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

Reviews

OPEN WOUND: The Long View of Race in America. By William McKee Evans. Urbana: University of Illinois Press. 2009.

William McKee Evans, professor emeritus of history at California State University Polytechnic, here follows his earlier monographs on race and Reconstruction with an impressive synthesis on race in American history. Evans tells an engaging story accessible to undergraduate students even as he distills insights in a way that will edify experts in the field. Though similar in its organization to Michael Goldfield's *The Color of Politics* and to my *How Race Survived U.S. History*, *Open Wound* is a unique and adventuresome study.

Evans portrays both enduring patterns of white supremacy and also lingers over three periods—the American Revolution, the Civil War and Reconstruction, and the Cold War-inflected civil rights movement—during which significant openings for change occurred. He regards those periods of change as ones during which divisions among elites, and/or pressures from the wider world, made it possible for a durable protest tradition to achieve real changes though not full equality.

The approach is basically a materialist one, at times a polemicizing against psychological interpretations which could be read as making racism a timeless human flaw. However, the emphasis on class is folded into Gramscian theories of hegemony. The result is a study able to account for social structure and cultural expressions convincingly. Indeed a crucial section on race and the origins of the Civil War uses the varied roles of blackface minstrelsy to focus its analysis.

The early sections of the book are particularly successful in making sense of the turn from a religiously-based slavery to a racially-based plantation society comprehensible but also highly contingent. Evans roots plantation slavery's history in the Mediterranean world, the British political economy, and the interracial rebellions of early Virginia, setting the stage for a book often astonishing in its transnational scope.

The section on the Revolution provides an especially fine example of the author's ability to cut to the heart of matters in clear and vivid language. Describing the on-and-off British strategy of encouraging slaves to desert from revolutionary owners, he writes,

that the strategy failed because Britain “never made a clear choice between two mutually exclusive alternatives: promoting a slave revolt or promoting the Loyalist Party, which included important slave owners” (56). Similarly, and with wickedly effective force, he later writes of the 1930s that “Stalin gave Communism an uglier face at a time when Roosevelt was giving capitalism a kindlier one” (203).

Not surprisingly, the sections on the Civil War and Reconstruction, Evans’ areas of specialization, are especially strong. The sense in which the Democratic Party, and not only the Whigs, collapsed is beautifully captured as is the role of John Brown. The material on the post-Civil War years captures the coexistence of terror and political economy in shaping results and rightly emphasizes that in much of the South struggles persisted far past the 1877 date generally taken as ending Reconstruction.

At certain junctures, my own preference would be for more emphasis on the centrality of Black self-activity, and less on exogenous factors shaping what was politically possible. In particular, telling so much of its twentieth century story via the activities of the Communist Party and of anti-Communists seems to lose as much as it yields. But *Open Wound* on the whole is an excellent study, well-suited to the classroom and beyond.

University of Illinois

David Roediger

LIFT EVERY VOICE: The History of African American Music. By Burton W. Peretti. Lanham: Rowman & Littlefield Publishers. 2009.

This is a welcome and useful book. Burton Peretti has written a compact overview of African American music that reflects a changing culture’s expressive commentary over time. While specialists will understandably want more (Eileen Southern’s detailed survey of African American music down to the mid-twentieth-century, *The Music of Black Americans: A History*, remains quite valuable), Peretti has created in a short text (170 pages) an interpretation that is both informative and pointed, as well as an accessible introduction for students and the general reader.

The book begins with West Africa and discusses the complex evolution of that music, through the trauma of captivity, the middle passage, and enslavement, to the New World. The music could not remain unchanged, for to remain viable it needed to address these dramatic new experiences. Mixing traditional structures with elements found in their new environment, African Americans created for themselves a music that spoke to their evolving cultural needs. And “spoke” is the right metaphor for Peretti who stresses the importance of the West African oral traditions in African American music from slave work chants down to hip hop. Almost every form of African American music is represented in this volume: spirituals as well as the classical concert tradition; blues, gospel, and rhythm & blues; jazz in most of its forms; Motown and soul, “pop” and funk, rap and hip hop. But this is not simply a narrative, although it is that too. Rather, Peretti’s emphasis on the music’s social and cultural meaning as well as the musicality itself enables him to present a clear yet sophisticated analysis.

Peretti’s fundamental theme follows, with some critical corrections, the Czech composer Antonin Dvorak’s famous 1892 observation that in “the negro melodies of America I discover all that is needed for a great and noble [American] school of music.” (41) Peretti accurately notes that it would be through popular music, and not the classical tradition as Dvorak thought, that African American music would eventually permeate American musical culture. Further, in grounding that music in its broader cultural context, Peretti reveals its impact on Americans, black and white. Within the African American community, the music evoked a racial pride that sustained, encouraged, and proclaimed

a black consciousness across many centuries. Nor did the varieties of African American music live in sustained conflict with each other. The work songs and spirituals sung by generations of enslaved people could also find expression in the majestic classical singing of the Fisk Jubilee Singers, Marion Anderson, and Jessye Norman; and, despite initial negative reactions from some black church congregations, the creative mixture of blues, gospel, and R&B in the work of Ray Charles, Sam Cooke, and Aretha Franklin awed most critics.

Among white Americans, Peretti suggests, imitation often suggested the depth of this music's influence. At times, whites were simply impressed by the music's polyrhythmic power; often, however, white artists, perceiving the commercial possibilities of African American music's appeal after 1920, "co-opted" it, creating a stylized version of the original. This latter response, particularly in jazz, had a complex effect on the music itself. During the 1930s, Peretti explains, the musicians of "the jazz age"—Louis Armstrong, Duke Ellington, Fletcher Henderson, Sidney Bechet, for example—created a music that marked the start of "popular music's role as a weapon for community pride and activism among urban blacks" (93). The music itself raised a new sense of the possible and, with the echoes of Marcus Garvey's oratory still powerful, encouraged more public assertions and demands for equality and justice. With notable exceptions (Artie Shaw, Gene Krupa, and Benny Goodman), white musicians quickly realized the commercial possibilities and created "tamer" versions of this jazz that were nonetheless new and vibrant among whites. This, in turn, propelled younger black musicians—Charlie Parker, Thelonious Monk, Dizzy Gillespie, and Miles Davis among them—to reach for a more complex, demanding, and innovative jazz that transcended both accepted norms and a concern for audience appreciation. This intense creative search for an authentic, contemporary black expression, which produced bebop in the 1940s, would in time infuse the Black Arts Movement, drive the progression from soul to funk, and usher in the era of hip hop as well. In discussing these and numerous other innovations in black musical culture, Peretti offers a concise but satisfying introduction to the music and the cultural contexts that provided its inspiration.

The value of *Lift Every Voice* as a teaching tool is enhanced by two additional qualities. First, Peretti provides in the text compact explanations of differing musical styles unintelligible to non-specialists. Distinguishing qualities of the stride piano, the meaning of "swinging," and the essence of funk enhance the narrative, and provide obvious bridges for the reader to explore the music itself. Second, the book contains a useful glossary of musical terms and an interesting collection of primary documents following the text that begins with African music before captivity and concludes with testimony from a 2007 congressional hearing on the Don Imus incident and hip hop. *Lift Every Voice* is a welcome contribution to our understanding of African American music, and a highly useful text for students and the general reader alike.

Cornell University

Nick Salvatore

MEDIATING KNOWLEDGES: Origins of a Zuni Tribal Museum. By Gwyneira Isaac. Tucson: University of Arizona Press. 2007.

The A:shiwi A:wana Museum and Heritage Center is a public history institution owned and operated by the Zuni people in western New Mexico. Opened in the 1990's, its founders created it as an "ecomuseum," meaning a community based museum and cultural center. In her book *Mediating Knowledges*, Gwyneira Isaac provides a detailed account and analysis of this institution.

Isaac employs an ethnographic methodology, combined with historiographic research, to provide a window into the complex issues encountered in the development of the A:shiwi A:wani museum. At the center of her research is a participant observation ethnography drawn from two years of work at the museum. Isaac also employs in-depth interviews and oral histories; and an overview of anthropological research into, and conflicts with, the Zuni. Her work leads her to explore a core tension that exists in the creation of a museum by and for the Zuni, a culture that is commonly thought of as closed to, and even openly hostile toward, anthropologists.

The very act of operating a Zuni museum, according to Isaac, evokes a relationship between Anglo-American and Zuni systems of knowledge. Isaac notes that the ideological foundations of European and Anglo-American museums drew from Enlightenment philosophies that understood knowledge to be a “coherent whole” (59). A Zuni perspective toward knowledge, by contrast, emphasizes the importance of protecting esoteric knowledge from being circulated in contexts that they deem inappropriate or even dangerous. In part, this is the outgrowth of Zuni contact with colonial conquest, dating to their first hostile encounters with Spanish explorers in 1540. Yet it is also as much connected to Zuni systems of social organization and power in which priests and elders carefully control access to esoteric knowledge.

Isaac points out that most recent anthropologists have understood Zuni control over esoteric knowledge as a product of past colonial relationships. In fact, as Isaac notes, two of the earliest Anglo-American anthropologists to come to Zuni, Frank Hamilton Cushing and Matilda Coxie Stevenson, were stunningly insensitive. Yet she also points out that issues over secrecy at the A:shiwi A:wani Museum reflect a generational divide within the Zuni as well as a desire to protect Zuni culture from acquisitive scholars or tourists. While older generations see the need to protect esoteric knowledge, younger Zuni want to gain access to a culture that is increasingly difficult to access.

Isaac notes that there has been no final product for this museum. As she discovered on a return trip to Zuni ten years after her research there in the 1990’s, even the museum building itself was no longer in the same location. Instead, the A:shiwi A:wani Museum has become more of an active cultural resource for the Zuni than a traditional museum that displays objects in a relatively static manner. It is part of a constantly evolving and living culture rather than a commemoration to one that has past. Isaac’s account of this unique institution raises important questions about knowledge and power that are at the center of colonialism, Native American history, and public history.

Shippensburg University

John Bloom

TRANSPACIFIC IMAGINATIONS: History, Literature, Counterpoetics. By Yunte Huang. Cambridge: Harvard University Press. 2008.

In his new book, *Transpacific Imaginations*, Yunte Huang reconsiders the Pacific as a critical space crucial to American literary imagination and investigates such imaginations temporally and spatially as coming from different sides of the Pacific as well as situated in different locations and moments of the U.S. Empire. Reading diverse discourses that range from Mark Twain’s Hawaiian letters to Laing Qichao’s travel writing to North America, from Herman Melville’s *Moby Dick* to Angel Island Chinese detainees’ wall poems, from the Japanese Internment Camp writing to Theresa Hak Kyung Cha’s *Dictee*, Huang examines how the U.S. imperial vision and venture in the Pacific has been represented, negotiated, and resisted by different Anglo-American, East-Asian, and Asian-Americans authors.

Making a departure from the tradition of Rob Wilson and Arif Dirlik, which theorizes the Pacific as a geopolitical production of the U.S. Empire, and from the work of David Palumbo-Liu, which explores the cultural encounter between the United States and East Asia in racial terms, Huang's book focuses exclusively on cultural discourses and offers both close reading and critical scrutiny of these texts in their specific historical and cultural contexts. Beginning with Melville's *Moby Dick* that is set in the Pacific, Huang suggests that the novelist not only documents the American imperial vision in its commercial expansion in the Pacific, but also questions such capitalist ventures by pursuing non-capitalist interests that would lead to the theoretical issues of "linguistics" and "counterpoetics" (88).

What distinguishes this work from any other scholarly pursuits in Transpacific Studies such as Colleen Lye's *America's Asia* is that Huang introduces one of the most well-known Chinese intellectuals of the late nineteenth century, Liang Qichao, into his critical discussion and reconsiders Liang's "Journey to the New Continent" as part of the Transpacific Imaginations. Such a gesture is particularly significant in that nineteenth-century Chinese intellectuals had vigorously responded to the American technological thrust into the Pacific and the Rooseveltian rationalization of the American imperial expansion in East and South East Asia. Huang explores how the Chinese intellectuals' sense of nationalism had been aroused by American expansionism and why Liang would call for a "revolution" in Chinese epistemology and a revamping of Chinese poetry and historiography.

What is most significant about Huang's work lies in the fact that he develops the section of "counterpoetics," which interweaves the poems carved on the barrack walls of Angel Island by the Chinese detainees, the Internment writing composed by a Japanese American poet, as well as a postmodern Korean American literary text remapping the complex Korean colonial history from the Japanese occupation to the American intervention. From their specific historical moments and cultural locations, these Asian American texts articulate their discontents, contradictions, and resistances toward the U.S. Empire.

Like his previous work, *Transpacific Displacement*, Huang's new book raises important questions and defines new directions in which Transpacific Studies should develop.

Texas Tech University
Yuan Shu

WHY IS THERE NO LABOR PARTY IN THE UNITED STATES? By Robin Archer.
Princeton: Princeton University Press. 2007.

Since the late-19th century, social scientists have debated the lack of a socialist movement in the United States. Home of the world's leading democracy and greatest capitalist economy, only the United States has lacked a significant working-class political movement.

