Book Reviews

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

Reviews

THE CIVIL WAR IN AMERICAN CULTURE. By Will Kaufman. Edinburgh: Edinburgh University Press Ltd. 2006.

The Civil War, as Will Kaufman observes, is a "jealously guarded" (x) cultural property. In this wide-ranging book of essays, he explores the debate that has raged since 1865 on the war's meaning. He argues that a profound cultural struggle has gone on regarding the nature of political leadership during the conflict, the choice of military heroes, the workings of memory, the complexities of gender, and the significance of race. In doing so, he builds upon the work of scholars in a variety of fields. This struggle has played out in assorted venues in popular culture, according to Kaufman, who manages to include Carl Sandburg, the Charlie Daniels Band, and the *Starship Enterprise* in his analysis. The prose is clear, with many deft turns of phrase. This is an engaging book, most enjoyable to read.

Kaufman begins with a discussion of the antebellum era, when the dialectic between the South and North started. Both regions employed the same cultural practices, using novels, travel literature, journalism, music, and the theater to trumpet their competing messages. White Southerners proclaimed that their society, largely agricultural and rural, was superior to the money-grubbing North, and white Northerners replied that their industrializing, urban society was superior to the backward South. The author then moves quickly to the postwar debate on the conflict. He describes the defense of the plantation order by such writers as Joel Chandler Harris, Margaret Mitchell, and D. W. Griffith; the depiction of John Brown and Stonewall Jackson as martyrs to their respective causes; the portrayal of Abraham Lincoln in a variety of cultural settings, from the biographies to an episode of *Star Trek***;** neo-Confederate organizations such as the League of the South; "Southern" rock-n-roll of the 1970s; gender themes in books by Louisa May Alcott, Mary Chesnut, and Elizabeth Keckley; paintings, films, documentaries, and computers

games about the War; re-enactments of the battles; perceptions of the War beyond the United States; and novels and films that explore what might have happened if the Confederacy won.

Throughout the book, the author frames the debate as an ongoing struggle between conservatives and progressives. Kaufman is particularly good at conveying its fervor. Along the way, he brings to light some neglected historical figures, such as Victor Sejour, a Creole writer from antebellum Louisiana who published most of his work in France. The book contains a number of surprising cultural facts. Among the most arresting: popular writing about female soldiers who served in disguise as men appeared during the war itself, although historians largely ignored the practice for a hundred and fifty years; Lord Salisbury's regret that Britain had not intervened in the War, if only to reduce the power of the United States; the anti-Communist bellicosity in the agrarian manifesto of 1930, *I'll Take My Stand*, in which the writers portrayed the South as more likely to resist Marxism than the North; and contemporary African-Americans who criticize Lincoln as insincere, using language that is as harsh as the white neo-Confederates who demonize Lincoln.

A book that covers so much ground will by necessity omit some topics. Some readers will wish for more discussion of the war itself, the fulcrum of the whole cultural process, while others might wish for more attention to the famous Union generals, U. S. Grant or William T. Sherman, as embodiments of white Northern culture. A few subjects could have been explored in greater depth. In his discussion of the 1905 edition of Mary Chesnut's diary, Kaufman treats it as an artifact of the early twentieth century for its retrograde attitudes on race. This is interesting, but a sustained comparison with the unexpurgated edition of 1981 would have yielded more insights about Chesnut's ideas on both gender and race, especially on the privileges of men in the planter class. The entire volume has a somewhat episodic quality, which may, again, be inevitable for a book covering such a long period of time.

The Civil War in American Culture is nevertheless a compelling book, bursting with insights. The war still matters so much, to so many people, and Kaufman has helped illuminate how and why. As he sagely observes, Appomattox was not the last word on the great conflict.

Ohio State University, Columbus Joan E. Cashin

MAKING A LIVING: Work and Environment in the United States. By Chad Montrie. Chapel Hill: University of North Carolina Press. 2008.

Work can be defined as the energy that men and women exert transforming materials from nature into goods for human consumption. When engaged in activities that provide leisure, such as gardening, fishing and hunting, human beings interact with the natural world in ways that make such labor creative and meaningful. When they labor for compensation, and under the direction or control of others, the work loses its meaning and alienates humans from the environment. Teasing out the relationships with nature that American workers have created is the subject of Chad Montrie's book, *Making a Living*. Exploring several case studies, Montrie seeks

to establish connections between the early transformations of industrial capitalism and market agriculture and the contemporary origins of labor environmentalism. His interpretive survey draws on the rich scholarship in labor and environmental history to suggest that workers and labor organizations have exhibited respect for and ambivalence toward the natural environment, even as they have seen nature as central to their lives.

Montrie's cases follow the story of work and the environment from the first large-scale industrial development in the Lowell textile mills through the transformation from slavery to sharecropping in the Mississippi Delta to women homesteaders in Kansas and Nebraska as they domesticated the western plains. He probes the history of West Virginia coal miners and their on-again, off-again relationship to the land in farming and coal mining, as well as the environmental politics of Michigan autoworkers and California migrant farm workers. In the latter case studies, labor unions play a significant role in how much control workers have over their work and living environment as well as in shaping the emergence of and subsequent resistance to the modern environmental movement. Needless to say, the tenuous connections among these examples make the book read more as a collection of related essays than as a unified interpretation. The case studies, however, call attention to often neglected aspects of labor history. Thinking about the Lowell mill girls in this context gives additional meaning to their alienation in the workplace. Their labor struggles were not only about spinning machines, noisy workrooms, and oppressive supervisors. What women workers in Lowell missed in the workplace was not just the family at home; they also longed for and romanticized "nature." When Montrie turns his focus to more contemporary rubber and auto workers, he locates their desires for sport in hunting and fishing to their slow detachment from the land. It was their continuing connection to outdoor life, he argues, that provided a basis for the labor environmentalism of the 1960s and 1970s.

There are shortcomings in Montrie's interpretation, much of which are derived from the brief stories that he tells. The autoworkers chapter, to use one example, lacks nuance in its understanding of the United Auto Workers, its social unionism, and the environmental activism and sensibility of the rank and file. Nonetheless, *Making a Living* offers a place to begin talking about the historical relationship of workers and work to the environment.

Wayne State University Elizabeth Faue

NAZI POWS IN THE TAR HEEL STATE. By Robert D. Billinger Jr.. Gainsville: University of Florida Press. 2008.

Between 1942 and 1946, 378,000 German soldiers who had been captured by the western Allies in North Africa and Europe and shipped to the United States as Prisoners of War (POWs) were held in more than 500 camps in military installations and agricultural areas across the country. Robert D. Billinger's *Nazi POWs in the Tar Heel State* is an anecdotal history about the POW experience in North Carolina, where approximately 10,000 men were detained in eighteen temporary

enclosures. Using national, local, and German-language camp newspaper articles, event logs and reports from German and U.S. military archives, inspection reports from the International Committee of the Red Cross, letters, diaries, and interviews with American civilians (from 1980) and former POWs (from 2004), Billinger reconstructs the particularities of the camps in North Carolina and the prisoners' lives in chronological detail.

Separate chapters focus on the biographies of seven former POWs; main camps, Fort Bragg and Camp Butner; the branch camps, such as Camp Mackall and Camp Davis; the POW labor program, which improved the labor shortage caused by the war and migration; and the reorientation program, which trained numerous pro-American prisoners in "American democracy" for work in the American zone of occupation. Billinger includes supplementary sections on the repatriation of the POWs, many of whom were unexpectedly transferred to France, Belgium, or England for reparation labor after they had been promised immediate repatriation and employment with the U.S. military in Germany; graves and memories maintained by local commemoration groups for German POWs who passed away while in captivity; and correspondences of a Jewish, political prisoner in Nazi Germany who was mistaken for a soldier by Allied troops and ended up in U. S. captivity. Unfortunately, these materials serve neither an analytical purpose nor a critical argument.

