—Robert O. Self's *American Babylon: Race and the Struggle for Postwar Oakland*, for example—that reaches for the origins of postwar political culture in the period well before 1968, and partly in the limitations of the very Cold War Liberalism that Hodgson implicitly celebrates.

The core of Hodgson's argument can be found in chapters titled "New Technology," "New Economics" and "New Society." In these sections, Hodgson provides ample evidence regarding the rise of structured inequality. He demolishes the accepted wisdom about the 1990s boom as raising all boats, detailing the diminished power of unions, the shifting tax burden to the poor, and what he describes as the "myth" of the new economy and especially the "unique, liberating power of unregulated free-market capitalism" (108). In a similarly deflating chapter on the "New Technology," Hodgson counters the "myth" that the computer revolution was a product of "entrepreneurial capitalism" (64) and instead correctly traces the "revolution" to Cold War era "big government."

After cutting through the now painfully obvious free-market hype of the last decades, Hodgson's chapter on the "New Society" is the most persuasive, linking inequality with concrete spatial changes in the last 50 years: namely, suburbanization. Here too Hodgson might linger longer on the origins of this geography, a product of Liberalism's promise for white middle class Americans at the expense of African Americans, in particular. But his portrait of the contemporary United States is strongest here. "A society living in suburbs quite sharply segregated by income, influenced and manipulated by corporate managers through media largely under their control, and obliged, in order to survive and to have any hope of seeing its dreams come true, to be obsessed by money, risked turning away from much that had been best in the American tradition" (248). A longtime student of the American tradition and condition, Hodgson offers a timely review of the major elements of political culture in the last 30 years.

Washington State University Jeffrey C. Sanders

INTO THE BLACK; J.P.L. AND THE AMERICAN SPACE PROGRAM, l976–2004. By Peter J. Westwick. New Haven: Yale University Press. 2007.
A HISTORY OF THE KENNEDY SPACE CENTER. By Kenneth N. LiPartito and Orville R. Butler. Gainesville: University Press of Florida. 2007.

The fiftieth anniversary of the launching of Sputnik in l957 produced a wave of space history volumes. These two are National Aeronautics and Space Administration (NASA) center histories. Both are political and institutional chronicles, not scientific ones. Westwick's volume is a sequel to Clayton R. Koppes' J.P.L. AND THE AMERICAN SPACE PROGRAM of l983, and concerns the Jet Propulsion Laboratory (JPL), NASA's best-known (and best-advertised) planetary research and development center. LiPartito and Butler's book is a sequel to earlier volumes on NASA's chief space launch operations facility at Cape Canaveral in Florida. Both Westwick's and LiPartito and Butler's books accent the managerial challenges of the Space Age after the Apollo lunar program ended in l973.

In both well-written narratives, personalities and people matter. Bureaucratic structures are inevitable in complex applied science and engineering projects. But the qualities of specific managers matter as much or more than organization charts.

Westwick's volume is the more organizationally focused. JPL is a uniquely hybrid, university affiliated, center within NASA. It is both "private" and "public," depending upon its specific political and financial circumstances. It is also the only NASA center where civil service rules do not normally apply, and which solicits work from the private sector and from other government agencies, both civilian and military. JPL's institutional roles include being a bridge via which R&D is secret military and intelligence space projects passes over into the civilian space program.

Westwick is good at discussing the "increasing symbiosis" between the military and civilian space programs during and after the l980s, in technology areas like microelectronics and supercomputing (143-l45). "The military," he rightly concludes, "is the elephant in the living room of the U.S. space program" (309). Westwick has no essential complaints with what his analysis predecessor Koppes called the "national security state." He thus presents a collection of primary explanations for key organizational and policy changes at JPL and lets the reader select among them. He also occasionally argues, on the basis of unclear or anecdotal evidence, that JPL, NASA, or "the American public" had no stomach for various things—like risky space missions that were not directly related to military projects (284).