Scholars from Werner Sombart to Seymour Martin Lipset have argued that "American Exceptionalism" reflects support for capitalism among American workers. Socialism, Sombart said, foundered "upon roast beef and apple pie." Robin Archer presents a remarkably coherent and well argued critique of this view of Exceptionalism, concluding instead that the failure of American political radicalism is due to the repressive power of American capitalism, sectarian mistakes by American socialists, and religious divisions among American workers.

Comparing the United States and Australia, or, at times, particular regions such as Illinois with parts of Australia such as New South Wales, Archer shows that abundant "roast beef" did not prevent socialism among Australian workers. Even racism and ethnic

divisions, Archer shows, afflicted and divided Australian workers as much as it did workers in the northern United States *without* preventing the formation of an effective Labor Party. Finally, Archer dismisses government by showing that Australian elections, like those in the United States, were won on a first-past-the-post system; and by showing that conservative Australian judges had discretion and power comparable to that exercised in the United States.

Having dismissed characteristics that Australia shared with the United States, Archer identifies three distinctions that he then associates with the failure of American socialism: repression, religion, and socialist sectarianism. The book's most effective section compares the use of force in strikes in Australia and the United States to argue that delegitimized labor militancy in the United States undermined the union movement's organizational infrastructure and its subsequent ability to sustain a party organization (134). To explain Exceptionalism, Archer adds political divisions founded on religious differences, and the failure of American socialists (especially in the notoriously sectarian Socialist Labor Party) to present a coherent and plausible electoral program.

Robin Archer's book is a superb empirical argument. But like most of the literature he criticizes, he too often explains *political* outcomes, the lack of a strong *political party*, with nonpolitical factors. Formed to win political power, parties hold support by demonstrating a reasonable chance of success. In parliamentary systems, even minority parties, such as Australia, Labor and Socialist Parties, could exercise real power as the balance between larger parties. American socialists were never able to have this power because they could never reach the critical mass needed to elect presidents or governors. Archer is right to examine the impact of first-past-the-post elections, religious values, and the effect of repression on electoral organization. But for each of these, one needs to go further to explore these factors' political ramifications for electoral politics and party formation.

Compared with Archer's accomplishments, these criticisms are minor. Archer's book advances our understanding of American Exceptionalism, the history of Australian labor, and the development of socialist and labor movements throughout the world.

University of Massachusetts at Amherst

Gerald Friedman

AMERICAN INDIANS AND THE LAW. By N. Bruce Duthu. New York: Viking. 2008.

N. Bruce Duthu's *American Indians and the Law* clearly and concisely lays out the critical political and legal issues that face tribal nations as they seek to exercise inherent powers of self-government. Through the lens of law and policy, Duthu interrogates the history of the United States' relations with tribal nations to identify the broader context that gave rise to contemporary legal disputes in Indian country. Duthu succeeds in his aim to "show how federal Indian law reflects the paradoxes and tensions of our past but also contains the critical elements that could be useful in developing a more respectful and mutually beneficial framework for political relations" (xxv).

Broken into four parts, Part One examines the political status of tribal nations laid out in the U.S. Constitution and expressed by Chief Justice John Marshall in *Worcester v. Georgia*. Duthu extends his analysis beyond judicial opinion in Chapter Two to illuminate the inherent contradictions that exist between congressional policies and the court, focusing on 1978 as a watershed year in Indian law. A critical contribution to the study of law and policy, Duthu illustrates how the court placed fundamental limitations on tribes' ability to exercise their sovereignty; limitations that significantly diverged from the policies and practices of Congress and the executive branch. These limitations, as illustrated in

Chapter Three, created significant challenges for tribes, notably in the areas of civil and regulatory jurisdiction.

Part Two examines the legal spaces of indigenous ancestral homelands. Again, the legal manipulations of Indian title are placed in their proper historical contexts as Duthu examines how Christianity and the prevailing rhetoric of Indians as “savages” shaped the legal contours of Indian country today. He follows this analysis of European notions of discovery and congressional plenary authority with an examination of the fundamental differences between Indian and Western philosophies regarding the environment. Highlighting tribal perspectives of the natural world, Duthu reveals how the recognition of tribal sovereignty can advance both tribal and federal interests. He concludes this section with an examination of how congress and the courts have responded to tribal economic development.

Duthu, with astute clarity, weaves through the murky waters of federal Indian law. A critical and timely contribution to the study of law, in Part Three Duthu examines the complex issues that face tribal governments as they seek to balance broader communal interests with individual rights of personal autonomy. Through case studies on the rights to life and abortion, marriage and two-spirited peoples, Indian Child Welfare, and tribal citizenship, Duthu gets to the heart of the moral issues that surround the law, whether tribal or federal. He then turns his attention to the ideological and institutional forces that have hampered tribal-federal relations as the courts have insisted on forwarding a national creation story that is latent with racism.

Refreshingly, Duthu concludes with genuine insight into how political coexistence can be achieved, calling on advocates of tribal sovereignty to blend the knowledge of the past with the conditions of the present to develop productive and respectful relations among tribes, the states, and the federal government.

University of Minnesota-Duluth

Heidi Kiiwetinepinesiik Stark

CHINESE AMERICANS AND THE POLITICS OF RACE AND CULTURE. Edited by Sucheng Chan and Madeline Y. Hsu. Philadelphia: Temple University Press. 2008.

Put together by two leading scholars in the field, *Chinese Americans and the Politics of Race and Culture* represent an important contribution to the study of Chinese American history. Sucheng Chan has authored some of the best monographs on Chinese American history and edited several highly regarded anthologies. Madeline Y. Hsu, author of critically claimed *Dreaming of Gold, Dreaming of Home: Transnationalism and Migration Between the United States and South China, 1882-1943* (Stanford University Press, 2000) has emerged as an international visible scholar.

Not intended to provide paradigm-shifting theories or comprehensive coverage of Chinese American history, the anthology offers an important framework through the notion “politics of culture,” which is articulated in the preface written by Chan. It points to the centrality of culture in American political life and the Chinese struggles for political and socioeconomic justice. Equally important is her terse yet insightful analysis of three other key terms: diaspora, transnationalism, and globalization. The introduction, also by Chan, gives us a most comprehensive historiographical account of Chinese American history. Her discussions in the preface and introduction help us appreciate the intellectual importance and coherence of the book.

Covering diverse domestic and translational developments since the late nineteenth century, the following seven chapters demonstrate a remarkable degree of coherency and represent the latest and highly original scholarship. Some of them deal with topics that

have not yet received sufficient attention, while others offer new insights into familiar topics.

Concentrating on food, an immensely important but long-ignored aspect of Chinese life, Hsu shows “the continued salience of ethnicity in Chinese American lives even as cold war ideologies proclaimed their increasing acceptance into the American mainstream” (173) in chapter 5. Dealing with immigrants from Changle of Fujian Province in chapter 7, Xiaojian Zhao affords us a valuable opportunity to closely look at the experiences and mentality of a newest group of Chinese Americans, who are reshaping the face of the Chinese community in New York and elsewhere. Andrea Louie’s chapter 6 investigates a different kind of Pacific voyage: young Chinese Americans visiting China under the “In Search of Roots Program” (195) and offers sophisticated analysis of its ramifications on identity, class, and gender. Also dealing with transnationalism, chapter 3 by Karen Leong and Judy Tzu-Chun Wu discusses Chinese American activities in support of China during the Sino-Japanese war. In chapter 4, K. Scott Wong draws attention to domestic impacts of transnationalism, showing how international developments changed war-time perceptions of Chinese Americans. So does Josephine Fowler’s examination of pre-war left-wing activism in chapter 2. Providing a refreshingly in-depth look at another familiar topic—the Chinese American struggles for civil rights, in chapter 1 Mae M. Ngai reveals the experiences and roles of key players in *Tape v. Hurley*, an 1885 California Supreme Court case, prohibiting the exclusion of Chinese from public schools.

In short, the intellectual insights of this compelling volume will benefit scholars of Chinese America as well as Asian America and immigration and ethnicity.
University of California-Irvine

Yong Chen

IRISH THEATER IN AMERICA: Essays on Irish Theatrical Diaspora. Edited by John P. Harrington. Syracuse: Syracuse University Press. 2009.

Irish theater in America has long been defined by a tension between the innovative and the familiar. This volume, which springs from a conference at New York University’s Glucksman Ireland House in 2006, establishes this point and more in thirteen essays that range from solid to excellent.

In the late nineteenth century, as Mick Moloney shows in “Harrigan, Hart and Braham: Irish America and the Birth of the American Musical,” Irish theater was about depicting something new: the rise of polyglot immigrant communities in lower Manhattan. Harrigan, Hart and Braham wove an urban blend of music, drama and dance into songs and plays that depicted realities of immigrant life with humor, affection, and topical insight. Out of such productions emerged both the American musical and the stereotypical stage Irishman, whose gab and sentiment would populate movies and Broadway productions for decades to come.

If stage Irishmen grew so popular that they crowded out more iconoclastic characters, some Americans could still appreciate innovation in the works of Irish playwrights. John P. Harrington’s “Becket and America” weighs the legend of the mutual incomprehension between the playwright and the Americans of the Fifties and finds it wanting. The story that “Waiting for Godot” flopped in a 1955 Miami tryout is false. In fact, the play (anticipated there as a comedy) had a full run. And it went on to New York, where it was recast, more appropriately advertised, and won a popularity that spawned other productions—in places such as Iowa City and in Alabama.

Nevertheless, the enthusiasm for certain familiar notes in Irish plays, and an Irish tendency to see success on Broadway as the pinnacle of achievement, produces a compli-

cated theatrical relationship between Ireland and America. Patrick Lonergan's "Dancing on a One-Way Street: Irish Reactions to *Dancing at Lughnasa* in New York" shows how a play that explores bleak sides of Irish life was in 1990 staged in a sentimental glow to mixed reviews in Dublin. The play traveled to New York in 1991, where audiences accustomed to nostalgic depictions of Ireland cheered it. *Lughnasa* then returned to Ireland, cloaked in American success, to win acclaim. Lonergan sees in this an Irish dependence on American validation that constrains the countries' cultural interactions.

Christina Hunt Mahony, who concludes the volume with "The Irish Play: Beyond the Generic?" argues that familiar forms of Irish theater can have their own worth and still open doors for new Irish playwrights. When that happens, she hopes that mainstream American audiences seeking Irish theater will look beyond generic productions.

Indeed, recent and historic changes—immigration to Ireland, the prospect of peace in Northern Ireland, and Irish membership in the European Union—have created an Ireland that doesn't fit some Americans' sentimental gaze. Moreover, since the 2006 conference that prompted this book, an economic collapse has wracked America and undermined Ireland's status as the "Celtic Tiger." Out of this changed situation in both countries may come new questions, new plays, and more writing that builds on the valuable essays in this volume.

Rutgers University, Newark

Robert W. Snyder

VISIONS OF BELONGING: New England and the Making of American Identity. By Julia Rosenbaum. Ithaca: Cornell University Press. 2006.

New England's bid for cultural primacy among other regions of the United States has been alternately confirmed and challenged ever since European explorers and settlers first landed on its shores. Following the Civil War, the debate sharpened, with counter claims from other regions, although New England continued to gather considerable support. Its founding narrative—in many ways an endless replay of the hardships encountered by those who first colonized the region—was nevertheless unique and compelling national history. By the end of the nineteenth century, that narrative had sufficient strength to launch New England as the leading contender for regional supremacy, or at least to rank it first among equals. In the process, New England's image became roughly interchangeable with that of the United States, an argument art historian Julia Rosenbaum makes forcefully and effectively in *Visions of Belonging: New England and the Making of American Identity*, published in 2006.

How does one go about claiming cultural ascendancy for New England during this period, when its economic and political power were in decline? And how does one measure the influence of New England outside its borders, if indeed many Americans saw the region as a stand-in for the nation? The core of Dr. Rosenbaum's book is devoted to careful analysis of iconic New England images, produced by artists whose work is often closely identified with the region's shared national identity. The images address both the spiritual and natural worlds of turn-of-the-century New England, or perhaps it's more accurate to say they address how the two were thought to interact with each other. The courtyard of the Boston Public Library, which Dr. Rosenbaum uses as one of several launching points for her narrative, I would place in the former category.

In 1896, the architect Charles F. McKim, who designed the library in a stately Beaux-arts style, chose to place in the courtyard fountain a dancing figure called *Bacchante and Infant Faun*. The figure, nude and a bit risqué, especially by Boston standards, was by McKim's younger colleague, the French-trained sculptor Frederick MacMonnies. Response

to McKim's choice (he was actually the donor) was energetically bi-polar, engaging elite Bostonians of every stripe. Those in favor, such as the president of the library, thought the *Bacchante* "simply glorious," a beautifully crafted bronze. But they ultimately lost out to the nay-sayers, ranking members of the Brahmin hierarchy, who considered the work an affront to the library's social task of enlightening the reading public.