Despite its title, the book conveys Billinger's "sympathy[] for former members of the Wehrmacht" (xv) and his goal to counteract American stereotypes about German soldiers as "Nazis." Indeed, not all German soldiers were German nationals, and not all of them identified with National Socialist ideology, as illustrated in the unique spatial arrangement of Camp Butner. The camp housed—in separate compounds—"Nazi" POWs and "Allied" POWs, the latter of whom were Polish, Czech, Dutch, or French nationals who requested to be repatriated or volunteered to fight for the Allies. Yet, exemplifying the diversity among German soldiers did not require a new study or exclusive attention to the POW experience in North Carolina. Attempting to complicate American stereotypes, in fact, Billinger relies too heavily on popular German myths that permeate his interviewees' narratives and several of his sources: the myth of the "clean" Wehrmacht and the myth that German prisoners were underdogs and were recognized as such, especially by African American soldiers. Unfortunately, the book does not contextualize the presence of "Nazis" within the particular history and culture of the American South. In spite of the book's uncritical use of sources, readers interested in the local history of North Carolina should find the anecdotes interesting and very informative.

University of Kansas Andrea Weis

SUBJECT TO DISPLAY: Reframing Race in Contemporary Installation Art. By Jennifer A. Gonzalez. Cambridge, MA: MIT Press. 2008.

A series of rooms containing new juxtapositions of familiar objects: a silver tea service sparkling behind a pair of iron manacles (with the caption "Metalwork, 1793-

1880"), a group of chairs arranged in view of a wooden whipping post ("Cabinet-Making 1820-1960"), an eighteenth-century sedan chair alongside a wooden model of a slave ship and baby carriages, one containing a Ku Klux Klan hood ("Modes of Transport 1770-1910").

The artist, Fred Wilson, did not manufacture these objects but found them in the collections of the Baltimore Historical Society, at the institution's invitation, and, in consultation with curators and docents, resituated them in rooms within the museum. That viewers might previously have visited the museum and been unaware of the shocking interplays they were suddenly witnesses to was central to the project, but also the need to give voice to unspoken historical realities within the community and the institution itself.

Wilson is one of five U.S. artists featured in Jennifer Gonzalez's *Subject to Display: Reframing Race in Contemporary Installation Art*. The work described above, *Mining the Museum*, 1992, was an installation that changed the means by which contemporary artists would negotiate the often-invisible relationships between objects, institutions, and memory.

Mining the Museum heralded a moment when installation had come into its own as an artistic approach following its initial appearance with the site-specific and institutionally critical art practices of the 1960s. Installation involves the use of a site to increase awareness of its physical and/or political nature. Gonzalez presents a group of fascinating artists, Wilson, James Luna, Amalia Mesa-Bains, Pepon Osorio, and Renee Green, who emerged on the art scene in the late 1980s notable for their attention to how race shapes the experience and control of spaces. The author demonstrates how the artists engage in negotiations between audiences and institutions, within and outside the art world, by changing the context of familiar objects and décor in order to confront and challenge stereotypes of American Indian, African American, Chicana, and Puerto Rican cultures, as well as to explore the textures of those cultures from an insider's perspective.

The book thus is not an historical overview of installation practice. Gonzalez organized the chapters according to issues relevant to each artist's work, enabling her to address a range of questions at the intersection of site and race: hybridity and histories of photographic representation, theories of institutional critique and museum display, machismo, femininity, and intimacy, and theories of the archive and genealogy.

One recurring theme is the artists' shared tendency toward something the author terms "autotopography," an autobiographical approach that appears in their constructions of historical and contemporary personae and environments, personalizing and extending the installations to engage viewers as subjects.

Spectatorship thus shifts from abstract theoretical principle to provocative reality. For example, in Osorio's *Badge of Honor*, a 1995 installation in the heart of a working class Puerto Rican neighborhood in Newark, New Jersey, viewers entered a storefront to find reconstructions of a prison cell adjacent to an adolescent boy's bedroom, and themselves witnesses to a video conversation between an incarcerated man and his fifteen-year-old son. By demonstrating how installations speak to different

audiences simultaneously due to the cultural references embedded within them, Gonzalez pushes the works beyond the limits of marginalizing labels like "identity" or "multiculturalism" and toward concerns relevant to persons of any demographic, including family dynamics, memory, and gender roles.

Gonzalez is a compelling writer whose language not only captures images vividly for general readers but also expands the lexicon of new aesthetic practices. Her analysis of Luna's *The Artifact Piece* is an outstanding contribution because, like *Mining the Museum*, the work was such a groundbreaking installation. Perhaps his most widely known effort, the haunting and ironic 1987 performance involved the four-month display of Luna's own body and some personal belongings as artifacts in the permanent exhibition of the Kumeyaay Indians at the San Diego Museum of Man. Gonzalez's analysis, twenty years later, draws attention to the work's status as a masterpiece for its counter-hegemonic positioning of the different body within the institution.

There are gaps in the discussion, including the role of the commercial gallery in such politically engaged artworks. The gallery as an agent of the art market is not incorporated into the critical discussion of institutions, even though the market is an undeniable ingredient in the circulation of artworks. For each of the artists, a sense of accountability to their viewers is paramount, but it is unclear whether this is a sentiment shared by those who negotiate their gallery contracts and sales, whether it is a quality exploited for the sake of profit, or, most likely, both.

Finally, the book contains 123 color images, a remarkable accomplishment given the obscurity of some of the work and the current reticence in the publishing world to produce books with images. However, an understanding of the installations without moving through them in actual space is incomplete. Photographs cannot provide a sense of some of the most important aspects, including the scale and flow of space and the role of sound. Videos can be found online, and would have been helpful resources to reference, particularly for those general readers unfamiliar with contemporary art.

If the goal of *Subject to Display* alone were to rectify the dearth of coverage of these five insightful and sophisticated artists, it would be a welcome contribution to the field. However Gonzalez also offers a relevant argument in favor of increased awareness of the interplay of the aesthetics and politics of space and subjecthood in contemporary U.S. life that includes a close study of racial identity and prejudice too often masked by institutional and social denial. The potential for growth through awareness circulates throughout the five artists' work, and in Gonzalez's thought-provoking contribution to cultural criticism.

Calvin College, Grand Rapids, MI Elizabeth VanArragon

BOWLED OVER: Big-Time College Football from the Sixties to the BCS Era. By Michael Oriard. Chapel Hill: University of North Carolina Press. 2009.

Michael Oriard's most recent book on college football traces key transformations in college football from the 1960s to the present. Oriard sees two key changes that

have ultimately led to the tremendous commercialization of today. The first was born of the 1960s' "revolt of the black athlete." The second began in 1973 with the advent of the one-year scholarship that gave coaches increased control over their players. In essence, a player could be "fired" at the end of an academic year rather than guaranteed a full college education. Commercialization intensified after 1984 when the Supreme Court opened college football to market forces with broadcast deregulation. The driving force behind the transformation of college football for Oriard is a contradiction between college football as a commercial spectacle and an extra-curricular activity. The result of this contradiction has been repeated attempts at reform even as college football grew increasingly commercialized and exploitive.

The book is structured in two parts. The first part describes football's changing race relations—Oriard draws effectively on his experience playing at Notre Dame. The second part describes the increased commercialization since 1973. Oriard links the two parts of the book by arguing that the advent of the one-year scholarship was a response to the revolt of black athletes. Colleges integrated their football teams in an era when institutions of authority were declining, and as a result black (and white) athletes became more assertive and individualistic. The unquestioned authority of coaches then came into question by athletes who wanted more control over their own bodies. The policy of one-year scholarships shifted power clearly back to coaches who penetrated much deeper into the lives of their players. Oriard admits that the connection between players' protests and the one-year scholarships is "circumstantial" (139). Although it connects two disparate parts of this history, I was not persuaded that the connection is as strong as Oriard claims. While racism is always a force in U.S. society, Oriard's history demonstrates that economics trump racial anxieties in college football, and the advent of one-year scholarships was definitely a policy of labor control. Oriard also argues that the advent of one-year scholarships was the key transformation marking the turn towards hyper-commercialism (5). Perhaps, but the argument understates the significance of the 1984 decision to deregulate broadcasting that directly intensified the commercialization of college football.