Overall, Westwick sees the men who led JPL as illustrating three major eras in the lab's modern history: post-Apollo salesmanship; l980's remilitarization of outer space; and the end of the Cold War in the 1990s. Academic Bruce Murray, a friend of astronomer Carl Sagan, comes across badly. Presented as an inexperienced manager selected for "political salesmanship and public engagement," Murray antagonized JPL and NASA staff with his "missionary zeal" and an organizational "fire drill atmosphere" in which the lab went from "one crisis to another" from l976 to l982 (17, 22, 73). Revitalization was accomplished, from l982 to l99l, by Lew Allen, an Air Force General, spymaster, and physics PhD who did not seek to change JPL's civilian-military "organizational culture," and who replaced "quiet negotiations" for "perpetual crisis mode" (l26, 127). Under Allen, the first non-CalTech head of JPL, the center diversified its work, but "lost schedule and work discipline" in ways that produced a string of embarrassing and expensive spacecraft failures in the late 1980s. Under the leadership of academic Ed Stone, from l99l to 200l, the lab dealt successfully with the "scattershot" and "overbearing" demands of NASA head Dan Goldin, but internal project oversight and review suffered. Finally, Charles Elachi of CalTech brought the lab into the present.

This book well plots organizational and technological dynamics as JPL leaders moved the lab into new R&D arenas. But Westwick merely mentions two elements crucial to JPL's success. Internally, there is JPL's "Deep Space Network" communications infrastructure. Externally, there is Hollywood, located all of 35 miles away. Westwick understands Southern California's entertainment industry and its aerospace industry have had multi-faceted connections; but he limits his discussion to image processing.

In LiPartito and Butler's volume, the "design culture" of JPL gives way to the "operations culture" of the Kennedy Space Center. Whereas Westwick generally approves of a "systems engineering" approach he assumes readers understand, LiPartito and Butler support an older "scientific laboratory" culture, and provide a clear explanation of the differences between the two organizational systems (119-120). Whereas Westwick's narrative focuses on top managers, LiPartito and Butler's also concerns middle managers,

and workers. While Westwick uses interviews and internal center documents, LiPartito and Butler season such data from local newspapers.

The Space Age, accordingly, has a more human face in the latter volume. The faces are sometimes female, for example; and they are not always enthusiastic about NASA or spaceflight. The authors argue that there is no fast and certain boundary between designing a spacecraft and operating it. You do not just build something and ship it to the Cape and shoot it off. In the process of setting up complex systems, unexpected problems develop and have to be resolved. So, a lowly technician can trump someone very satisfied with the wonderful workings of their mind. Such human interactions, not dehumanized structures and ideologies—systems management or other—is what determines whether something works. "The living breathing reality of operations and the lessons learned there have, however, been 'written out' of the history of the Space Age" (403).

Memorable examples of what the authors are talking about occur in their coverage of the Space Shuttle. First, there is the degree of cannibalization of parts from one shuttle to another may surprise those who have not had to keep military aircraft flying. Second, the lack of attention to "incorporating operational concepts into the design of space vehicles" before 2000 will help the reader understand why l970s and l980s blather that shuttles could be operated like airplanes was bogus from the start, even if designers did not know it (373).

Overall, the "tension between invention and use, between design and operation, which lies at the heart" of LiPartito and Butler's book helps to show just how different NASA centers are. The authors well conclude: "Some of the conflict that divides the agency is political (who gets what); some is historical (where you came from, who taught you)" (404).

Lake Erie College Kim McQuaid

SOUL COVERS: Rhythm and Blues Remakes and the Struggle for Artistic Identity. By Michael Awkward. Durham and London: Duke University Press. 2007.