From this enticing lead, the author takes us behind the scenes to investigate the culture wars of turn-of-the-century New England. But as the investigation proceeds, one detects a trend, present almost from the beginning of the book (the first chapter is devoted to the 1893 Chicago Fair) that seems to favor social and historical context over a closer look at aesthetic strategies. Thus, the otherwise careful parsing of exchanges over the *Bacchante* leaves us with numerous unanswered questions. What, for example, might the figure reveal about McKim's own taste, or, for that matter, about his allegiance to MacMonnies' work? Why did the architect believe the *Bacchante* an appropriate complement to the Renaissance arcade surrounding the library courtyard (of which we see only one small illustration)? Did he think the Beaux-arts style of the *Bacchante* gave a lively touch to the classical spirit of his architecture? Or did McKim, a New York architect, fail to read accurately his Boston audience? One might also ask if he was simply taken by the beauty of McMonnies' sculpture, a beauty that the architect believed rose above the parochial taste of (at least) a few influential Bostonians. Does that further suggest that McKim saw art as an end in itself, whether in the form of sculpture or the great books that would soon fill the library, and that such a belief prompted him to look beyond moral uplift for a more fulfilling aesthetic experience? At least some attention to these issues might have provided additional insight into why McKim's unusual choice so disconcerted his Boston critics.

The other major New England sculptural commission Dr. Rosenbaum investigates, Augustus Saint-Gaudens' *Puritan*, made in 1887 for a public square in Springfield, Massachusetts, is subjected to more telling visual analysis. The *Puritan* is introduced, appropriately enough, as a sort of alter ego to MacMonnies' *Bacchante*, a stern and imposing figure, who, like its historical model, the seventeenth-century ecclesiastic Dr. Samuel Chapin, prevailed through decades of unrelenting hardship. Saint-Gaudens apparently took that as his cue, creating a bronze Argonaut that Dr. Rosenbaum nicely explains as a textbook example of how later descendants of the Puritans wished to see their forefathers. And yet she also observes a bit of overkill in the statue, or, more to the point, a Puritanism so aggressive that it had somewhat worn out its welcome by the turn of the century, making the statue's Darth Vader-like appearance something of a mockery. But who was caught short in this change of opinion, Dr. Rosenbaum asks. Was Saint-Gaudens "entirely in earnest" when he created the figure, or had he (intentionally or unintentionally) scripted doubts about Puritanism from the beginning? At this point, however, reader participation is curtailed by inadequate illustrations. A closer look at the first and second versions of the statue (the second, with amended facial features, went to Philadelphia) would have helped clarify the aesthetic issues under consideration.

Given the limited range of material illustrated in the book, these two sculptures and chapters that follow on New England Impressionism, featuring John Twachtman, J. Alden Weir, Childe Hassam, and Willard Metcalf, are perhaps asked to carry too much weight. One misses a greater commercial and geographical range of objects, raising the question of why, when the pictorial offering is limited, space is devoted to a lengthy introduction to the landscape chapters and a coda on post-New England regionalism. That said, New England Impressionism is indeed an integral part of the regional story, featuring the reassuring signs of a quietly ordered landscape. The disarming look of the

local scene, however, calls the viewer's attention to how carefully (and beautifully) each upland pasture, coastal view, and village main street has been plotted and caressed, in order to empty it of all signs of modern life. The aim of these scenes was to stage a past that never was, to construct an ideal old New England that effectively cancelled a less tolerable new New England. In this view I find myself again at odds with the author, who prefers to see these same scenes as "less a nostalgic longing for the past than an attempt to establish a foundation for the future"—a future, I might add, miraculously cleansed of the social problems that plagued turn-of-the-century New England.

Complementing the author's approach is an Impressionist style that she often refers to as picturing a stable present. But the present-day New England represented in these same paintings is so selective and so ingeniously crafted that we can hardly turn to them as evidence of a real, stable, or untroubled place. Newport harbor, for example, still marginally active as a commercial port, Hassam pictures as catboats resting in the water below a town neatly layered into a green hillside. What this tells us, of course, is that the painters had only to take their cue from what had previously been anointed as picturesque by the native gentry. The church at Old Lyme, Connecticut, was another favorite in this category, and the subject of several paintings by Hassam. The author spends considerable time showing how the perspective lines in two of these paintings lead to the front door of the church. But was that the point for the artist, was he urging the viewer to sample directly the legacy of Puritan New England? Or was he more concerned with presenting that legacy through the medium of art? Put another way, this series of paintings can also be seen as magically enhanced visions of old New England, in which the image of the Old Lyme church, beautifully shadowed and embraced by surrounding elms, becomes its own spiritual statement. Yes, the church itself is an enduring symbol of faith, but it's the representation of the church that Hassam turns into a religion. Strokes of light and color, applied to canvas with a deft, soft touch, are his way of consecrating the church, and of making art the spiritual pathway to a higher life.

New England Impressionism is not an easy style to work through, especially when it gets so tangled in a social and religious context. And I have perhaps exaggerated my take on the style to raise some points I thought necessary to include in this review. So I must close by repeating my high regard for the research and thought that have gone into this book; I only wish that Dr. Rosenbaum's arguments had come forth in a richer visual context.

Smithsonian American Art Museum

William H. Truettner

EVERYDAY IDEAS: Socioliterary Experience Among Antebellum New Englanders. By Ronald J. Zboray and Mary Saracinco Zboray. Knoxville: University of Tennessee Press. 2006.

"Neighbors knowing the value an elderly man placed upon his library risk their lives to save it from a devastating fire. A young woman mourning the loss of a literary confidante inscribes ghostly verses from her via a spiritual medium. . . . Characters from a novel by James Fenimore Cooper enter the dreams of homesick Salem woman in China" (xvii). These examples, from the extraordinary range of "socioliterary" experience examined in this volume, testify to the central place of literature in the daily lives of antebellum New Englanders. The Zborays draw on a sample of 931 men and women, from a range of occupations, faiths, and age groups, from the 1820s to the outbreak of the Civil War—a period in which economic "destabilization" scattered people across a region linked not just by roads and railroads, but by paper, ink, and print. Their emphasis is on the various

ways in which ordinary, intensely literary folk used literature “to maintain a world of social relations” (69).

The Zborays’ inductive approach involves “accumulating material, structuring and engaging it, and developing generalizations from it” (xix). They examine popular literary production in diaries and letters, scrapbooks and commonplace books, unpublished effusions, valentines, valedictions, and quilts (where the literary was literally woven into the material of everyday life). Reading matter was disseminated in letters, mailed newspapers, and bundles filled with quotes, excerpts, and clippings: a more popular form of consumption than direct purchase (72). The Zborays estimate that half of all reading was done orally, as New Englanders read aloud at home, in sewing circles, in boarding houses, and on picnics and strolls. Silent reading went on everywhere—in work places, passenger cars, and ship’s cabins—leading the authors to challenge a scholarly emphasis on the bourgeois parlor which sees reading “primarily as a genteel activity” (338 n.2). Finally, literature was received collectively, by lecture audiences whose chatter and commentary framed the performances of popular speakers, and through a “homespun literary criticism,” generated in “barnyard salons, sitting-room debates, and kitchen lyceums” (244).

For all its archival richness, the Zborays’ inductive-taxonomic method tends to blur important social differences and class divisions. Amongst the chatter of “like-minded literati” listing books read, it jars somewhat to hear a mother writing of the death of her daughter, “an overworked mill girl,” without further elaboration (18). The lack of any analysis of social class means that links between specific literary practices and social formations are obscured or elided: if commonplace books acted as “a form of social capital” for the “socially mobile,” then we need some sense of how this practice worked, and what kinds of mobility it facilitated (32, 311 n.8). But these are possible directions for future research, opened up by this finely detailed “experiential history.” To read this book is to sense the determining pressures and the creative possibilities of a specific cultural moment—to begin to grasp the luminous details of a culture as, in Raymond Williams’s words, “a whole way of life.” As the intrepid Salem voyager, Harriet Low, told her journal, in China, on August 1, 1832: “Oh *tempora*. O *Mores*. What an *amalgamation*” (13).

Leeds Metropolitan University

Andrew Lawson

PRODIGAL DAUGHTERS: Susanna Rowson’s Early American Women. By Marion Rust. Williamsburg, VA: University of North Carolina Press. 2008.

In *Prodigal Daughters*, Marion Rust offers a carefully researched, nuanced reinterpretation of the work and career of Susanna Rowson, one of the most important writers of the early Republic. Although historians and literary critics have long recognized the importance of Rowson’s best-seller *Charlotte Temple*, Rust’s study resituates that novel in the context of the author’s broader corpus and, in so doing, challenges some widely held ideas about early Republican women’s relationship to authorship and public life. The first monograph-length study in decades to be devoted entirely to Rowson, Rust’s project brings a fresh approach to the traditional life-and-works study. Rowson’s biography, interpreted largely in terms of her various performances of self, is important to the overall argument, but does not drive the book’s organization.

Chapter 1 re-reads *Charlotte Temple*, arguing that Charlotte’s lack of agency, as reflected in her inability to act or even to acknowledge her own feelings, is the primary factor in her tragedy. For the rest of Rowson’s career, Rust argues, she will try to solve a problem she posed in this famous novel: how to exercise agency within the social

circumscription of both action and affect. Following this text-focused chapter with one that analyzes Rowson's career in terms of self-representation and public performance, Rust contrasts Rowson's famous and passive character Charlotte with Rowson's famous and incredibly active persona, Susanna Rowson. Chapters 3-5 return to Rowson's texts, examining other revisions or alternatives to the constricted world of *Charlotte Temple*, specifically in the wide-ranging *Trials of the Human Heart*, in Rowson's plays, and in *Lucy Temple*.

Rust's careful attention to partisan politics is welcome; too often critics elide early women writers' political allegiances into a general program of female solidarity. Rust contends that for Rowson and others (notably Judith Sargent Murray), progressive attitudes toward gender were not only compatible with a conservative adherence to Federalist doctrine, but that Federalism enabled their public advocacy of progressive gender ideas. This analysis should prompt more and fuller considerations of the relationship of feminism to early Republican party politics. While it is easy enough to produce counter-examples of women who were able to express progressive ideas about gender while aligned with Jeffersonian republicanism (Mercy Otis Warren, Margaretta V. Faugeres, and Leonora Sansay are all notable examples), it is also true that these women, Warren accepted, did not rival Rowson's prominence as an author.

Also salutary is Rust's attention to the relation between ostensibly didactic writing and the teaching that went on in Rowson's academy. With Mary Kelley's *Learning to Stand and Speak* (University of North Carolina Press, 2008), Rust's volume should spur continued analysis of the role of education in antebellum American women's writing and experience. Finally, Rust offers throughout a careful analysis of the mechanisms of sentimentality as both constraining and liberating. In both its specific analysis of Rowson and her work and its delineation of the cultural work of early modern women's writing, *Prodigal Daughters* will be essential reading for those interested in antebellum literature, the history of sentimentality, and women's history.

Eastern Illinois University

Angela Vietto

WAR OF A THOUSAND DESERTS: Indian Raids and the U.S.-Mexican War. By Brian DeLay. New Haven: Yale University Press. 2008.

Starting in the 1830s, raids by Southern Plains Indians into northern Mexico turned settled areas into deserts, claimed thousands of lives, and left the region weakened and vulnerable to U.S. expansion. Brian DeLay introduces this intriguing study with a look at Article 11 of the Treaty of Guadalupe-Hidalgo, which stipulated that the United States would protect northern Mexican communities from Indians. DeLay claims this provision as a small door to a larger story in that Indian peoples engaged in violence that forced Mexicans to retreat, "creating deserts," and earning Americans' scorn since in their eyes withdrawing from savages belied the arc of history. Believing they could do better, U.S. officials contested Mexico's territorial claims and so wrested away half of its territory in the 1840s. Thus, Indian violence helped reshape North American boundaries, a factor overlooked in the trend by international scholars to minimize borderlands and indigenous histories.

Previously, Comanches and northern Mexicans lived in a web of familial and trading relationships but following independence from Spain, Mexican officials reserved the military for suppressing internal dissent, not for protecting its northern frontier. As the Comanche peace with Mexico grew unprofitable, and as alliances with Osages, Kiowas and Apaches developed, the Southern Plains became a thriving bazaar of plunderers'

goods, leading to northern Mexico's despoilation. Treading carefully into historiographical debates over causes for Indian violence, DeLay asserts that Comanches were no different than other people who used violence to take what they wanted. Models of resistance or interpretations of raids as means of material gain do not explain Comanches' cruel acts; rather, northern Mexicans were simply the easiest to attack. "Indians don't unmake presidents" came the curt reply from Mexico City to a Chihuahuan plea for military help. Preoccupied with preventing foreign invasion as international unpaid debts mounted, the Mexican central government ignored its northern states, which sometimes cooperated but mostly floundered due to lack of a systematic plan for dealing with *los barbaros*.

DeLay weaves these multiple strands into a well-written synthesis of North American politics and diplomacy in the early nineteenth century. The tremendous details on tribal governance, economics, marriage patterns, and other topics distract from his main purpose, leading into areas already heavily-trodden by other scholars. Possibly, DeLay misses the real dynamic of his subject which seems to be the ability (or not) of a nation-state to control its frontier and the indigenous people who live there. U.S. westerners had similar anti-centralist views as northern Mexicans until the federal army learned to patrol its border areas efficiently. By contrast, Mexico's history of corruption and military control by elites, who feared the impoverished masses that began the war of 1810, worked against northern peace and left the country open to invasion, first by nomadic raiders, then by an imperialist aggressor. *War of a Thousand Deserts* makes a solid contribution to diplomatic, borderlands, and indigenous history.