It is difficult to read *Bowled Over* without growing angry at how the NCAA has maintained its fundamental contradiction for over a hundred years. Oriard responds persuasively that the leading higher educational institutions developed as football institutions and that made big time football a structural component of higher education. Further, the membership of the NCAA is so expansive and diverse that no single policy of reform could serve the competing, vested interests of all the participating institutions. *Bowled Over* is an impressive and realist assessment of college football's recent history. Although it does not offer startling new insights, Oriard is always a thorough researcher, an insightful scholar, and a powerful writer.

University of Colorado, Colorado Springs Jeffrey Montez de Oca

MAKE ROOM FOR DADDY: The Journey from the Waiting Room to the Birthing Room. By Judith Walzer Leavitt. Chapel Hill: University of North Carolina Press. 2009.

Judith Walzer Leavitt traces men's migration from birth's periphery to a central role in childbirth. Mid-20th century nuclear family togetherness shaped men's increasing involvement in childbirth. Although men and women demanded that husbands accompany their wives in labor and, having won that right, to delivery, the initial impulse was not egalitarian—traditional gender roles followed men into the maternity ward. American medicalization of childbirth and cultural investment in hospital birth buttressed opposition to fathers' presence. Some contrarian doctors drew on powerful sexual stereotypes, concerned with the future attraction of men to their wives and their own authority, remaining convinced that men did not belong at births into the 1970s. Hospital design slowed men's transition from the waiting room to the delivery room, constituting physical and logistical barriers that patient demand in a competitive healthcare marketplace overcame. Room size hindered male presence in labor; in delivery, windowed rooms defied modesty conventions. This transformation occurred despite such obstacles, Walzer concludes, because "support of the nuclear family and respect for medicine," not revolutionary militance, ushered men into birthing rooms. Bringing dad into childbirth posed no challenge to doctors' authority, masculine roles in the nuclear family, nor to the medicalization of child birth; rather fathers' coaching accommodated all three while promoting paternal attachment. As men left behind the "stork clubs," literally and metaphorically, they remained at the head of the (delivery) table, and have more recently demanded attention for their unique needs in the transformative experience of childbirth.

Making Room shows the continuity in opposition to and arguments for fatherly presence at birth, leading to some repetition. Yet, faithful to her sources, Walzer depicts this gradual change in detail; thus, readers are treated to disturbing examples of male bonding over the delivery table between doctors and dads and to the emotionally resonant voices of men denied access to the birth of their children and of wives who endured alone, as well as the elation of couples who partnered through birth. Privileged men began the move in the forties and fifties, starting with isolated hospitals, physicians, and expectant dads. The natural childbirth movement augmented these efforts; feminism added power to demands for partner attendance. The white middle class found access first; working class, African-American, and Southern couples had the least access to the fatherly participation.

Walzer uncovers 'fathers' books', poignant journals where men scribbled their fears and joys about their children's births during the waiting room era, revealing their vulnerability, and expressing discontent with their isolation from their wives. Surveying sources ranging from oral histories, sitcoms, and medical literature to hospital plans, Walzer charts men's increasing role and expanded voice, alongside of the voices of birthing women, creating a social, cultural, and spatial history of birth. Fathers' participation invited family members, same-sex partners and other attendants to accompany laboring women, as families accommodated the hospital

birth, and hospitals competed with new alternatives. Attuned to the emotions and power relations of hospital births, *Making Room,* contributes mightily to the history of American childbirth, medicine, and families.

California State University, East Bay Jessica Weiss

THE MARX BROTHERS AS SOCIAL CRITICS: Satire and Comic Nihilism in Their Films. By Martin A. Gardner. Jefferson, NC: McFarland & Co. 2009.

My first Marx Brothers movie was *A Night in Casablanca* (1946). I shall never forget the opening scene, in which Harpo is leaning against a wall next to a building. When a police officer sarcastically asks if he is holding up the building, Harpo nods. As soon as the officer orders him to move on, the building collapses. I laughed out loud at the absurdity of it, little knowing that "absurd" would soon acquire a specialized meaning including such incongruities as sight gags. I finally understood the "incongruous" when years later, I caught up with *A Night at the Opera* 1935), in which a seemingly endless number of people pile into a stateroom intended for one. Impossible, improbable, but brilliant—everything we wanted from this peerless trio.

Typical of Gardner's meticulous scholarship and close analysis is his ability to trace a line of dialogue to the film that inspired it. In *A Night in Casablanca* a performer asks Groucho if he would like to hear her sing. His reply, "You don't have to sing. Just whistle," was a sly reference to Lauren Bacall's invitation to Humphrey Bogart in *To Have and Have Not* (1944): "You know how to whistle….You just put your lips together and blow." If Gardner had succeeded in doing nothing but acknowledge the genius of the screenwriters, especially George S. Kaufman, Morrie Ryskind, and S. J. Perelman, who invested the scripts with delicious word play and topicality, his book would not have been in vain. But it contains much more.

In the world of the Marx Brothers, nothing is sacred, except perhaps the Great Depression, reduced to quips like "the stockholder of yesterday is the stowaway of today" (*A Night at the Opera*) and "I've worked my way up out of nothing to extreme poverty" (*Horse Feathers* [1932]). But everything else is grist for the mill of satire, even the playwright Eugene O'Neill, whose interior monologues in *Strange Interlude* are spoofed in the scene in *Animal Crackers* (1930) when Groucho claims he is having a "strange interlude" and delivers a soliloquy. The brothers were downright irreverent in sending up the Florida real estate craze of the 1920s in *The Cocoanuts* (1929). When *Duck Soup* (1933) opened in the worst year of the Great Depression, the year in which Franklin D. Roosevelt was elected president and Adolf Hitler, chancellor of Germany, the possibility of another world war was nothing audiences cared to contemplate. In the film, Groucho as president of the mythical Fredonia declares war on Sylvania. When the Sylvanian ambassador, like President Wilson in 1916, admits that he will do anything to stay out of a war, Groucho complains, "I've already paid a month's rent on the battlefield." Small wonder that many moviegoers were incensed by the film. Supposedly, World War I was the war to end wars.

Satire, if it cuts too close, can generate anger. Greek theatergoers were probably angered by Aristophanes, whom the brothers most resemble. Aristophanes did not

flinch from satirizing anything that merited it, from demagoguery (*The Knights*) to educational innovation (*The Clouds),* and skewering such icons as Socrates (*The Clouds)* and Euripides (*The Frogs*). The ancients distinguished between two forms of satire, epitomized by their two greatest satirists, Horace and Juvenal: the genial and urbane (Horatian), and the vitriolic and unsparing (Juvenalian). The Marx Brothers represent the Horatian brand. They offend and mend, as all great comic artists do, but any wounds they inflict are minor, healed by the soothing balm of art.

Fairleigh Dickinson University, Teaneck, NJ campus Bernard F. Dick

NOW IS THE TIME! Detroit Black Politics and Grassroots Activism. By Todd C. Shaw. Durham: Duke University Press. 2009.

There has been no shortage of scholarly and popular attention paid to Detroit in recent years. The city is frequently referred to in war-like terms as scholars, journalists and pundits pontificate about the urban crisis, white flight and segregation, criminality, Black political power, the current recession, and the pitfalls of industrial capitalism. Until recently, *Time* magazine "embedded" reporters within the city. These travel journalists wrote a number of articles about the desolation, mismanagement, and economic crises that the city has come to symbolize. In true missionary fashion, these same writers have also held out hope for the Motor City, painting it as a potential urban Phoenix ready to rise from the ashes through the actions and investments of concerned white investors and arty white bohemians. Black Detroit—once the subject of scholarly and popular attention precisely because of its high level of working-class organization, activism and militancy—has been largely ignored over the last thirty years as writers have opted to make its residents the victims of history rather than its subjects.