Soul Covers is a welcome contribution to the growing body of interdisciplinary critical work on soul music of the 60s and 70s. The book is, as the author states, "clearly and intentionally the product of a scholar of literature" (xviii) and applies the principle of intertextuality to Aretha Franklin's, Al Green's, and Phoebe Snow's "remakes" of well known R&B songs. Devoting fairly equal sections to each singer, Awkward demonstrates how the cover versions "speak" to their originals and work to construct the artistic identities of Franklin, Green, and Snow. Examining Franklin's "combative entry into the regal black vocal tradition," Green's "conflicted location at the sacred/secular divide" and "sense of himself as a 'country boy,'" and Snow's "vexed interrogations of her right, as a white female, to 'sing the postblues'" (xxvii), Awkward analyzes in detail one album by each singer: Franklin's *Unforgettable: A Tribute to Dinah Washington*, Green's *Call Me*, and Phoebe Snow's *Second Childhood.* By focusing on the singers' deliberate self-fashioning and placing the notion of the singers' personae at the center of the study, Awkward cedes to the singer no small part of the authorial function that is usually reserved for composers and lyricists. That some form of authorship can and does take place *in performance* (not only in the sense of free improvisation but in the sense of resignifying preexisting works) is an extremely valuable conceptual point that Awkward makes throughout his book, though without ever saying so explicitly. While Awkward claims to advance no "overarching perspective on or theory about the cultural meanings or historical significance" (xiv) of soul covers, his close readings of Franklin, Green,

and Snow offer, perhaps, the building blocks of such perspectives or theories. Indeed, in dialogue with the work of music scholars whose work he cites (Nelson George, David Brackett, Peter Guralnick, Gerri Hirshey, Gerald Early, Andrew Ward, Simon Frith, Mark Anthony Neal, Craig Werner, and others) Awkward presents a fresh dimension of inquiry that, one suspects, could only have come from outside the narrow interpretive confines of professional musical scholarship. Awkward's approach illustrates the value in "utilizing eclectic clusters of investigative strategies drawn from critical theory, cultural studies, and disciplines often viewed by their methodologically more conservative departmental colleagues with at least some suspicion, if not downright contempt" (xviii). It has yielded a sophisticated discussion of the kind of identity construction and reconstruction that occurs in the work of gifted singers like Franklin, Green, and Snow. When taken together with the work of Tia deNora and Angela McRobbie, for example, on the processes by which listeners use popular music to craft their own identities, such investigations into singers' self-fashioning reveal popular music's important functions not only in creating local meaning, but historical meaning as well. By engaging in the practice of the "remake" Franklin, Green, and Snow position themselves within historical and musical narratives, as do their listeners, in turn. These narratives are informed richly by notions of racial, regional, religious identity, each of which, as Awkward shows, has long historical and cultural roots as well as past and present musical expression.

Bucknell University Annie J. Randall

WALLOWING IN SEX: The New Sexual Culture of 1970s American Television. By Elana Levine. Durham, N.C.: Duke University Press. 2007.

In the context of today's television, we are all too familiar with the notion that "sex sells," but what we are less familiar with is the history of this in terms of television history. In *Wallowing in Sex*, Elana Levine offers a focused examination of popular 1970s television programming that most obviously tapped into the lingering remnants of the 1960s sexual revolution—a revolution that most readers have some sense of in terms of its profound impact upon American culture. What Levine offers that is fresh and new is how this revolution (like many of those that flowered in the 1960s) was adopted and marketed by the television industry in the United States; Levine traces in particular how movies of the week, commercial advertisements, female action dramas, comedies, and daytime soap operas negotiated the turbulent aftershocks of the many new meanings of sexuality that emerged in the sixties and continued to dominate public consciousness in the seventies.

Each chapter of Levine's book is a detailed discussion of how particular, mainstream elements of the television industry in the 1970s made the sexual revolution familiar and safe for viewers, while also continuing provocative debates about what was appropriate not only on television in the wider American culture as well. In short, Levine traces how television helped to create a "post-sexual revolution common sense" that at times guided viewers into distinct understandings of acceptable sexual content and at other times clashed with American societal norms (6). She does this best in the middle chapters of the book, especially Chapter Four's examination of series such as *Charlie's Angels* and *Wonder Woman*. Here Levine's model of scholarship is exemplary; she moves beyond a surface discussion of such program's content and even style to situate these series within the context of varied feminist debates of the time, as well as the context of how networks and agents sought to promote their shows and their stars.