Johnson County Community College (KS)

James N. Leiker

EVERYONE HAD CAMERAS: Photography and Farmworkers in California, 1850-2000. By Richard Steven Street. Minneapolis: University of Minnesota Press. 2008.

Everyone Had Cameras is a remarkable, timely book. Street brings together a startling array of photographs of California farm workers, establishing a continuity of image-making beginning in the earliest years of photography in the American West. From this tradition spring two iconic representations of farm laborers—the Dust Bowl-era Okie and the present-day, Hispanic migrant worker. Street performs important work by making the migrant worker visible, not only giving this large population a history but also tracing the engagement of these workers by photographers increasingly committed to this social justice cause.

Street's depiction of pre-Dust Bowl agricultural work establishes themes that run throughout the volume. Through the fictionalized Ramona and the artistically embellished portrait of Lorraine Collett, the first Sun-Maid raisin girl, Street shows how the romantic figure of the field worker was constructed by the agricultural industry. Carlton Watkins is the first of many famous photographers to picture conditions in the fields. Watkins' perspective—a 15-foot platform elevating the frame to include human action in the foreground and agricultural context behind—is replicated by a more than a century of photographers who did not confront individual workers and their circumstances face-to-face. Beginning with Watkins' logistical challenge of a wagon full of equipment and chemicals, Street takes pains to show the craft of the photographer: the deployment of cameras, the preparation of film, the dynamics between aperture and exposure, and the setting up of the shot. He substantiates that the fields are fertile, multi-cultural ground from Watkins's photographs of Chinese workers to the present day: Chinese, Japanese, Native American, Filipino, and even Yemeni laborers populate ground more commonly associated with generations of Hispanic farm workers. Above all, he begins the naming of those

who bear witness to the struggle for visibility in the fields, the amateur and transiently engaged professional photographers who risked their careers to document the struggle for visibility.

There are wonderful details in this massive work. Street provides biographical information for dozens of photographers whose compelling work, in many cases, had lain in obscurity for decades. He does not hide his animus for photographers who simply will not engage the social ills that surround them—art photographers such as Edward Weston, who prefer to focus on shape, texture, or composition, instead of turning toward scenes of social inequity; professional photographers who parachute into a complex scene of labor unrest to capture salable shots and then depart.

The challenge of *Everyone Had Cameras* is that at least three books that have been combined into one massive, compelling tome—hard to put down but almost equally hard to lift; teachable in the passion of its themes and vignettes and yet unusable for most classes because of the sheer weight of its argument.

The first and most compelling book is a history of images of California farm workers which he begins generations before the appearance of the refugees fleeing the Dust Bowl of the Great Plains. Cesar Chavez, whose career dominates the last 100 pages of the text and concludes this history, is, in Street's portrayal, a complex, charismatic leader who always knew the value of a good photo opportunity.

The second book presents the California career of Dorothea Lange. Several chapters detail Lange's troubled relationship with Roy Stryker and New Deal federal agencies. Street follows many of her shooting itineraries in meticulous detail, in some cases providing a great service to those interested in how Lange constructed her reading of the social disaster unfolding before her lens, and in other instances repeating well-known details of individual shots. Street's portrayal of Lange carries the reader through the 1930s and shows the cost of commitment to a social cause. This extended attention comes at considerable cost, attenuating portraits of equally committed but lesser known photographers like Hansel Mieth and Otto Hagel.

The third book emerges on page 498 of Street's scholarly and engaging study. Here the author enters the scene. I had wondered where he was. Street emerges in tandem with Chavez, whom he photographs right up to the end; his was the last photograph taken over the open coffin at the great leader's funeral. As the author becomes an actor in photographing one of the great civil rights struggles of the 20th century, the tone of the work changes. The last chapter, in particular, is an exhortation of photography's role in the cause of social justice for documented and undocumented migrant workers, who are performing necessary labor under oppressive circumstances. For the last third of the book it is difficult to extricate Street's commitment to this cause from his portrayal of the history of farm worker photographs. Such impassioned scholarship causes him to look past the problematics of individual images. For instance, he discusses the suppression of a photograph of Felipe Franco, a young man born without extremities because of a birth defect in all likelihood induced by chemicals sprayed on a field in which his mother had worked. This photograph of the armless, legless youngster, shot from ground level, briefly became important to the cause of worker protection until it was the subject of a lawsuit, problematically supported by the boy's mother, that asked for the photograph to be removed from circulation. While Street describes the controversy, he reproduces the photograph without reflecting on how this decision passes judgment on the validity of the mother's claim.

Street presents an anthology of striking, occasionally shocking photographs, all of them reproduced respectfully, so that they can be analyzed in detail. More than 100 pages

of notes support the text, giving researchers a full curriculum of photographers, archives, and worker history. As Street repeatedly points out, many of the photographers focused their lives on the difficult task of engaging this work for as long as they could manage and then moved on to commercial commissions or unrelated professions. Social commitment, it is plain, collides with the necessity of making a living; work situates one community in the fields and eventually drives sympathetic observers away from their own version of field work.

University of Wyoming

Eric J. Sandeen

KATE FIELD: *The Many Lives of a Nineteenth-Century American Journalist*. By Gary Scharnhorst. Syracuse: Syracuse University Press. 2008.

In *Kate Field: The Many Lives of a Nineteenth-Century American Journalist*, Gary Scharnhorst effectively surveys the work of Kate Field (1838-1896). Her labors were manifold: Field contributed as an editor, publisher, drama critic, news writer, society critic, publicist, lecturer, political lobbyist, travel writer, fiction writer, dramatist, actor, and singer. In this much-needed biography, Scharnhorst's reportorial style reads quickly. Scharnhorst uncovers previously unknown texts by Field. Some items are referenced only briefly because manuscripts such as Field's adaptation of *The Scarlet Letter* and a book on Mormon history lamentably have been lost. In the 1880s, Fields opposed Mormonism on the grounds that the church told members to be treasonous to the United States and that it subjugated women through polygamy, a "peculiar institution" Field likened to slavery (162). Her efforts contributed to the passage of the Edmunds-Tucker Act of 1887 and to changes in Utah laws enabling statehood in 1896.

Scharnhorst's biography charts Field's ideological progression and political causes. Field held diverse positions, but in Scharnhorst's view, Field became xenophobic in her forties and by her fifties was "conservative, even reactionary" during the economic depression of the 1890s (222). Field's contradictions and increasing conservatism probably contributed to her disappearance from critical attention.

During the Civil War and Reconstruction, Field supported abolition and the rights of freed slaves. Throughout her life, she condemned racism and praised the contributions of African American leaders such as Frederick Douglass and W. E. B. Du Bois. However, in the 1890s, she accepted the disfranchisement of African Americans and said that they belonged in the South (223). In her published journalism, Field also assumed that Native Americans would inevitably disappear because of "superior" civilization on the continent. Field opposed universal suffrage. She believed people must be educated enough to vote wisely. In 1891, she suggested that voting rights should "be restricted to native Americans and such foreign-born citizens as have lived here twenty-one years" (206). When speaking at the Chicago World's Fair in 1893, she finally expressed support for women's right to vote, but she never acted on this belief (218).

While the biography creates a vivid picture of Field's life and beliefs, there could be more context. *Kate Field* troubles the reader eager to learn about mutual influences among Field and other culture leaders. Meriting evidence is Scharnhorst's suggestion that "Field's example as editor and publisher" of a weekly magazine publishing thirty items by Charlotte Perkins Gilman inspired Gilman to start *The Forerunner* in 1909 (202). Scharnhorst possesses such knowledge because he has published two books about Gilman in his prolific career. Mentioned merely in passing is Fanny Fern (Sarah Willis Parton), a famed journalist whose career overlapped with Field's early work. Scharnhorst creates spaces for contributions by future scholars.

Irregular wages and employment kept Field working her whole life, primarily as a journalist paid by the item. She followed her passions and believed she could succeed in anything. Field once declared, "I can't be salaried because I won't write what I don't believe" (97). A confident and assertive woman, Field operated independently. She endured being called unwomanly, particularly when opposing the temperance movement or lecturing on many subjects. Field's final cause was favoring annexation of Hawaii. She was writing and campaigning at the time she fell ill with pneumonia and died in 1896. Scharnhorst's biography brings into view again the forgotten "many lives" of Kate Field.
Fort Hays State University Amy Cummins

THIS MOB WILL SURELY TAKE MY LIFE: Lynchings in the Carolinas, 1871-1947. By Bruce E. Baker. New York: Continuum Books. 2008.

"We need to pay attention to the context and background of individual lynchings if we are to understand the phenomenon as a whole" (4), argues historian Bruce E. Baker. Accordingly, he emphasizes the "power of narrative" (5) in stimulating the formation of lynch mobs and in justifying or challenging the carnage inflicted. Historiographically, he builds upon a scholarship stressing the importance of language and rhetoric to mob violence, as epitomized by the groundbreaking work of Christopher Waldrep in *The Many Faces of Judge Lynch* (Palgrave, 2002). Baker pursues this objective through an investigation of seven lynchings in North and South Carolina between 1871 and 1947.

Though race relations are central to this study, Baker addresses several incidents which do not conform to "the classic storyline our culture has come to associate with the term" (121), including the 1887 black-led lynching of a white man accused of raping a black woman, the 1906 lynching of a white man by a white mob, and the 1917 lynching of a black minister by a mob composed principally of blacks. With this selection, he can undertake a broader analysis of mob violence than is permitted by those more numerous studies which view lynching as synonymous with racist violence. Into this analysis, Baker interweaves larger patterns of state and national political support for and, increasingly, opposition to lynch law, finding that officials in North Carolina moved effectively to crush mob violence by the early 1920s but that those in South Carolina hesitated for another two decades.

In his effort to "split the difference between [the] two dominant modes of writing about lynching" (6), Baker provides insights often overlooked in state-level studies, which can treat specific incidents superficially, and in monograph-length case studies, which can bury larger themes in unnecessary detail. By focusing on the history of race relations in Union and York Counties, South Carolina, for example, he illustrates that whites lynched black men in Yorkville in 1887 not simply because of their alleged offenses at that time but because of their continuing resistance to white supremacy for nearly two decades. This finding, he argues, suggests that scholars must dig deeper into the history of the communities where lynchings occurred to determine whether these killings resulted from longstanding animosities rather than the discrete incidents which scholars have long assumed. To see it otherwise, he argues, "is simplistic, and underrates the ability of people, perhaps especially people in relatively stable rural communities, to hold a grudge" (49).

Despite its insights, this study has several problems. In addition to some unduly casual language and some awkward sentence constructions, *This Mob* often loses track of its stated objective: the power of narrative in mob violence. Even when focused on this objective, it fails to impress upon readers what is truly new or significant in

its conclusions. In a discussion of a 1930 lynching, for instance, the study effectively demonstrates that the black narrative—suppressed for decades—starkly contradicts the one put forth at the time by whites. Yet, in the final analysis, it seems to do little more than reaffirm the point that powerful groups—usually white—controlled the narrative and told the story which supported their interests, a point already well-known to scholars of this subject.

The University of Texas-Pan American

Brent M. S. Campney

LILLIAN WALD: A Biography. By Marjorie N. Feld. Chapel Hill: University of North Carolina Press. 2008.

According to Marjorie Feld, historians have failed to do justice to settlement worker Lillian Wald's religious and ethnic identity. Despite Wald's adherence to a nonsectarian universalism rooted in the Protestant Social Gospel and her personal resistance to particularist labels, Jewish historians continue to claim her as one of their own. At the same time, historians of women fail to deal with Wald's Jewish origins and instead focus almost exclusively on her feminism. Feld contends that Wald's designation as a feminist is problematic, too. Although Wald promoted women's rights, and gender was at the center of her social vision, her insistence on an essential nature for women ultimately distanced her from modern feminism.

Born in 1867 to an assimilated, secularized, upper-middle-class family of German Jews from Rochester, N.Y., by the late 1880s Wald had turned to nursing in her quest for "serious, definite work." This profession took her to New York City's Lower East Side, where she discovered the desperate need of immigrant communities for accessible health care. Determined to help meet this need, she persuaded wealthy benefactors, most notably financier Jacob Schiff (who became one of her closest friends), to finance a visiting nursing service. Over time this service grew into a social settlement that pursued an agenda of reforms designed, as Feld puts it, to "soften the rough edges of industrial capitalism (65)." As head worker at the Henry Street Settlement, Wald evolved into one of the city's most prominent advocates not only for public health reforms but also for the reform of municipal government, revision of tenement laws, legalization of labor unions, and protection of the rights of racial minorities, women, children, and immigrants.

Wald has received much less scholarly attention than Jane Addams, to whom she is often compared. For this reason alone, Feld's book is a welcome addition to Progressive-Era studies. Despite its title, however, it is less a biography than a critical analysis of Wald's social reform vision. Feld roots this vision in Wald's spiritual and gender identities which were formed in Wald's "hometown lessons," absorbed during her Rochester upbringing, on ethnic identity and gender difference. Carrying this theme throughout her book, Feld covers Henry Street and its programs, Wald's work for international peace, her publications, and her views on the Russian revolution, New Deal, Equal Rights Amendment, and Zionism. Feld presents these and other topics in a manner well informed by current scholarship on ethnic and cultural history.