Todd C. Shaw's *Now is the Time!: Detroit Black Politics and Grassroots Activism* provides an important corrective to those who argue that Detroit's black grassroots organizing tradition died with the auto industry and/or the election of Coleman A. Young. Focused on one of Detroit's central ironies—the lack of quality low-income housing in a city with among the highest vacancy rates in the nation—Shaw's book is primarily a study of grassroots housing struggles and community development activism during the Young administration, but also details earlier and later campaigns to secure tenants' rights in the private and public rental markets, "maximum feasible participation" in urban renewal planning and implementation, and later, in the design and programming of Hope VI projects during the 1990s. Shaw focuses primarily on housing, but looks at a variety of constituent groups and their particular activist cycles to better understand "the creativity of black grassroots activism in the post-Civil Rights Movement era" while also analyzing the strengths and weaknesses of each campaign.

Blending and building upon the latest trends in social movement analysis and political science, Shaw effectively explores the lessons than can be culled through these movements by presenting a model, the Effective Black Activism Model (EBAM), in which he argues that "[c]ontemporary black grassroots activism and

protest in majority-black cities such as Detroit can at least modestly induce black and other public officials to be accountable to black and other low-income communities when activists imaginatively use the right tactic (utility), at the right time (timing), in the right place (context)…and that strong allies, strategic advantages, and adaptive tactics (my triple As) are essential ingredients of successful grassroots activism, often as supplemented by expansive group identities, attractive goal framing, and necessary organizational resources" (191).

Shaw's ability to examine various protest organizations, analyze their strengths and weaknesses, highlight the primary roles played by black women, and to compare and contrast the contexts and tactics employed in each movement is masterful. His coverage of the primacy of protest tactics in public housing organizing as opposed to the less confrontational political approach that guided the community development organization, Save Our Spirit, for example, is particularly strong. As with the other case studies that Shaw presents, he effectively refutes the false dichotomy of protest vs. politics by showing that the two were never mutually exclusive.

There are few weaknesses in the book, and they are minor. Readers without a political science background may find the language of the EBAM a bit tedious, but this is only because Shaw's narrative and synthetic treatments of Detroit's history are so sound. Readers may also clamor for more information regarding the community activists that Shaw introduces, or for a better understanding of the ways in which capitalists and outside investors helped shape development, housing policy, and the successes or failures of particular campaigns. These minor quibble aside, *Now is the Time!* is nonetheless a timely book that offers an important corrective to recent works on Detroit, and provides crucial lessons for activists and academics who are committed to developing more equitable and democratic lives for low-income residents.

Wayne State University David Goldberg

SECULAR MISSIONARIES: Americans and African Development in the 1960s. By Larry Grubbs. Amherst and Boston: University of Massachusetts Press. 2009.

In this engaging and well-written book, Larry Grubbs offers readers an account of U.S. foreign policy toward Africa during the "Decade of Development." Drawing on a wealth of excellent sources from a variety of disciplines, Grubbs also exposes readers to the dominant, but damaging, narrative of 'developing' Africa (i.e. innocent, irrational, and/or corrupt) that U.S. policymakers, politicians and academics produced and "the conceptual and practical problems that bedeviled American aid to Africa" (4) in the 1960s.

Grubbs begins his book by outlining the narrative of innocence that shaped U.S. perceptions of the African continent and its aid policy in the early 1960s. Although Pan-African and dissident voices within the African American and African community consistently objected to the naïve, superficial or racist accounts of Africa produced by American policymakers in this era, the mainstream, Washington-based outlook of the early 1960s projected a picture of a primitive Africa that, with U.S. assistance, could achieve both development and democratization and, in the process, stave off

Communism. Grubbs also explains how secular missionaries (e.g. Africanist scholars, U.S. diplomats, Peace Corps volunteers) fervently spread the gospel of modernization throughout the African continent, thereby furthering U.S. interests.

By the late 1960s, America's optimistic perspective of Africa's development had shifted to one of disillusionment. American officials tended to blame Africa's faltering economic growth rates and political instability on African tradition and ethnicity which conveniently absolved the U.S. of any responsibility for Africa's problems—from its propping up authoritarian leaders like Mobutu Sese Seko to its resistance to removing trade barriers that would have helped African economies.

Grubbs ends *Secular Missionaries* with some fascinating parallels between the era of the 1960s and the late 1990s/2000s. Like the Decade of Development, the late 1990s saw the flourishing of an optimistic perspective that U.S. aid could modernize backward Africa. Likewise, during the Bush administration, similar to the Kennedy and Johnson administrations, the U.S. sent aid to the continent while simultaneously promoting naked political agendas (e.g. Bush created the Millenium Challenge Account and sent covert forces into Africa to combat terrorism) without sensing the contradictions. Alas, history tragically repeats itself.

Or does it? Grubb's commentary in the final chapter regarding the parallels between U.S. foreign policy in Africa in the 1960s and the more recent decades begs another chapter (or book!) to fully explore the contrasts and comparisons. Where do the Millennium Development Goals fit into the narrative? Inspired by modernization theory, yes, but in tune with, at least on paper, the myriad of needs within different developing countries. Or what about The Jubilee Network, a non-governmental organization with commitments to forgiving debt and cognizant of the neo-colonial abuses different African countries have experienced? Is the U.S. merely repeating past mistakes based on an arrogant amnesia, or has it potentially learned some lessons along the way? I fear, like Grubbs, the former, but more research might uncover some nuanced changes in these areas.

And, for all of Grubb's attention to detail, some of his arguments beg further explanation. Using the metaphor of 'secular missionaries' is conceptually astute, but because the book rests so heavily on this term, a much lengthier account of missionary work, secular and religious, is demanded than the passing reference to V.Y. Mudimbe's work. Were Christian missionaries truly "the greatest founders of" [colonial] "discourse" (7)? What about those missionaries who resisted the 'ideals of colonialism' (e.g. Trevor Huddleston)? Or what about 'secular missionaries' involved in local development efforts who challenged neo-colonial ideals in the 1960s? These omissions, and more, create a more complex picture of the development enterprise than *Secular Missionaries* presupposes.

Despite these shortcomings, the book is an excellent overview of the neo-colonial discourse influencing U.S. foreign aid policy toward Africa in the 1960s. Researchers, students and practitioners in the fields of international development or African studies will surely benefit from reading this book. The book would also be an

excellent addition to undergraduate courses in political science and history as well as numerous interdisciplinary programs (e.g. Cultural Studies, American Studies, etc.).

Calvin College Tracy Kuperus

SMALL WONDER: The Little Red Schoolhouse in History and Memory. By Jonathan Zimmerman. New Haven & London: Yale University Press. 2009.

In today's environment of Google searches, "smart" classrooms, and instruction via digital avatars, few educational institutions seem more remote than the one room school of nineteenth century rural America. But as Jonathan Zimmerman makes clear, the disappearance of ungraded, single teacher schools in the decades surrounding World War II did nothing to diminish the power of the "little red schoolhouse" as a cultural symbol. If anything, the onward march of urban and industrial modernity fueled a wave of politically amorphous nostalgia in which the rural neighborhood school functioned as a "free floating signifier" (77), available to partisans of many causes across the nation's ideological spectrum.

Zimmerman begins his account with a compact survey of the rise and decline of semi-autonomous rural district schools. Beginning as log structures on the frontier and evolving into framed buildings in more settled regions, one room schools were less often red than white or simply unpainted. By 1850 they enrolled 75% of U.S. students, reflecting the rural character of the nation's population and the lower attendance rates among urban dwellers. Initially financed through a combination of private tuition and public revenue, rural schools took on the religious and cultural characteristics of the surrounding community. Teachers owed primary allegiance to parents and members of local school committees who hired them and paid their salary. School terms conformed to the labor demands of farm life and school buildings often provided a "central venue for community life" (37) by serving as polling places or providing space for town meetings, church services, and various social events. The relationship was a durable one that proved highly resistant to outside intervention.