The strongest achievement of this book is its focused scope, which allows each chapter to stand on its own while still building off the others in the book. While this is not a definitive statement on all aspects of sexuality in 1970s TV (Levine leaves aside for the most part a discussion of socially relevant sitcoms and the backdrop of policies that ushered in those programs), *Wallowing in Sex* will prompt readers to rethink the way in which they remember this decade of TV and the ways in which they assess current trends of sexual depictions in TV also. Levine clearly and adroitly lays out the impact of something as "simple" as the highly rated daytime soap wedding between Luke and Laura on *General Hospital* or the sexual innuendoes of *Three's Company*, asking readers to take television seriously as a voice in how our country develops understandings of something as fundamental as sexuality. This move alone should lead many to read this book and consider how popular culture today is continuing to negotiate this very personal aspect of our lives.

Columbia College Chicago Sharon Marie Ross

NUTHIN' BUT A "G" THANG: The Culture and Commerce of Gangsta Rap. By Eithne Quinn. Columbia University Press. 2004.

Eithne Quinn's exceptionally executed study, *Nuthin' but a "G" Thang: The Culture and Commerce of Gangsta Rap* signifies the fullest potential of Hip Hop scholarship and its undeniable place in the fields of American Studies and Cultural Studies proper. At the onset, Quinn situates her argument squarely within one of the longstanding and ongoing debates in Cultural Studies. On the one side oppression like that resulting from the social invisibility, unchecked globalization, and post-industrialism that plagues the West Coast US urban environs (from which gangsta rap emerged in the late 1980s) can create a critical consciousness. The kind of social critique found in powerful rap lyrics like NWA's anti-police brutality anthem "Fuck the Police" or Tupac's redemptive "Dear Mama." Yet more often then not gangsta rap also reflects a pervasive false consciousness in the Marxist sense where ideology is posited as "a kind of 'veil' over the eyes of the oppressed" (Quinn 15). False consciousness is reflected in much of the misogyny that runs rampant through the lyrics of gangsta rap; where women have become the local (and easy) targets of choice for too many rappers and too many songs to name here. More importantly for Quinn though is the consumerism reflected in the "blinged-out" era of gangsta rap music where spending hundreds of thousands of dollars on jewelry and cars is commonplace for artists who 'represent' communities in desperate need of economic resources.

According to Quinn, gangsta rap inhabits the deconstructed spaces between these two pillars of argumentation amongst scholars and researchers. "[G]angsta rap tends to represent false consciousness and at the same time reflect on it; to angrily spout antiprogressive sentiments, and to see the pitfalls and despair of this stance; to verbally abuse women in the most offensive terms, while registering the power of the opposite sex; to enact marketable stereotypes of black masculinity, and then to critique these very depictions" (Quinn 15). Her writing eloquently ushers the reader into her discourse. Her opening "parable" brilliantly analyzes gangsta rap's precarious relationship to commercial culture through an incisive interpretation of an Ice Cube malt liquor "advert" and that same brand's requisite product placement in the film *Boyz N the Hood*. She characterizes the shift from the flagrant promotion of malt liquor to the more subtle product-placed mode thusly: "[t]he shift in emphasis can be summarized as the superseding of commodified authenticity with a new subcultural articulation of authentic commodification" (Quinn 7). From there she establishes her framework, the politics of representation, a triangulation

of structuralism, culturalism, and Marxism that allows her to excavate and explicate "the wider structures and deeper determinants that shape the popular-culture terrain" (Quinn 17).

Some of these determinants are the forefathers of gangsta rap such as Stackolee (or Stagolee) and other Bad Nigger figures that precede the Tupacs and Ice Cubes of the genre. Quinn's objective handling of African American folk and cultural history suggest an academic expertise unparalleled thus far in studies on gansta rap music and culture. Her chapter on Tupac Shakur stands as the single most reflective historical explication of one of the most written-about figures of Hip Hop Culture and unlike others she does not betray herself to be a fan of the genre or as one of the misguided haters attempting to censor that about which they know little. Her only misstep may be that she invests a bit too much in the politics of representation as tools of empowerment for the artisans and entrepreneurs of this currently fading super subgenre of Hip Hop music. But considering her astute management of one of pop culture's (and Black Music's) most complex and conflicted forms, *Nuthin' but a "G" Thang* is by far the definitive scholarly work on gangsta rap music and culture.

Bucknell University James Braxton Peterson