While Feld's book is definitely useful, it leaves key questions unanswered. We never learn how Wald's nursing service "became" a social settlement, or why so many people came to love and admire her. We hear Wald's "voice" through excerpts from her letters and speeches, but we never get a systematic description of the evolution or political meaning of her public power. Feld provides only a few prose portraits of Wald's many friends and associates, and although she calls attention to the world of women activists in which Wald functioned, and hints at issues of homosexuality and homosociality, she

doesn't explore them. In short, much about Wald's life story remains to be explored.
Saint Louis University

Elisabeth Israels Perry

THE POPULIST VISION. By Charles Postel. New York: Oxford University Press. 2007.

For the better part of a century scholars have remained fascinated by the American Populist movement, and for good reason. One of the most successful third-party endeavors ever, the Populists brought a sweeping late nineteenth century reform agenda regularly realized after the party had long faded. In a splendid contribution to Populist historiography, Charles Postel revisits the farm reform movement and asks us to consider their largely successful reconciliation with the changing modern world around them. While previous historians have examined what the Populists opposed, notably monopolistic power, Postel is instead interested in what farm reformers were *for*. Rather than typifying a backward-looking traditionalism skeptical of modernity, he argues, Alliance members and later Populists embraced the contemporary and progressive policies, thoughts, and values that surrounded them as the nation moved toward the twentieth century.

Born from the frustrations of late nineteenth century farmers and out of farm and labor reform organizations such as the Grange and Knights of Labor, the Farmers' Alliance movement voiced a growing agrarian discontent. Led in its formative years by the capable, business-minded Charles Macune of Texas, the National Alliance saw unprecedented growth, despite exclusion of non-whites, during the 1880s. This organization caused optimism about the place farm reformers would hold in modern America. Far from disinterested intellectually—as Alliance members have been cast by previous historians—Postel argues that farm reformers embraced education and science as means of bettering their lot. Hence Alliance organizers like Leonidas Polk advocated for an agricultural college, newspapers, and grassroots educational societies for farmers. Lectures, the press, and the schoolhouse all helped farmers think of themselves as active participants in broader business and world affairs. And rural women joined the Alliance for many of the same reasons as male members, but appreciated that unlike other national organizations, the Alliance also gave rights to women within its ranks. With over 250,000 female members of the Alliance by 1890, women hoped they could begin to challenge traditional notions of the woman's sphere in the home and employment. Membership aside, the Alliance also worked to create cooperatives to further challenge trusts. From wheat to beets, farmers hoped to enter into cooperative agreements for warehousing, grain elevators, and other agricultural necessities to create a "Farmer's Trust." A model for many other Alliance cooperatives, the Texas Farmers' Alliance Exchange boasted a solid-brick headquarters built four stories high—a symbol of the exchange's voluminous role in agricultural trade it ironically, as some pointed out, formed a monopoly not unlike those it opposed. From these business endeavors and interactions with cooperatives, Postel contends, Alliance activists were almost unavoidably drawn into politics.

In Part II, Postel examines the rise of the Populist Party of the 1890s. Inspired by antipartyism and political forefathers such as Thomas Jefferson and Andrew Jackson that fought "the interests," Populists hoped for unparalleled regulation of America's railroad and banking systems, as well as an extension of democracy in the form of direct election of U.S. senators and the Australian ballot. Yet as Postel explains, both a Populist oligarchy ran affairs and the race issue plagued the young party. The Populist Party was, after all, for whites only and while many African-American farm reformers optimistically sided with the party, Postel reveals the trepidation many Populists held at the idea of racial mixing and how black hopes for a truly egalitarian party were quashed. While

racial integration into the party proved problematic, organizers did make an earnest effort at including “labor” Populists and other “nonconformist” reformers that came from Single Tax, Bellamy Club, or cooperative colony backgrounds. And while others have been quick to characterize the Populists as filled with pious Christians, Postel finishes by explaining how their ranks were instead populated by religious innovators, notably liberal Christians, non-Christians, and even non-Western religious thought. The Populists had, indeed, inherent ties to Protestantism, or at the least moral law. But, typical of the Populist embrace of progressive ideas, the party had agnostics, spiritualists, theosophists, and more. For Postel, the party was, religiously and otherwise, a broad swath of members. Charles Postel’s *The Populist Vision* represents sharp breaks from the interpretations of previous histories of Populism. In this fresh look, Populists were not unrealistic in their goals. In fact, as we know and Postel rightly reminds us, many of their reforms came to fruition by the Progressive era. For the forward-looking Populists, and in Postel’s assessment, even attempting to change parts of the political and economic system within a modernizing America was valiant enough.

Providence College

Jeffrey A. Johnson

THE SPECULATION ECONOMY: How Finance Triumphed Over Industry. By Lawrence E. Mitchell. San Francisco: Berrett-Koehler Publishers, Inc. 2007.

Whether the United States is unique in being a speculation economy, as Lawrence Mitchell claims, is questionable. (Great Britain comes to mind. Its economy is composed even more heavily of financial services, including those involved in speculative investments.) What he does show convincingly is that the U.S. is the world’s *oldest* speculation economy, where investing in common stocks for price appreciation rather than just dividends is a central feature of the economic culture.

Mitchell traces the roots of this phenomenon to the great merger wave of 1897-1903, when J.P. Morgan and his ilk created the modern corporation and released a flood of industrial company stocks—specifically, common stocks—into the marketplace. Policy makers, courts, and economists assumed that these stocks were overvalued, or “watered.” They could never definitively prove it, but the very fact that stock promoters were behind the investments seemed to them to be proof enough.

Mitchell’s account is fascinating because he documents what historians often fail to capture: how a phenomenon can take root while the governing classes are busy obsessing about other things. At the turn of the twentieth century, the problem of monopoly monopolized the attention of policy makers and academics. Concerned about its effects on consumer prices and competition, and distracted by the related issue of stock watering, the policy elites of the day barely noticed how the increased availability of common stocks was subtly changing how people viewed speculation.

By the 1920s, ordinary investors accepted the proposition that common stocks could be bought for price appreciation as well as dividends, and that they could be valued according to *future* profits. The seeds of this new attitude, Mitchell shows, were sown in the previous two-and-a-half decades, yet the regulation of securities appeared on the federal government’s agenda only as a side issue. Even when regulators began to pay more attention to speculation during the Panic of 1907, they did so with the aim of keeping the economy stable rather than protecting investors. Only in 1919, after the government itself had enticed millions of Americans into the securities markets with its issuance of wartime Liberty Bonds, did the first substantive regulations aimed at protecting investors appear. These would culminate in the full-fledged securities regulations of the New

Deal, by which time regulators took for granted the fundamentally speculative nature of the American economy. True to the spirit of the previous era, however, the protection of investors consisted of requiring companies to improve their financial disclosure, a conservative solution that upheld the spirit of caveat emptor.

Mitchell's book adds further nuance to the works of Alfred Chandler, as well as Naomi Lamoreaux's *The Great Merger Movement in American Business, 1895-1904* (1988) and William Roy's *Socializing Capital: The Rise of the Large Industrial Corporation in America* (1997), which all examine how and why the modern corporation was created. His book should also be read in conjunction with Steven Fraser's *Every Man a Speculator: A History of Wall Street in American Life* (2006) to understand how investments that had once been viewed as speculative are now considered prudent components of every American investor's portfolio.

Vanderbilt University

Rowena Olegario

FIGHT PICTURES: A History of Boxing and Early Cinema. By Dan Streible. Berkeley: University of California Press. 2008.

Dan Streible's meticulously researched *Fight Pictures* makes a convincing case that films of contemporary boxing matches were paramount in the rise of the motion picture business in the United States, but does little to put this development into any significant social context. Film scholars will find that the book fills a lacuna, but students of disciplines like history and American studies will be disappointed at the lack of applicable analysis to their fields. While the narrative is richly detailed and reveals an impressive range of sources, Streible's inability to make meaning of the importance of turn-of-the-century fight pictures ultimately limits the work's effectiveness. It is quite possible that the main utility of *Fight Pictures* will be as a sourcebook for other scholars looking for primary materials from which to construct their own studies of the early film industry.

While competently written, the book is plagued by a morass of superfluous detail that sometimes makes it difficult to keep up with the narrative and make analytical sense of it. Streible's eagerness to include vast amounts of information from the wealth of primary sources he mined reveals the ambitious scope of the project and his passion for film history, but more careful editing and a reduction in length would have made the book better. There are whole chapters—the one on fake fight films comes to mind—that could have been cut without damaging the work. This overload not only prevents readers from separating the wheat from the chaff, it also prevents Streible from making coherent arguments beyond his main thesis that the rise of fight films and the motion picture industry were concurrent and interdependent.

Streible's failure to put his information into a larger sociopolitical framework is captured by his attempt to analyze the significance of women's attending screenings of the first-ever feature film, the 1897 heavyweight title bout between Jim Corbett and Bob Fitzsimmons. Rather than giving readers any historical context about what this act meant, Streible reduces his investigative scope to the relatively unimportant question of whether women were titillated by seeing scantily clad fighters on screen. His seeming bewilderment on how to do more with the information at hand is captured by the chapter's conclusion. He writes, "The public discourse that surrounded a motion picture of so little aesthetic or formal interest testifies to the need to pay more attention to the social conditions of exhibition and reception when evaluating a film's place in history of cinema. More important, the question of this film's reception by women calls into question conceptions of the historical development of cinematic form and movie audiences." (95) Such vagueness

seems a more appropriate starting point than finishing point for a chapter entirely devoted to a single motion picture, but Streible's attempt to figure out the cultural impact of the film goes no further. Such shortcomings are the rule rather than the exception throughout *Fight Pictures*, and thus reduce the impact of a richly detailed and well-researched book.

Sonoma State University
Michael Ezra

SEAWAY TO THE FUTURE: American Social Visions and the Construction of the Panama Canal. By Alexander Missal. Madison: University of Wisconsin Press. 2008.

American historians have long recognized the significance of the construction of the Panama Canal to American diplomatic history. More recently, historians have noted the creation of the Canal Zone, and the canal itself, as key components of early twentieth-century American imperialism. What these works have lacked, argues historian Alexander Missal, is a consideration of the cultural impact of the canal. What role did the canal play in the Progressive-Era American imagination? He answers that question quite convincingly in *Seaway to the Future: American Social Visions and the Construction of the Panama Canal*. Drawing on discourse analysis, Missal examines the efforts of a group of men he calls the "Panama authors," arguing that they "did not merely articulate 'ideas,' about the Canal," but instead regulated what could be thought about both the Canal and American society (18). He argues that they interpreted the Canal and its construction in ways that expressed and reinforced the American search for order and middle-class yearnings for utopian community amidst the apparent social chaos of the early twentieth century.

Missal's work is divided into five chapters, along with an introduction and a conclusion. A lengthy literature review in the introduction is quite useful since the history of the Canal may not appear on the readings lists of many historians. Chapter one reviews the history of the Canal and the lengthy negotiations necessary to engineer its creation and discusses the significance of the canal to President Theodore Roosevelt. Missal then turns to four different ways in which the Canal was interpreted in American culture. In chapters two through four, he examines how the Panama authors constructed the Canal for common readers, how photographers constructed the canal and its construction, and how these authors described the culture and society that developed in the Canal Zone. The final chapter departs from the Panama authors to explore San Francisco's 1915 Panama-Pacific International Exposition which celebrated the completion of the canal. Historians have rarely considered the histories of the fair and the canal together and Missal's analysis effectively argues that although both fair and canal were heralded as "agents of universal peace," together they legitimated American expansion abroad (195).

This ambitious book tackles a number of disparate themes through the lens of the Canal. From the links between photography and race to the way the New Intellectuals grappled with state socialism and the creation of an "American utopia" in the Canal Zone, Missal effectively argues that the Canal occupied the American imagination in various ways in the early twentieth century. This interpretation of the Canal's influence on American culture is intriguing, and raises a number of further questions. Because Missal's work focuses on the early decades of the twentieth century, it would be interesting to see how the Canal is described after 1920. Do its meanings change? Applying discourse analysis and the questions of cultural history to an event often understood solely as a diplomatic event or a triumph of engineering allows Missal to demonstrate that these such events are never wholly separate from American culture. Instead, these seminal events are interpreted for the American public in ways that capture the cultural and social anxieties of the time.

Carroll University
Abigail Markwyn

BATTLING THE PLANTATION MENTALITY: Memphis and the Black Freedom Struggle. By Laurie B. Green. Chapel Hill: University of North Carolina Press. 2007.

Green's history of freedom struggles in Memphis, roughly from 1940 to the assassination of Dr. King, includes all the expected moments and movements from Boss Crump's role, to the desegregation campaigns, to the voting rights battles, to the students' activism of the late 1960s, and ending with the Sanitation Worker's Strike. She does a very good job of explaining this history. But what is truly of value are the roughly sixty interviews Green conducted for this study. They add a human dimension to what has become a familiar story and they remind us that it was ordinary, everyday people wanting to live with dignity and self-respect who really created the history of this period. A great example is the interview with Sally Turner, a retired factory worker, that opens the book. She relates what may seem like a minor grievance at first, but clearly is the kind of issue that was at the heart of the freedom struggles, that is, the struggle to live with dignity and self-respect. Ms. Turner notes, "The struggle was we didn't have a water fountain! No water fountain in 1965" (1). The reader will notice that the complaint was not about integrating the water fountain, but about providing a basic necessity of life. Instead of installing a water fountain, the factory foreman provided a bucket and a dipper—the same type of implements used in the fields back on the plantation and what most black people hoped they had left behind by moving to a city like Memphis.