The "common school" movement of the late antebellum era marked the beginning of a century-long drive for tax supported education organized by grade levels, with standardized textbooks, professionally trained teachers, and centralized bureaucratic administration. Pressures for change gained momentum after 1900 when educational administrators waged a relentless campaign for school consolidation. These efforts, together with falling enrollments brought on by rural out-migration, resulted in a steady decline in the number of one room schools during the next half century. Small schools persisted longest in the racially segregated South where the dilapidated and ill-equipped structures provided stark evidence of the educational neglect experienced by black students. Zimmerman is to be commended for including southern developments in his discussion, although his focus on African American schooling tends to obscure the place of education in a major Progressive era campaign to "uplift" the South's white masses. By the end of the 1950s the triumph of consolidation was a national fait accompli, as indicated by the fact that only one percent of American students attended schools employing a single teacher.

The general outline of the history Zimmerman presents will be familiar to all students of American education. He breaks new ground, however, in his extended discussion of the pervasiveness and ambiguity of schoolhouse imagery. The list of causes with which the "little red schoolhouse" has been identified defies easy description. For many in the post-Civil War generation Winslow Homer's celebrated 1872 painting "Snap the Whip" depicting boys playing a popular schoolyard game, became a sentimental icon of lost innocence in the age of the Robber Barons. At various times the schoolhouse symbol has been invoked by spokesmen for the Country Life Movement of the 1920s, by Henry Ford at what became the "living history" museum of Greenfield Village, by New Deal celebrants of the American folk ethos, by Cold War anticommunist zealots, by advocates of English only instruction, and by present day advocates of school prayer. Allowing for a few notable exceptions, Zimmerman concludes that in pedagogical debates the one teacher schools has "symbolized traditional rather than progressive instruction" (113). In the realm of public opinion it would also appear that the old time school has become the cultural property of the political right, a group aptly symbolized by the Michigan home schooler who proclaimed that "the 3 Rs in [public] schools are Recycling, Racism, and Reproduction," (meaning sex education) (152).

America is hardly unique in making schools a political battleground, but the very shrillness of the rhetorical invective employed in policy debates over schooling underscores the depth of America's emotional investment in education. In various guises the struggle over values—and ultimately cultural identity—that began with school consolidation a century ago has continued to the present moment. As much as any other single fact, a pervasive national anxiety over collective self-definition explains the false and misdirected historical consciousness so evident in popular fascination with the little red school house. Much of the evidence in Zimmerman's book speaks more or less directly to this point. For this reviewer, whose education fifty years ago in a small Michigan village included visits to a nearby one teacher school, Zimmerman's short and highly readable account provides a case study of the role of ideology in shaping what is often (inappropriately) called "historical memory." The book deserves a wide audience among all those who recognize the value of historical perspective in public dialogue.

University of South Alabama Clarence L. Mohr

STAYING ITALIAN: Urban Change and Ethnic Life in Postwar Toronto and Philadelphia. By Jordon Stanger-Ross. Chicago: University of Chicago. 2009.

Historians in Canada and the United States have largely ignored the role of ethnicity in the post-World War II period. Jordon Stanger-Ross' *Staying Italian: Urban Change and Ethnic Life in Postwar Toronto and Philadelphia* sets out to fill in this significant gap. Through his comparative study of the Italian neighborhoods of Toronto's Little Italy and the Italian-American enclave of South Philadelphia, Stanger-Ross demonstrates that ethnicity and its enactments differ according to location. Stanger-Ross amply shows that there is a difference between the way Italians

use both their neighborhoods and the larger urban landscape to define their notions of what it means to be "Italian" in a period in which ethnicity has been assumed to be secondary to assimilationist impulses.

By using multiple comparisons in the areas of real estate, religious participation, marriage, and work, Stanger-Ross artfully explains that the Italians of South Philadelphia identified their ethnicity through their localism and protective instincts, while the Italians of Toronto had a more elastic relationship with Little Italy. This contrast forms the center of Stanger-Ross' argument, one which he readily proves with multiple examples and helpful photographs that support his thesis. Above all, *Staying Italian* illustrates the fluid nature of both ethnicity and neighborhood, showing that ethnicity is something which Italians in both countries actively enacted and engaged in maintaining.

While Stanger-Ross successfully proves that the Italians of Toronto and South Philadelphia used and conceived of space and, therefore, ethnicity in different ways, he falls short in explaining exactly why this difference occurred. In Stanger-Ross' analysis, the economic conditions of each city in the post-war period take center stage. Toronto thrived, while Philadelphia, due to loss of its industrial base and other forces, fell into decline. Housing prices rose in Little Italy and dropped in South Philadelphia, setting up an interesting dichotomy that affected the relationship of Italians to their respective neighborhoods. This factor deserves more than a cursory examination.

Undoubtedly, economics played a central role in the development and maintenance of ethnicity, but Stanger-Ross fails to show how the Italians in each city fit into the economic structure. He examines the role of ethnicity in finding work and discusses the spatial relationship of Italians to their workplace, but fails to identify into which social class the majority of his subjects fell. The reader, therefore, is left to assume that, due to the broader economic circumstances surrounding them, the Italians of Toronto enjoyed a higher social class than their fellow ethnics in Philadelphia. However, the role of social class in facilitating either the movement or territorialism of Italians remains unexamined and unexplained.

However, the failure to tackle the difficult subject of class status remains a minor point in light of two other areas that Stanger-Ross glosses over: assimilation and race. In his conclusion, Stanger-Ross acknowledges that he has consciously chosen to ignore the issue of assimilation, in favor of furthering his point that, regardless of where on the chain of assimilation each group fell, "ethnicity continued to happen within the enclaves at the heart of each city" (138). Stanger-Ross has proven this point, but in ignoring assimilation, he misses an opportunity to bolster his argument that ethnicity evolved differently in each city. The majority of Toronto's Italians entered Canada in the post-war period, encountering a society that stressed multiculturalism. The circumstances of Italians immigrating to the United States cannot be further removed from the Canadian experience; in Philadelphia and throughout the United States, Italian immigration peaked in the early decades of the twentieth century and faced the forces of the Americanization movement. Surely the Italians of South Philadelphia had a different concept and experience of what it meant to be Italian

than the Italians of Toronto. This idea of Italianness (or *Italianita*), in turn, when coupled with the differences in economic climate, would presumably color the way in which Canada Italians and American Italians claimed and demonstrated their ethnic identity. It would have only strengthened Stanger-Ross' argument to engage the differing states of assimilation and definitions of Italianness in the two groups on which he focuses.

Stanger-Ross' most significant omission remains an inability to directly confront the issue of race in the formation of both Italian identity and the maintenance of Italian-American central city neighborhoods. Throughout *Staying Italian*, race and the relationship of the Italian residents of South Philadelphia to their African-American neighbors pops up almost incidentally, but it is never addressed head on. As any reader of American history knows, race and race relations played a major role in the post-war United States. White ethnics throughout the country "defended" their neighborhood from "incursion" by African Americans. This factor alone may explain the firm territoriality of the Italians in South Philadelphia, as opposed to the more territorially mobile Italians of Toronto. Stanger-Ross' failure to directly address the role of race can be summed up in his description of Philadelphia's law-and-order mayor, Frank Rizzo, who possibly single-handedly did more to hamper racial harmony in that city's history than any other individual. Stanger-Ross addresses Rizzo and his role in Philadelphia's ethnic and racial relations once, describing him only as "a champion of Italian South Philadelphia" (71). This is a stunning assessment and does little to accurately sum up Rizzo's career and the support he found among the city's Italian Americans, and hardly explains why South Philadelphia's Italian Americans needed a champion. Through his oblique discussions of race and his failure to confront racial issues directly, Stanger-Ross does both the reader and his own thesis a disservice.

While these flaws somewhat impede Stanger-Ross' analysis, *Staying Italian* does demonstrate a step forward for ethnic historians of the post-war period. By demonstrating the centrality of ethnicity and its enduring qualities, Stanger-Ross adds an important element to the study of ethnicity in North America. He also amply proves that ethnicity itself is something that is constantly formed and re-formed, depending not only on time, but also place. *Staying Italian*, by raising more questions than it ultimately answers, opens the door for further analysis and will, hopefully, point the way the way for future examinations in this important field.

University of Albany Maria C. Lizzi

BRIDGING NATIONAL BORDERS IN NORTH AMERICA: Transnational and Comparative Histories. Edited by Benjamin H. Johnson and Andrew R. Graybill. Durham and London: Duke University Press. 2010.

As I contemplated this collection of eleven essays about North American borderlands, I was tempted to pose the question: What is a non-borderland and what distinguishes it from the theme of these varied studies? I suppose my location in St. Louis, Missouri, is about as close to being a non-borderland as it is imaginable to be in the United States. Here it is possible to go for months, or possibly even a lifetime,

without being formally introduced to the salient characteristics of borderlands, which for me happened originally as a graduate student at the University of Michigan in Ann Arbor back in the late 1960s. In that age innocent of cable television, it was a revelation to receive Canadian broadcasts beamed from across the border in Windsor, Ontario. Today local satellite and cable television companies routinely feature channels from other countries, even other continents, and thus international radio and television broadcast can no longer be considered one of the identifying features of North America's borderlands. That I am reminded of such differences is a tribute to the provocative nature of these eleven essays.

Can this compilation be considered the definitive word on American borderlands scholarship? In truth, the subject is too large for a single volume to encompass no matter how widely ranging it may be, and the subject of borders and borderlands only keeps expanding as scholars discover and explore new aspects of it. Back in Michigan in the 1960s I was only dimly aware of a trans-national region that could be defined as a northern borderland, though I contributed a bit to that concept by choosing to write a doctoral dissertation on the comparative history of labor in the northwestern corner of the United States and across the border in British Columbia—even including a bit on New Zealand and Australia. At the time it seemed that the borderland attracting the most intense scholarly scrutiny was the Spanish one formed by the intersection of American Southwest and Mexican (or Latin American) North where fruitful study had been pioneered as early as the 1920s by historian Herbert Eugene Bolton and his students. The northern borderland with Canada seemed neglected by contrast. Today it is accurate to note that the United States has Pacific (Asian) and Atlantic (European) borderlands that attract scholarly attention as well.

The essays contained in this volume explore many aspects of borderlands and transnational study as viewed through the medium of a variety of disciplines, not just history. And each is amply documented in a way that should facilitate further scholarship. Moreover, the volume's two editors, Johnson and Graybill, both associate professors of history at the time of their collaboration, have co-authored an excellent overview essay called "Borders and their Historians in North America." Students new to the field as well as established scholars will find the overview essay together with the rest of the anthology to be highly informative and likely to stimulate further scholarship in this area. Judged by these essays, by the way, it appears that the study of America's Canadian borderland is rapidly catching up with that of the hitherto much more intensely studied southwestern borderland.

University of Missouri-St. Louis Carlos A. Schwantes

THE CAMBRIDGE COMPANION TO AMERICAN CRIME FICTION. Edited by Catherine Ross Nickerson. New York: Cambridge University Press. 2010.

The Cambridge Companion to American Crime Fiction offers a broad collection of essays which explore the origins and characteristics of the many sub-genres that compose American crime fiction. There is no single overriding theme or argument presented by the collection, but many of the essays explore the socio-historical

influences on various crime writing genres, and how they translated into the distinct themes and tropes which inform the sub-genre in question. The *Companion* thus serves as a thorough historical overview of American crime fiction generally, and could be read from cover to cover in chronological order if one wanted to approach crime fiction as a function of its historical context.

Most, though not all of the essays, use the familiar format of focusing on a handful of influential authors and works, their cultural and historical context, and how they deploy various characters and themes to depict criminal worlds which appealed to the social anxieties of the day. The *Companion* is relatively short—fourteen essays in under 200 pages—but truly comprehensive in its scope. It begins with a chapter on early forms of crime writing in Colonial America, and ends with an essay discussing post-modernist fiction and the works of Thomas Pynchon and Don DeLillo. There are also very informative treatments on the more well-known periods in crime writing, including essays on Poe, the hard-boiled works of Hammett and Chandler, and the police procedural. It also features solid essays discussing modern works by authors of color, and feminist-informed crime novels which have re-invented the primarily white male worldview of the canon into more diverse expressions of social critique, while still maintaining some loyalty to earlier conventions.

The *Companion* features several excellent essays on sub-genres that have earned relatively less critical attention. Ilana Nash's chapter on teenage detectives examines 20th century mid-America's patriarchal anxieties related to adolescent delinquency and the policing of teenage morality. Nickerson's essay on women crime writers of the 19th and early 20th centuries explores their use of gothic tropes or sensationalistic themes to reveal the hypocrisies and dangers inhabiting the seemingly placid and domestic upper-class worlds of their reading audiences. Both essays do an accomplished job of examining how these sub-genres fit within the historical development of crime fiction, and reflect the moral polarities of their respective times.

Taken together, the essays gathered for the *Cambridge Companion to American Crime Fiction* provide a broad overview of the most essential parts of the crime fiction catalogue, while also touching on some of the more obscure corners of the genre. There is no singular theory offered to explain the appeal of crime stories to the millions of Americans who digest them. But in that sense, the *Companion* succeeds in presenting the richness and diversity of works that form the genre, and the many ways in which crime fiction remains enormously relevant to the popular cultures of today.

University of Nebraska-Lincoln Tarik Abdel-Monem

DANGEROUS PREGNANCIES: Mothers, Disabilities, and Abortion in Modern America. By Leslie J. Reagan. Berkeley: University of California Press. 2010.

In this year of extensive proposals to regulate reproduction, *Dangerous Pregnancies* could not be more needed. This book will jostle the national memory of how abortion became so important by providing details long forgotten and revealing how we came to see, on an unprecedented scale, the future of the nation in terms

of protecting future children. While other scholars detail how abortion opponents deploy a rationale of protecting the unborn, Reagan shows culturally how this idea of future children became part of the national consciousness regardless of people's opinion about abortion. She does so with an innovative combination of archival research on German measles and thalidomide, which resulted in grave birth defects, and perspectives borrowed from disabilities studies. The result is a book that explains how the abortion rights and disability rights movements shared an origin and shaped American law.

Reagan begins with women in the 1940s facing the new scare of German measles, aka rubella or CRS. In the introduction and first chapter, she charts the shift away from superstitious ideas of "maternal marking" (which supposed, for example, that looking at a misshapen infant would result in delivering a malformed baby) toward modern ideas that resulted in "standardization of knowledge across regions, languages, sciences and individuals" and, ultimately, "a single unifying name for [the] disease" (25). In this way she explains how mothers were "coworkers in the production of scientific knowledge" about the mysterious rash (23). Chapter two intensifies the focus on mothers as physicians' collaborators with an in-depth analysis of the role Sherri Finkbine, host of TV's *Romper Room*, played in readjusting popular understandings to present abortion as something that responsible, middle-class white mothers did. Coupled with astute readings of contemporary magazines, Reagan's account of mothers like Finkbine is a sorely needed response to current scornful attitudes that suggest bourgeois women who were panicked by potential birth defects sought abortion because they wanted perfect babies. Chapter three, which focuses on the legal "torts first articulated during the German measles epidemic" that "later came to be known as 'wrongful birth' and 'wrongful life' suits," is a must-read for anyone concerned with recent "conscience clauses" that seek to indemnify doctors who withhold medical information due to their religious convictions and political beliefs about abortion (106). In excavating the details of pivotal legal battles in California (the Beilenson reform bill) and Minnesota (the case of Dr. Jane Hodgson), chapter four challenges conservative assumptions and popular knowledge to show that "the earliest efforts to change the nation's criminal abortion laws came not out of sexual liberation but out of the anxieties and responsibilities felt by married mothers" (178). Chapter five demonstrates how immunization campaigns in the 1960s and 1970s did the cultural work of instilling across class and race a new responsibility for future children. In her epilogue, Reagan sketches the cultural logic about preventing damaged children through the "crack baby" scare of the 1980s and today's prosecutions of women who suffer stillbirths to show how, yet again, the "work of women to convince other women to follow good health practices on behalf of their future children" is "too easily not only forgotten but also misrepresented" (234).