This first interview exemplifies several other themes at work in Green's well researched and well-documented work. First, this study is richly grounded in oral interviews of working-class African Americans in Memphis, not the middle class. Second, they allow those on the frontlines of this battle to tell their own stories of the everyday battles that had to be waged so that black people in Memphis in the mid-twentieth century could live with dignity and self-respect. The opening interview exemplifies another theme that is often overlooked and not much discussed when histories of the freedom struggles are written. The opposition was not static. As African Americans moved to express their grievances, the white opposition pushed back, as illustrated by the foremen adding another insult to an already degrading situation. Ms. Turner reminds us that not all the battles in this struggle were legislative; some were very personal.

Additionally, these interviews allow Green to give much more space to the activities of women in Memphis. Most freedom struggle histories now give some attention to women; however, Green, largely through the interviews but also with other sources, is able to document the myriad campaigns carried out by women, from the fight for bathroom rights at the RCA plant to welfare rights fights, to public housing battles, to their often unheralded role in the Memphis Sanitation Workers strike. Green has done an excellent job of filling in a largely missing history of all the participants in the freedom struggles in Memphis.

I would recommend this book to those interested in working class histories, the history of the Civil Rights Movement, and Black women's history.

The Ohio State University

Kenneth W. Goings

DEFENDING MASTER RACE, CONSERVATION, EUGENICS, AND THE LEGACY OF MADISON GRANT. By Jonathan P. Spiro. Burlington, Vermont: University of Vermont Press. 2009.

Jonathan Spiro has written an informative and often witty life and times of Madison Grant (b. 1865-d.1937). For Spiro, Grant is the prolific leader of a morally ambiguous,

patriarchal circle fancying itself the conservators of a pristine America. Educated by tutors and at Yale and Columbia Law School in the 1880s, as a gentleman-reformer in the 1890s, Grant, with his close friend, Henry Fairfield Osborne, director of the American Museum of Natural History, got the state legislature to create the New York Zoological Society, which opened the Bronx Zoo (1899). It was then the largest and most theoretically advanced in the world. After traveling in the American West, he wrote monographs about large mammals and lobbied congress to preserve them by creating the first wildlife sanctuaries and vast national parks like Glacier and Denali.

But when Grant fit the human species into his vision of a properly tended America, his benevolence foundered on the pseudo-scientific ideology of “Race” and the tactic of eugenics. The three themes around which Grant organized his conservation work: (1) typology (each species had a “best type”); (2) deterioration (interventions depleted the “type”); (3) invasive species (which consumed habitat)- were projected into human societies in his widely-read book, *The Passing of the Great Race* (1916). For Grant, his own type—the physically superior “Nordics,” were threatened by deterioration through their failure to breed and by a catastrophic world war, just as the invasive species—east Europeans, especially insidious Polish Jewish—arrived to grab urban living space.

Because Grant and most of his circle left limited correspondence, Spiro consciously avoids speculating on personal motives and instead explores the convoluted public debates over racial theorizing. Though these conflicts have been analyzed by John Higham, George Stocking, Jr., and others, Spiro’s strength lies in re-creating the social space out of which the literature and politics of eugenics emerged. New York City gentlemen’s clubs—the Boone & Crockett Society and the Half-Moon Club—bred the American Bison Society, the Save-the-Redwoods League, the Galton Society, and other conservation clagues with formidable lobbying power. Their greatest political triumph came in the early 1920s when Grant’s new friend, Republican congressman Albert Johnson of Washington, steered immigration restriction legislation (with national origins quota provisions) through congress. The same cultural anxiety produced Grant’s friendship with the ardent racist, John Sevier Cox, and state anti-miscegenation laws. Even Margaret Sanger and the birth control movement participated in Grant’s eugenics propaganda.

Spiro frames the discussion of eugenics—and the second half of his book—as a struggle between Grant’s Anglo-Protestant circle of museum and agency officers and journalists, and Franz Boas, with his largely Jewish circle of academically trained anthropologists. The Nordic dilettantes interpreted history as a struggle between immutable “races,” while the Jewish scientists attributed human behavior to pliable “cultures.” By the early 1930s the followers of Boas had won the academic debate in the United States and assumed control of Anthropology departments and grant-awarding agencies like the National Research Council. But just then Hitler and his followers embraced the racial thesis expounded in *The Passing of the Great Race*. The influence of Grant in Nazi Germany takes Spiro on a lengthy but compelling tangent.

More careful editing should have eliminated the many redundant references to the interlocking membership of clubs and societies and pruned rambling tangents. And Spiro could have used studies of the eastern elite by Digby Baltzell to more thoughtfully interpret what he often depicts as the bizarre bachelor behavior of Grant and his friends. But this book’s great achievement is to explain how a dilettante elite resisted its own obsolescence, even as a meritocracy practicing a scientific mode of inquiry superceded it.

University of Oregon

William Toll

THE WARRIOR IMAGE: Soldiers in American Culture from the Second World War to the Vietnam Era. By Andrew J. Huebner. Chapel Hill: The University of North Carolina Press. 2008.

In *The Warrior Image: Soldiers in American Culture from the Second World War to the Vietnam Era*, Andrew J. Huebner argues that World War II created a “mass [United States] audience” for “martial imagery” (7). The most salient cultural image—central to Huebner’s study—is that of the individual American GI. Correcting oversimplifications that draw a sharp contrast between the Second World War as a “good war” and the United States’ military involvement in Vietnam as a national tragedy, *The Warrior Image* explores the “dynamic and complex” nature of this period’s “combat portraiture” (9). In charting this evolution, Huebner finds a remarkable continuity among media images of soldiers and warfare from the Second World War through the Korean and Vietnam Wars. Indeed, “representations of the Vietnam War also reinforced and amplified many ideas since the late 1940s, suggesting that perhaps the difference between Vietnam-era imagery and what came before was a matter of degree more than essence” (243, emphasis in the original). Here Vietnam-era cynicism finds antecedent in Bill Mauldin’s World War II cartoon grunts, Willie and Joe.

War is “a cultural event” whose effects continue long after the fighting’s done. By examining how “journalists, filmmakers, novelists, poets, and other American observers of war” during this period interpreted the experience of individual combatants to a (largely non-combatant) mass audience, Huebner achieves a notable integration of “military history and cultural history” (1). Best of all, by its close reading of various depictions of war’s corrosive effects upon its participants—and the evolving image of the suffering hero *cum* victim—the book is an instructive antidote to the “military romanticism” Paul Fussell finds pervasive in much war-related popular culture (331). Such myth-busting makes *The Warrior Image* a useful compliment to Michael C.C. Adams’ *The Best War Ever: America and World War II* and Tom Engelhardt’s *The End of Victory Culture: Cold War America and the Disillusioning of a Generation*.

With its clear, jargon-free prose, *The Warrior Image* is at its best when examining specific images, whether they’re the 1960’s television show *Combat!*; or “the small body of Korean War literature and film” that “conveyed the grimness of that conflict” (134); or in reading through the “sentimental militarism” of the 1955 Audie Murphy film-vehicle *To Hell and Back* to find “a few telling moments” where combat’s terrifying and alienating effects compete with earlier representations of “war’s beneficial effects” (141, emphasis in original). Huebner’s recounting of the 1968 My Lai massacre—and how the trope of Lieutenant William Calley as “victim” was simultaneously embraced by critics and supporters of the war alike—is especially powerful. The now-ascendant idea of soldier as victim—whether of war itself, of military or political senior leaders, or of public indifference or hostility—when attached to Calley allowed him to serve as both villain and folk-hero.

Still, a book with “image” in its title would benefit from more visual images, although the ones included were well-chosen. Likewise, Huebner perhaps gives too little attention to those (more traditional if not pervasive?) celebratory and valorizing images of war, especially those produced by the Office of War Information and Hollywood during the Second World War. The book, too, suffers from the occasional factual error. The Tuskegee Airmen served in units other than the Ninety-Ninth Fighter Squadron; the real story of the military’s censorship of John Huston’s documentary of Second World War neuropsychiatric casualties, *Let There be Light*, is more complicated—and

interesting—than recounted in the book; and the Marine Corps training center depicted in *The Boys in Company C* would not have been the Army's Fort Bragg, North Carolina as Huebner repeatedly described.

Nevertheless, none of these points detract from the book's strengths and value. *The Warrior Image* raises—and addresses—important questions about media representations of wartime and warriors at a time when the United States remains militarily involved around the globe. Yet, since the post-Vietnam end of the draft and establishment of an "All-Volunteer Force" fewer Americans have (both in actual numbers and as a percentage of population) first-hand experience of the military and war's lived realities. In his conclusion Huebner hints at a more recent re-mythologizing of World War II, while arguing that "the steep costs of combat" remain central to popular representations "of the warrior image" (282). As a post-September 11, 2001 spasm of "military romanticism" plays out eight years later with protracted military operations continuing, I wonder how the "warrior image" will be depicted in this and subsequent generations.

United States Army Command and General Staff College

Bradley L. Carter

JIM CROW NOSTALGIA: Reconstructing Race in Bronzeville. By Michelle R. Boyd. Minneapolis: University of Minnesota Press. 2008.

Through the lens of what she calls "Jim Crow nostalgia," Michelle Boyd begins to untangle the knot dwelling at the heart of metropolitan development and transformation in our neo-liberal times. After decades of "White" flight and urban disinvestment, various interest groups, including economic developers, young family frontiersmen and community preservationists, are asserting an almost militant "right to the city" thereby making us rethink the meaning of metropolitan life and history.

For her part, Boyd describes how black community leaders in Chicago's Bronzeville neighborhood are marshalling a nostalgic vision of the neighborhood during the segregation era as a means to direct present-day urban development projects around a vision of black gentrification. Here tales about the times when "we took care of our own," or "doctors lived next to and uplifted the deviants" trump any moments of intra-racial conflict. These reconstructed memories of segregation-era Bronzeville silence the very real class struggles over the meaning of public housing and urban renewal. Boyd charts a range of ways in which challenges to this overall urban development vision are effectively delegitimized as discordant with the "authentic" Bronzeville and its "real" history. As the book sharply retorts, this nostalgic memory of the past was just one of many histories that "leaders could cultivate and draw on in their community leadership class" (xiii).

The first two chapters make an attempt at historical analysis by powerfully highlighting the non-romantic realities of residential segregation and the ineffectual nature of race uplift politics. Yet, Boyd's book really takes off in the third chapter where she offers a nuanced examination of the "Restoring Bronzeville" land use plan. She highlights how the "making, marking, and marketing" of the black neighborhood as a tourist destination is part of larger trends in the economic revitalization of disenfranchised communities (68). However, Boyd expands the conceptual terrain of place marketing by interrogating how the commercial development of a specifically "black" neighborhood re-organizes physical space while also re-imagining race. The idea of a single racial vision allows black communities to profit from a marketable vision of their neighborhood. Yet, it also helps rationalize the displacement of populations and experiences that don't fit the market plan. Boyd points out that the certainty of a collective (read: one) racial vision was most contested regarding the demolition of buildings within the proposed Black Metropolis

Historic District and public housing replacement with a mix of market rate and affordable units. According to Boyd, community development leaders claimed to speak for the entire community but their class interests encouraged a focus, almost singularly, on the threat demolition posed to historic preservation and tourist development interests. Leaders remained relatively silent about the needs for public housing because it brought down the property value of Bronzeville™.

Michelle Boyd chronicles a story of neo-liberal urban development that is both compelling and disconcerting. Her use of history here is in some ways as oversimplified as the community leaders in this study. A political science focus on state-power dismisses almost all forms of “racial politics” as illusory, ineffective, and evasive of class analysis. The historical record certainly confirms many of Boyd’s insights and even the contemporary consequences of a narrative of nostalgia. Yet, her concentration on the present also encourages the work to ignore the class politics of the larger New Negro world of the 1920s and 1930s and the far-reaching grassroots, state-engaged, and internationalist vision of Black anti-fascism surrounding the World War II era. Boyd poignantly warns us of the limits of a “race” politics but she may go too far in the other direction to limit our understandings of what a “race” politics has been and can be. An insular focus on race leadership we get no sense of how market-based notions of black community are situated within the “racial politics” generated by the larger heritage tourism economy and its consumer expectations for “racial authenticity.” In the end, *Jim Crow Nostalgia* is a powerful work of intervention that helps us to begin rethinking the meaning of race in the twenty-first century by bringing together the politics of memory, racial formation, municipal power, and urban development. Through the lens of racial heritage tourism, this slim volume makes important contributions by pushing the boundaries of political science. In the process it offers a provocative index of one of the most pressing issues concerning metropolitan reconstruction today.

Trinity College

Davarian Baldwin

AFTER WINTER: THE ART AND LIFE OF STERLING BROWN. Edited by John Edgar Tidwell and Stephen A. Tracey. Oxford University Press. 2009.