Powerfully moving, historically precise, and politically relevant, *Dangerous Pregnancies* combats the misogynist implications underlying currently proposed policies—implications that women terminate pregnancies without cognizance of their own physical and mental health or that of their fetus. Reagan's impeccable scholarship shows why "the idea that pregnant women are uninterested in their own health and

in the health of their developing fetuses and future children is wrongheaded" and historically impossible to defend (233).

University of Kentucky Carol Mason

THE DEPORTATION REGIME: Sovereignty, Space and the Freedom of Movement. Edited by Nicolas De Genova and Nathalie Peutz. Durham and London: Duke University Press. 2010.

In 2009 and 2010, a record number of individuals were deported from the United States. This increase in deportations coincides with the terrorist attacks of September 11, 2001, and is just one example of the rise of what De Genova and Peutz call the modern "Deportation Regime." As this comprehensive volume demonstrates, signs of a deportation regime are evident on a global scale. In an earlier article by De Genova published in the *Annual Review of Anthropology* (2002), he suggests going beyond descriptions of migrant illegality to explore the "legal production of migrant 'illegality'." This volume does just that by recording the proliferation of deportation policies and practices across space. Whether in the United States or elsewhere, three features characterize the modern deportation regime: (a) a concern over border security, (b) an expansion of deportable offenses, and (c) the individualization of deportation procedures.

Part 2 critically examines why there has been a rise in preoccupation with deportation worldwide. Deportation is an economic enterprise (Chapter 1). It is also an expression of state power (Chapter 2), and a reaction to processes of globalization which have undermined nation-state sovereignty. This is, of course, complicated in the case of Europe, where the European Union creates new challenges to economic and political sovereignty (Chapter 3).

Part 3 explores "spaces of deportability," which contrast significantly from deportation acts, for it is the possibility of a deportation, not the act itself, which matters. Chapters tour migrants' experiences of deportability across the globe, including the controls over migrant mobility in detention camps in the Mediterranean (Chapter 4), the fears among migrants in the borderlands of the US (Chapter 5), the physical violence of the Kafala system in the Gulf (Chapter 6), the supposed multi-cultural space of Switzerland (Chapter 7), the contradictions between humanitarianism and exclusion in Germany (Chapter 8), the state propaganda campaigns against immigrants in Israel (Chapter 9), and finally the economic violence experienced by a community in California (Chapter 10). Part 4 looks specifically at the consequences of forced movement for individuals, including the peculiarities of a post-9/11 trial in U.S. courts (Chapter 11), the removal of an ex-gang member from the United States to El Salvador (Chapter 12), and the experiences of returnees to Somaliland (Chapter 13). Part 5 ties experiences of forced mobility back to theory, reminding us that individuals are not mere objects of deportation but also exert agency in how they respond to spaces of deportability.

This volume does a superb job of theorizing deportation beyond a mere act; in doing so we get a greater appreciation of how such acts are intricately linked to

nation-state projects under globalization and have economic implications. It also points out the implications such a regime has for individuals' experiences of freedom. However, the volume does little to analyze consequences of the Deportation Regime beyond the individual. To take one historical example from the American context: Evenlyn Nakano Glenn's 1983 article published in the Journal of Marriage & Family has shown that the Chinese Exclusion Act shaped the structure of Chinese immigrant families and, consequently, the composition of immigrant communities in the United States. In this same vein, I would like to know more about how the Deportation Regime of the modern era transforms social institutions such as the family, law, and education. Analysis of the systematic consequences of deportations, and deportability, on social structures avoids the individualization of deportations. It also furthers our understanding of how the rise of the Deportation Regime may come to shape future generations growing up in the United States and beyond.

University at Albany, State University of New York Joanna Dreby

DUKE ELLINGTON'S AMERICA. By Harvey G. Cohen. Chicago: University of Chicago Press. 2010.

Cultural historian Harvey G. Cohen never spells out the grand idea behind *Duke Ellington's America,* but gives a clue in a footnote regarding the maestro's celebrated early 1940s orchestra: "I have mainly avoided discussing the compositions from this period that have attracted the most discussion" (603) such as "Ko-Ko" and "Harlem Air Shaft." Cohen's undeclared m.o. is to focus on aspects of Ellington's life and career neglected or under-scrutinized by at least some biographers, notably (starting in 1946) Barry Ulanov, Don George, Mercer Ellington/Stanley Dance, Derek Jewell, James Lincoln Collier, Mark Tucker (counting *The Early Years*) and John Edward Hasse.

Cohen has examined scores of documents unavailable to most of the above, having extensively mined the Smithsonian's trove of Ellingtonia (acquired under Hasse's aegis in 1988), including scrapbooks, clipping files, contracts and business correspondence. Cohen also draws on dozens of oral histories and interviews with Duke's associates, and conducted many of his own, dating back to the mid-1990s.

For the pre-WWII years, the book is especially valuable for the many ways it illuminates Ellington's dealings with his generously compensated manager Irving Mills, and how Mills effectively shaped Ellington's reputation as a serious composer not to be lumped with other jazz bandleaders. Mills' publicists blew out blizzards of press releases pushing a good story which happened to be true. The Mills material alone makes this book invaluable.

Many chapters are a series of mini-essays on related topics. Chapter 3 ("Serious Listening") looks at Duke's first national theater tour on the Publix circuit in 1931, at his appearances in various 1930s feature films and shorts, his 1933 UK tour, and a tour of the Southern US later the same year. In their own ways, each of those enterprises reinforced the message Mills was selling. Theater tours meant Duke's music wasn't just for dancing. (Cohen asserts no black or white band had toured the

Publix circuit before, but for perspective might have mentioned earlier Paul Whiteman tours regularly included theater engagements.) In England, Ellington was received as a modernist, helping to promote the idea of American culture in general, despite some inevitable don't-believe-the-hype pushback in the press. The orchestra set new standards for jazz performance in the UK; after hearing "Ring Dem Bells," English drummers adopted what they called "Ellington chimes" (118). Touring the South by Pullman car months later, Ellington and his players both projected a stylish image, and largely shielded themselves from racist indignities.

Cohen is strong on a 1951 controversy, huge in its time and now largely forgotten, in which Ellington was quoted in the Baltimore *Afro-American* and other papers, as saying "We ain't ready yet" for full integration into American society—never mind that his whole persona, many public statements, and numerous musical works devoted to African American achievement had long argued the opposite view (301). But the picture is complex; Cohen demonstrates Duke's preferred tactics for advancement tended to be less confrontational than boycotts and sit-ins. Image-wise, that flap was Ellington's Cosby moment. The controversy flared up again when he got an NAACP prize eight years later, and he was still grousing about it in the '70s.

Duke Ellington's America affords an essential perspective on Ellington's 1960s and '70s global tours for the US State Department, viewed through embassy reports and diplomatic communiqués. As impromptu ambassador Duke got excellent marks for graciousness, patience, co-operation, and parrying hostile questions about US race relations. The only major wrinkle was the surprise arrival of his aristocratic companion Fernanda de Castro Monte, joining the entourage in New Delhi in 1963. The diplomats balked, but one of them soon conceded she had "the hardest job of anyone connected with the tour" (436).

Cohen admirably places Ellington in a national/international cultural context; the book can make even unmusical readers see his worth. Its main flaw, aside from a rather boosterish tone, is that Ellington floats free of a jazz context, in a sort of musical vacuum. Cohen's more fired up by the words than the sounds; his assessments of specific pieces are few, content-thin and often seem half-hearted. He devotes a chapter to Duke's grand theater experiment of 1941, *Jump for Joy*, but the content of the show remains hazy in this telling; Cohen doesn't even mention the Soundie "Bli-Blip" documenting a number from the show. The culturally resonant jazz expat film *Paris Blues* is dismissed in half a sentence.