Valedictorian of the class of 1918 at Washington D.C.’s elite Dunbar High School, Phi Beta Kappa from Williams College, and then an MA at Harvard in 1923, Sterling Brown had all the academic credentials and the poetic talent to become a leading member of the Harlem Renaissance. Instead he went south, both geographically and culturally. Less concerned with the New Negro he wanted to find the authentic folk base of the Negro people. Inspired by the effort of William Butler Yeats to make the voice of the Irish poet the voice of his people, Brown listened with curiosity and a growing sense of admiration to “the low down folk” while teaching at Virginia Seminary in Lynchburg, Virginia, and Lincoln University in Jefferson City, Missouri. He discovered extraordinary strength, dignity, and ironic self awareness in those who did everyday labor.

His first book of poems, *Southern Road* (1932), offered a clear alternative to the sophisticated cultural high jinx then being celebrated in Harlem. The opening poem, “Odyssey of Big Boy,” is classic blues, with no cultural condescension, but implicit celebration of the honest acceptance of the choices made and their consequences. “When de Saints Go Ma’ching Home” and “Ma Rainey” speak directly to the communal power of the blues. “Cabaret” is a Brechtian comment on how commercialization causes the artist to avoid facing the music of such disasters as the 1927 Mississippi flood. Essays

by Stephen Henderson and David Anderson in *After Winter* spell out in impressive detail Brown's achievement.

After Brown moved to Howard University, his energies were drawn into a wide range of professional activities that left only minimum time for writing poetry. Working with Alain Locke, he published several significant essays. In 1936 he became editor for Negro Affairs of the Federal Writers Project. He became an influential researcher for the Carnegie-Myrdal study that culminated in *An American Dilemma*. With Arthur P. Davis and Ulysses Lee, he edited *The Negro Caravan*, a breakthrough collection. And he carried on a love-hate relationship with the administration of Howard University that made him one of its most recognized and revered teachers for generations.

In the 1960's Brown became mentor to the activists on Howard's campus. Sipping Wild Turkey whiskey, listening to blues records in his home, Stokely Carmichael, Ekwueme Michael Thelwell, and others learned to respect the toughness and wisdom of the black workers in the South. Fannie Lou Hamer walked in the tradition of Ma Rainey. Brown taught them respect for black folk that fueled the Black Arts Movement.

After Winter is a rich collection of documents that explore Brown's extraordinary poetic and professional achievement. Occasionally the heavy academic language induces an image of the Professor rolling his eyes in wondrous amusement, but there are so many delightful stories and revealing quotations from Brown himself, along with deep recognition of Brown's achievement, one cannot but be grateful for John Edgar Tidwell and Steven C. Tracy's ambitious editorial work.

University of Missouri Kansas City

Robert M. Farnsworth

DESEGREGATING PRIVATE HIGHER EDUCATION IN THE SOUTH: Duke, Emory, Rice, Tulane, and Vanderbilt. By Melissa Kean. Baton Rouge: Louisiana State University Press. 2008.

This historical perspective provides insight into the challenges of desegregating higher education in privately funded and elite institutions in the South. It begins in the late 1940s, post World War II, and ends in the middle of the civil rights movement, the early 1960s.

Melissa Kean, Centennial Historian at Rice University, selected Duke, Emory, Rice, Tulane, and Vanderbilt to examine, and does so providing narratives of the college presidents who are often placed in the awkward position of pandering to trustees, donors, alumni, faculty and students. Interestingly, while white southern public institutions faced challenges admitting African Americans into graduate programs, for example, law or medical school, Duke, Emory, Tulane and Vanderbilt initially resisted admitting blacks into theology. Kean argues that these institutions functioned as "guideposts for their own stewardships". These schools were led by "locally powerful businessmen, bankers, attorneys, and clergymen" who "saw their schools as extensions of their private domains" (8). Rice, however, known for its strong science, engineering, and architecture programs did not offer theology; therefore, it conveniently excused itself from the fracas.

After twenty years the white southern establishment yields at these five institutions. Kean references 1954 with *Brown v. Board of Education* as the turning point. Race relations became the forefront topic of discussion across the nation. These private institutions' stance against desegregation became threatened. Out of touch trustees and alumni, grounded in southern tradition, pressured presidents to continue with the old south in contrast to the majority of students and faculty open to desegregation. And, at the same time, funding from major foundations and the federal government was jeopardized. The threat of loss of

funding even presented a problem for Rice. Desegregation became a financial dilemma, rather than a moral issue. Presidents at Duke, Emory, Rice, Tulane, and Vanderbilt became acutely aware that “there was no more room for evasion, ambiguity, or bitter-end posturing. They would either change or not. If they did, they would be rewarded. If they did not, they would be punished” (233).

This history is worth reading, and should be required in classes teaching the history of higher education. Kean has organized twenty years in five chapters. Five sub-chapters exist within those chapters highlighting each college’s perspective on desegregation through its president. Upon learning more about the presidents’ position on desegregation the reader becomes aware of the pressures he faced from his boss—the board of trustees, including alumni, private donors, private Northern foundations, faculty, students, and, finally, the nation. Kean could have easily titled her book—*The Fall of White Southern Establishment in Private Higher Education*—because this is what it details. Kean’s honest depiction of the desegregation of private higher education illustrates the reluctance to do so by a group of powerful white men who did not want doors opened to the grandchildren of former slaves.

Donnelly College

Amber Reagan-Kendrick

LABOR’S COLD WAR: Local Politics in a Global Context. Edited by Shelton Stromquist. Urbana: University of Illinois Press. 2008.

American labor historians have maintained that Cold War anticommunism contained postwar militancy and undermined the labor movement’s ability to effectively respond to the growing diversity of the workforce, deindustrialization, mechanization, and conservative attacks on unions. Following recent work that seeks to understand how the anticommunist crusade played out in specific union locals and working-class communities (Robert Cherny et al., *American Labor and the Cold War*), this useful volume takes us to a surprising new array of Cold War theaters from the steps of Milwaukee’s city hall to the barricaded gates of a suburban Tokyo film studio. Importantly, editor Shelton Stromquist notes, several of the essayists found that labor’s progressive agenda survived even as national politics shifted to the right and business launched an anti-union offensive.

David M. Lewis-Colman traces black autoworker Sheldon Tappes’s growing disillusionment with the Communist Party, culminating in his friendly witness testimony against several former associates before the House Committee on Un-American Activities. Organizing on new political terrain, Tappes embraced liberal anticommunism and charted a moderate course for civil rights reform that sought an end to employment discrimination and opened up leadership slots to African Americans in the United Automobile Workers. Unlike Tappes, union leader Leo Jandreau never testified against his former comrades or engaged in anticommunist rhetoric even as he moved his members from the left wing United Electrical, Radio, and Machine Workers (UE) into the CIO’s International Union of Electrical Workers (IUE). Lisa Kannenberg argues that Jandreau realized that the besieged UE was poorly situated to defend the interests of his Schenectady-based local, but also notes that HUAC lost interest in having him testify after he switched to the CIO. In his study of Latino labor politics in Los Angeles, Kenneth C. Burt takes the Cold War labor declensionist narrative head on. He argues that social democrats replaced Communist leaders in new Latino civil rights coalitions of the 1950s that were far more robust and effective than earlier Communist-led organizations. Examining the experiences of Mexican-American miners in New Mexico, James J. Lorence explains that Communist

Party success was built upon pre-existing organizing traditions and the swelling pride of World War II veterans.

These four essays are a useful reminder that labor's radical traditions sprung from many sources, including socialism, shop floor activism, New Deal liberalism, and ethnic identity politics. The Communist Party had no monopoly on progressive politics. Nevertheless, it is hard not to come away from the volume struck by a sense of loss. Whether those losses be the collapse of interracial public housing in Milwaukee, the destruction of community-based labor organizing in the Missouri Valley, or the CIO's failure to develop a foreign policy independent of the Democratic Party, the damage was real and the costs were steep. Sure labor activists discovered how to help progressive politics survive the Cold War, "but doing so did not make it thrive" (158).

Citadel: The Military College of South Carolina

Kieran Taylor

BECOMING KING: Martin Luther King, Jr., and the Making of a National Leader. By Troy Jackson. Lexington: University Press of Kentucky. 2008.

Academic and other writers have produced a number of books about the Montgomery bus boycott and many more about the life and times of Martin Luther King, Jr. Troy Jackson provides a handy bibliography and a fine narrative of the civil rights movement in Montgomery, Alabama. Once the capital of the southern Confederacy, Montgomery's Jim Crow system inflicted bodily harm and daily indignity on the city's black citizens, especially on city buses. Prevented from voting and subjected to police violence on a regular basis, African Americans revolted. Their boycott of segregated buses lasted from December 5, 1955, when African Americans stopped riding the buses and King gave his first electrifying speech to a mass audience, to December 20, 1956, when a U.S. Supreme Court decision reached Montgomery and affirmed a lower court ruling overturning the city's bus segregation law. In between those dates, for 381 days, the black community created a seminal moment that forever changed the life of King and many other people. King called the struggle in Montgomery the "daybreak of freedom and justice" (144) after generations had suffered through the desolate midnight of life under Jim Crow.

Jackson is not a professor, but a senior pastor at University Christian Church in Cincinnati, Ohio, with a Ph.D. in history from the University of Kentucky and a Master's of Divinity from Princeton Theological Seminary. With the help of his religious insights and the experience of editing volume four of *The Papers of Martin Luther King, Jr.*, at Stanford University under the direction of Senior Editor Clayborne Carson, Jackson has crafted a fine narrative showing how local activists, including E.D. Nixon, Rosa Parks, Joanne Gibson Robinson, and many others, prepared the way for change. Their organizing and the galvanizing movement of resistance touched off by seamstress Rosa Parks led to a remarkable cross-class alliance of workers, poor people, professionals and preachers, against Jim Crow. King never intended to be and never claimed to be the leader or the organizer of the Montgomery movement. He became the President of the Montgomery Improvement Association, an organization set up to carry through the boycott, because he was new to town, the city leaders had not placed controls on him, and because he was, as it turned out, a formidable speaker. Through bombings, arrests, brutal treatment and assassination attempts, court trials and other attempts to defame him, King moved from an idealistic young preacher with a gift for words to an able tactician and moral leader capable of moving people to mass action. Jackson shows how King went step by step through the process of "becoming King" as the result of his experiences in Montgomery. He thereby also became America's most potent spokesperson for freedom and equality,

a national and international leader for transforming society into a place of peace, justice, and dignity for every person. Jackson shows how the local movement and his six years of leadership in Montgomery made King a “transformed person” (179).

This is a fine study for students and scholars in any discipline or field. It helps us to grasp the power of organizing, to better understand King, to see him not as a mythical “great man” of history but as someone who struggled and learned and deepened and changed due to his dialectical interaction with ordinary people doing extraordinary things. This is a book ripe with lessons for our own age that helps us to see that leaders are made, not born, and that we are all capable of changing our world.

University of Washington, Tacoma

Michael Honey

BRAND NFL: Making & Selling America’s Favorite Sport. By Michael Oriard. Chapel Hill: the University of North Carolina Press. 2007.

All that is solid melts into air captures an essential element of Michael Oriard’s *Brand NFL*. Oriard’s “reading” of football is deeply ironic and ambivalent. Oriard views football as a powerful cultural force because it is real. Real men risk their bodies on the field; they actually perform the acts that fans watch; and the players often pay a steep physical price for those performances. In an ephemeral, postmodern world, football is authentic, and that, for Oriard, is its power. The social drama football invokes harkens back to the age of heroes in both grandeur and tragedy.

Brand NFL explains how professional football grew from a successful professional league in the late 1950s into a voracious marketing machine in the late-twentieth century. The iconic figure of Vince Lombardi symbolizes the 1960s, which suggests a purity in 1960s football when players were stoic and the NFL let the game sell itself. A shift occurred in the late-1960s symbolized by “Broadway” Joe Namath who brought an ethnic, working class swagger to professional football. Like the league’s chairman, Alvin “Pete” Rozelle, Namath understood image is everything. Whereas Lombardi symbolized conformity, sportsmanship, and discipline, Namath symbolized individuality, style, and freedom. Players gained liberty after decades of bitter labor disputes and owners gained liberty after Al Davis won the right to relocate the Raiders from Oakland to Los Angeles. Liberty drove players’ wages into the stratosphere and it allowed franchises to extort enormous concessions from their host cities. The combination of labor peace, new stadiums, and television networks competing to contract with the NFL made professional football inordinately profitable in the 1990s. The motto of the “New NFL” might have been: image isn’t everything; it’s the only thing. The NFL was always guided by a commercial logic but now Oriard sees it placing appearance before substance, and risks forgetting that the game not the MTV glitz generates fans’ emotions and devotion.

I do feel *Brand NFL* could use more theoretical sophistication and engagement with academic literature. In describing the emergence of the “New NFL,” Oriard essentially illustrates how the NFL charted its own course through the rising waters of neoliberalism. Oriard is also overly defensive of football players, which shows up most clearly when responding to critiques of player violence. The penultimate chapter that assesses the “racial state of football” captures one of Oriard’s key claims about football. Ultimately, he concludes that a supposedly color-blind society makes sense of football by racializing athletic and end zone performances that are far too complex for simple racial narratives. In *Brand NFL* and elsewhere, Oriard champions direct interpretation and eschews both speculation and generalization. Fair enough but he also limits his analysis of persistent contradictions in professional football that interlinks commerce, misogyny, and racism.

Brand NFL provides an excellent history of the NFL. It is sophisticated and accessible, it is also more succinct than Oriard's previous football histories. *Brand NFL* is especially appropriate for undergraduate and non-scholarly readers.

Franklin & Marshall College

Jeffrey Montez de Oca

THIS AIN'T THE SUMMER OF LOVE: Conflict and Crossover in Heavy Metal and Punk. By Steve Waksman. Berkeley: University of California Press. 2009.

This Ain't the Summer of Love is not a new history of metal and punk, rock's two dominant examples of youth-based musical culture. Rather, Steve Waksman has written a book which enriches the cultural histories of both genres by considering significant signposts of metal-punk tension, contestation, and crossover. Stretching from the early 1970s, when both genres were essentially ideas about how rock music could avoid a stultifying descent into irrelevant artistry, through the mid-1990s when the phenomenon of grunge self-consciously fused the two, Waksman's work is engaging, thought-provoking, and an important contribution particularly for metal studies.

Indeed, the book offers a welcome extension of metal studies back into the 1970s, the genre's first decade although something of a "lost" decade in terms of scholarly attention. While later decades could adopt a self-consciously "heavy metal" identity distinct from something called "punk," Waksman demonstrates just how contingent that label was in the 70s. Moreover, Waksman considers metal and punk to represent genre and countergenre, both continually reframing rock's past through the revisionist tendencies of the metal/punk continuum itself.

Waksman's interest in the concert arena as a significant element in the forging of metal's cultural identity also helps explain the extended focus on Grand Funk Railroad in a book about metal. Though their music is hardly understandable today as "metal," Grand Funk's relevance resides in the way it used the power of crowd psychology in constructing a new segment of the rock audience. At the same time, Grand Funk's own power lay in the members' apparent ordinariness and accessibility, one pole in an important tension between artist and audience that metal and punk have negotiated differently.

Subsequent chapters continue the genre/countergenre motif by comparing artists who have, in whatever way, articulated something about the metal/punk continuum. The chapters on Alice Cooper/The Stooges, The Dictators/The Runaways, as well as the varied impulses behind three "independent" American record labels and their role as sounding boards for generic identity are mostly useful explorations of tensions between the two genres as well as being informative aesthetic introductions to their respective artists.

Especially successful are individual chapters on Motörhead and the New Wave of British Heavy Metal, the former for its detailed look at how the first significant and influential metal/punk crossover actually sounded, and the later for the important archeological work Waksman has done in order to systematically untangle the NWOBHM for the first time.

For Waksman, Seattle-based grunge represents "the first mass-oriented musical phenomenon . . . predicated on the interplay between heavy metal and punk." (301) His concluding discussion of the way grunge negotiated concepts like instrumental virtuosity was not an either/or proposition grounded in one's response to the model of heroic guitarist that arose during the 1980s. Instead, Waksman rightly notes, the question

for grunge guitarists like Soundgarden's Kim Thayil concerned "how virtuosity might be used and what sort of techniques best suited a given aesthetic end." (274)

Ultimately, the contestations that have marked the metal/punk continuum are contestations about the values rock should portray with respect to the musical identities of its audience. *This Ain't the Summer of Love* provides compelling evidence for the lived history of those tensions.

University of the Pacific

Glenn Pillsbury

DEAD SUBJECTS: Toward a Politics of Loss in Latino Studies. By Antonio Viego. Durham: Duke University Press. 2007.

Dead Subjects focuses, as its author states, on the "attempt to articulate psychoanalysis with a politics of race and with contemporary notion of Latino subjectivity and experience in particular" (1). Mining in between both notions of psychoanalytic and Latino/a subjectivity, *Dead Subjects* proposes to rectify some of the failures underpinning present ideas of Latino/a's ethnicity and racial identification. Three categories, the psychoanalytical, political, and sociohistorical, are crucial to the analysis developed in the introduction, the seven chapters and the conclusion.

The analysis is further continued through a series of interrelated propositions: first, a psychoanalytic approach is needed to change the reductionism of the ethnic and racialized subjects derived from American ego psychology; second, that Latino/a studies should engage with Lacanian psychoanalytic theory in order to accurately explain the experience of the emerging Latino/a populations of the U.S.; third, that the highly heterogeneous composition of the Latino experience matches the Lacanian call for a barred subject, or Lacan's Border subject. More specifically, within the first two chapters, Viego defines racism's dependency on the transparency of the ethnic-racialized subjects and Lacan's language-based psychoanalytic theory as able to provide Latino/a studies with "tools to radically disrupt these colonizing, dominating, and ultimately racist interpretative practices" (6). Chapter 3 is a good response to the specific political and cultural pressures that Critical Race Theory faces as they help to circulate the "scripts for what it means to be a proper, that is, identifiable ethnic-racialized subject worthy of protection" (104). Chapter 4 and 5 offer a useful account of the problem that needs to be resolved within the traditional Latino/a studies concept of the border subject by "placing Latino studies and Lacanian theory into conversation as predicated on the critical space of overlap that (. . .) can be discerned and productively mined between Lacan's barred subject and Latino studies' border subject" (225). Viego proposes for Latino/a studies the model of Lacan's "hysteresis discourse" and the "figure of the pachuco/a and zoot suiter for roughly similar reasons, because of how this figure undermined the master's discourse embedded in social science research" (164).

As the project comes to the final chapters and the conclusion, Viego proposes closing the gap between the psychoanalytic, the sociohistorical, and the Lacanian Border subject. *Dead Subjects* at this stage excellently exemplifies the challenges of the methodology as it needs to revisit (perhaps redundantly) the theoretical reasoning proposed by the initial chapters. The proposing model of a precipitating subject becomes more haunting as it comes closer to the end. Once the book addresses the limitations of the field of Latino/a studies, and creates a new proposal of a deeper interaction with psychoanalysis, as if running out of steam, the proposed precipitating subject's commitment to mourning unleashes what seems an anticlimactic conclusion: a call for a sort of Foucault's "pessimistic activism."

The book clearly states the new agenda and the theoretical tools necessary to accomplish the goal of this new, ever forming and ever moving “barred subject.” This well researched book is able to show the enormous potential of the Lacanian approach to Latino/a studies, and the complexities that we must take into account in the field of Latino/a studies if we are to forge a new research agenda for the twenty-first century.

Santa Clara University Juan Velasco

CATHOLIC AND FEMINIST: The Surprising History of the American Catholic Feminist Movement. By Mary J. Henold. Chapel Hill: The University of North Carolina Press. 2008.

Mary J. Henold, assistant professor of history at Roanoke College, has written a sympathetic, well-constructed history of the American Catholic feminist movement from the 1960s to the early 1980s. She argues that Catholic feminists, by affirming feminism while remaining Catholic, developed a “distinct branch of American feminism” (3). Whereas the secular feminist movement tended to be anti-religious, Catholic feminists affirmed “we are feminists BECAUSE we are Catholic” (83).

Henold challenges the traditional interpretation that Catholic feminism was merely an offshoot of the “second wave” secular feminist movement launched by the publication of Betty Friedan’s *The Feminine Mystique*, instead pointing to another event occurring in 1963—the Catholic Church’s Second Vatican Council—as its catalyst. In calling for openness in many areas of the church, the council allowed women to challenge the male-dominated institution; the meeting also served as a prime example of that male domination—among the thousands invited to participate in the deliberations, there were only twenty-three unofficial female “observers.” In the late 1960s, the first of three stages identified by Henold, Catholic feminist writers such as Mary Daly and Rosemary Radford Ruether, while criticizing sexism in the church, were optimistic that the renewed church after Vatican II would provide more opportunities for women.

By the early 1970s, existing organizations such as the Leadership Council of Women Religious, the National Coalition of American Nuns, and the National Assembly of Women Religious embraced feminism, and new organizations were formed such as the Saint Joan’s International Alliance—United States Section and the Deaconess Movement (which was for ordination of female deacons). In Henold’s second period, from about 1970 to 1978, these organizations tried to “dialogue” with the church’s male hierarchical leadership to achieve gains for women in the church. By 1975, these demands centered on and became symbolized by the issue of women’s ordination. The first Women’s Ordination Conference, held in Detroit, gathered 1,200 women who called for the full priesthood for women.

However, their hopes were dashed when, in 1977, the Vatican issued a declaration definitively prohibiting women’s ordination. By 1978, a sense of betrayal issuing from the Vatican pronouncement led to Henold’s third period of Catholic feminism, that of “sustained ambivalence,” in which some Catholic feminists left the church and most adopted a position on its margins—still considering themselves in the church, but not participating in its sexist institutions.

Henold concludes that although the Catholic feminist movement failed to achieve some of its most high profile goals such as women’s ordination, it succeeded in the long run in the development of feminist academic theology and in obtaining female altar servers and many non-ordained pastoral and ministerial positions as the priest vocation crisis afflicted the church.

Henold mines the published writings of Catholic feminists and the archives of their organizations, and makes especially effective use of twenty-three interviews. She personal-

izes the movement with about a dozen short but revealing pen-portraits of representative Catholic feminists. Scholars of the American women's movement and the American Catholic Church will welcome this enlightening study.

Fort Hays State University

David S. Bovee

SUEÑOS AMERICANOS: Barrio Youth Negotiating Social and Cultural Identities. By Julio Cammarota. Tucson: University of Arizona Press. 2008.

For ethnographer Julio Cammarota, the knowledge of Latino/a youth in a California barrio he calls El Pueblo is a resource for exposing and changing entrenched inequalities in a stratified society. Yet the difficulty posed by applying such "critical perspectives" to sway policy is exemplified in the anecdote of a school principal dismissing the ethnographic research of students as failing to present "hard data" (159). The conundrum that to become socially effective, knowledge is expected to conform to narrowly defined patterns, also speaks to shortcomings in Cammarota's own book.

Sueños Americanos examines the experience of Latino/a youth in the spheres of work and education. Specific chapters deal with large-scale political-economic context, the domestic finances of the familial home, fast-food jobs, community centers and work programs, and school. Among its contributions are to document generational change in gender politics, and the shared neoliberal logic of a burger joint and the local high school. This sprawling attention seems to lack focus until it is justified in the epilogue as a holistic view that is central to a critical pedagogy and the basis for a program in social justice education that Cammarota organized.

From the introduction, however, it seems that the chapters are organized around a theory of "cultural organizing," which describes youths' agency in selectively engaging various ideas and practices to intervene in their social situation. This at first promises a connecting thread that will bring all of the sites of inquiry into conversation with one another, but the integration is hampered on two counts. First, the contribution of the term is not clear. Cammarota presents cultural organizing with relatively passing reference to Paul Willis's "cultural production" and Paulo Freire's "praxis" (11). While Cammarota claims that his notion of cultural organizing "moves one step further" than Willis's concept, it is never clear how. The waters are also muddied relatively late in the book, when Cammarota starts to call community activists involved in program work "cultural organizers," which implies a much more specific and limited notion of "organizing" than the first sense of everyday *bricolage*. Work by scholars like Nestor García-Canclini, that could shed considerable light on the contested and historically fluid notion of "culture" that Cammarota's ethnography seems to suggest, does not figure.

It is not that Cammarota neglects prior literature, but the citations do not always advance his project. So it is with the central category of "youth." Early on, Cammarota cites the same list of six or seven sources three times to situate his project within a field of youth studies, but "youth" is not necessarily the same operative category in all of these. How, then does age matter in this book? In sections on home and family life, it is clear that Cammarota's interlocutors are speaking to coming-of-age issues and negotiating relations with parents. But do these individuals still view themselves as "youth" up to age twenty-four, the upper limit of Cammarota's sample? What changes at that age to make them "adults," and how is that change relevant to the study? It becomes clear that it is relevant to split these hairs near the end of the book, in the quotation of an organizer of a summer employment program about recruiting "men" and "women" from the high school (146). The boundaries around these terms are clearly subject to negotiation in the

contexts he describes, yet to join the social science literature, Cammarota treats “youth” as a self-evident category.

The uneven conversation with prior works and definition of terms detract from the major strength of the book, which lies in Cammarota’s relationships with people in El Pueblo, and his extensive field experiences there. The empirical material generated from this fieldwork suggests that Latino/a knowledge generated in El Pueblo could sustain a more probing cultural critique. As a reader, I was left hungry for more narrative engagement with that material, including autoethnography. In a chapter dealing with young male Latinos’ contentious relationship with school and the law, Cammorota describes adopting a barrio style of haircut and clothes in order to experience first-hand the social profiling that his interviewees described. In a couple of paragraphs he sums up the experience without providing any narrative detail that would no doubt enrich the argument.

As it is, *Sueños Americanos* is convincing enough that the people who participated in Cammarota’s study have knowledge to share on gender, class, race, education, work, and the family. Perhaps the kind of reflexive contemplation that would truly let these critical perspectives run their course, even to challenge the categories of social inquiry themselves, would require several books, but it would be a worthy undertaking.

University of Kansas

Ben Chappell