Some comments cry for added detail: Cohen, citing ASCAP, tells us Duke wrote more radio themes than anyone else by 1938, but doesn't name any (89). Speaking of liturgical jazz, he mentions a 1967 album called *The Jazz Mass*, but not whose project it was (look it up: Joe Masters). In a chapter largely devoted to cataloguing LPs Duke made for Columbia between 1956 and '62, Cohen draws little distinction between the masterworks and clock-punchers, overlooks the belatedly issued *Unknown Session* and *The Girl's Suite & The Perfume Suite*, and conflates *Piano in the Foreground* and *Piano in the Background* (341). Glib short descriptions of Ornette Coleman and Cecil Taylor suggest fuzzy understanding of their work; Cohen identifies the Art Ensemble of Chicago as a support group not a band. The Dave Brubeck quartet that

toured for the State Department in the late ’50s was integrated, not all white as the author suggests (417); he mentions in passing ’20s bandleader Bennie Moten’s lack of swing-era success, but Moten died (just) before that era began. And once Cohen contradicts himself: describes *Black, Brown and Beige* as wordless (191) and then quotes its lyrics (223).

These flaws are relatively trifling, to be sure, mentioned mostly as a caution to researchers (and their editors): don’t get so far down in the weeds, you forget the lay of the valley.

Jazz Critic, NPR’s *Fresh Air* Kevin Whitehead

ENLIGHTENING THE WORLD: The Creation of the Statue of Liberty. By Yasmin Sabina Khan. Ithaca and London: Cornell University Press. 2010.

If asked about the origins of the Statue of Liberty, most Americans would repeat a story learned in grade school, that it was a gift from France to the United States. As with most iconic artifacts, whether historical narrative or monument, such simplistic explanations usually suffice, so rarely is more education sought upon reaching adulthood. Of course, it is often these same artifacts whose history is understood the least, for layers of myth and legend built up over time replace earlier historical narratives. Such is certainly the case with the Statue of Liberty, or as Yasmin Khan reminds us, *Liberty Enlightening the World*, the rarely invoked original title, one that points towards the much more complex circumstances that framed the statue’s creation.

In this highly detailed and carefully researched study, Khan takes readers back to the context of the statue’s conception, French interest in the American “experiment” as proof that a government based on Enlightenment notions of liberty, equality and fraternity could prevail. For many liberals in France, weary but still hopeful that a representative government would eventually triumph in their own country, the United States provided an exemplary model, especially after slavery was abolished and the Constitution survived the Civil War intact. Among the most ardent admirers was legal scholar Édouard-René Lefebvre de Laboulaye, who emerges as the primary hero in Khan’s story. Mindful of the role that France had played in the American Revolution and the close alliance established through the efforts of the Marquis de Lafayette, Laboulaye hoped to rekindle the bonds of friendship between the two nations in the aftermath of President Lincoln’s assassination. What he proposed was a commemorative monument dedicated to the ideal of liberty that would be constructed in a spirit of friendship and collaboration, a project that would take twenty years to complete and enlist the participation of thousands of people on both sides of the Atlantic, from American schoolchildren donating their pennies to the project’s three major designers: French sculptor Auguste Bartholdi, French engineer Gustave Eiffel, and American architect Richard Morris Hunt.

Although structured primarily through a focus on the aforementioned individuals, Khan’s narrative also highlights the tremendous amount of labor and ingenuity

required to construct a 151-foot high sculpture in copper based on Bartholdi's less than four-foot high terra cotta model. In this regard, the accompanying photographs are invaluable, especially for conveying the elaborate scale of the statue, as well as revealing the complex engineering and construction techniques involved. Also of interest are Khan's arguments concerning possible sources for the design, from ancient models like the Colossus of Rhodes and the Greco-Roman tradition of allegorical female figures to uniquely American ones, such as the seven-rayed sun on the Carpenters' Company coat of arms, in whose hall the First Continental Congress met, and the trampled chain in John Sartrain's engraving of Lincoln as the Great Emancipator.

Easily accessible, *Enlightening the World* will be of interest to both general readers and scholars, although the latter should not expect extensive critical analysis on such issues as the role and meaning of public sculpture, collective memory and identity, or the ideological connotations of the Neoclassical tradition, especially in terms of race, gender and class. The focus here is narrow, yet not without import, even timeliness, for in the aftermath of the 2001 attacks on New York City, within viewing distance of the iconic statue itself, Americans were once again forced to re-examine their commitment to the ideal of liberty and their role as a beacon of hope for others.

Montana State University, Billings Patricia Vettel-Becker

NOT EVEN PAST: Barack Obama and the Burden of Race. By Thomas J. Sugrue. Princeton: Princeton University Press. 2010.

For some observers, the meteoric rise of Barack Obama to the U.S. presidency has confirmed the emergence of a postracial hybridity, rendering obsolete the politics of racial grievance and identity. In the more conservative iterations of this viewpoint, his election vindicates laissez-faire color blindness, refuting the need for race-specific remedies to historic discrimination. For others, however, the racially coded and explicit denunciations of Obama since his candidacy prove the structurally persistent power of race and racism in the United States, particularly for people of African descent. In his brief but compelling collection of thematic essays, *Not Even Past: Barack Obama and the Burden of Race*, Thomas J. Sugrue argues that understanding the conflicting perspectives on the Obama phenomenon necessitates a critical reading of the past several decades of U.S. social, cultural, intellectual and political history. Specifically, this requires engaging the ongoing debates around "civil rights, black power, race consciousness, and inequality" in the late twentieth and early twenty-first centuries that shaped Obama's personal and intellectual identity, and his public persona as a politician and policymaker (6).

Although the forty-fourth president often has been "coy and indirect" on the subject of race, the author contends that it is "a topic that has animated Obama's entire adult life, from his explorations of black power in college, to his work as a community organizer in Chicago, to his career as a politician representing a mostly black district in the Illinois State Senate" (3). Schooled by his encounters with the "culture wars"

at Harvard Law School, his sojourn through the rough-and-tumble of Chicago politics and community organizing, and the exigencies of appealing to grassroots constituents, middle-class professionals and wealthy downtown developers, Obama developed an adherence to interracial coalition building. He did this, moreover, while pragmatically connecting his long-term ambitions to centrist, pro-growth Democratic policies. Gravitating toward a sanitized history of the Civil Rights Movement that reduced it to a southern-oriented narrative of national redemption, unity, and American exceptionalism, Obama also disingenuously "positioned himself as the heir to [Martin Luther] King [Jr.], but also as part of a vanguard of black politicians who jettisoned" racial appeals (15). From this standpoint, Obama is a potent illustration of how "[t]he past can be used—and reinterpreted—for purposes of image creation, political mobilization, coalition building, and policymaking (54).

Along these lines, Obama's formative experiences in Chicago also "laid the groundwork for a racial and economic politics that fused community empowerment, Chicago School sociology, Clintonite social policy, and a religiously inflected ideal of racial uplift" (59). This foundation enabled him to speak simultaneously to "the Democratic Party's intellectual Left; a bipartisan center that was completely overhauling welfare policy; and a rising black middle class" whose members regarded the black poor through the lens of respectability, paternalism and "tough love" (59). This bundle of ideas had its most eloquent expression in Obama's pivotal "A More Perfect Union" speech. Addressed in response to the controversy surrounding Obama's pastor, the Reverend Jeremiah Wright, the future president's comments not only saved his campaign but also offered "the fullest glimpse into Obama's framework for thinking about the paradox of race in our time" (118). While boldly acknowledging discrimination against African Americans, he framed racism mainly in the past tense and gave moral equivalence to white Americans' resentment of black racial grievances. In a similarly paradoxical manner, Obama's speech celebrated hybridity while also countenancing the salience of racial difference. What these contradictory sets of beliefs augur for his presidential legacy remains largely open-ended, Sugrue concludes; yet, meaningful policy changes directed toward racial and economic inequality will depend on a creative "synergy between grassroots activism and political leadership" (136). For grassroots activists, this synergy includes assailing the idea of inevitable change—a quality that Obama has self-consciously sought to embody.

Skillfully argued and engagingly written, *Not Even Past* does a careful job of neither romanticizing its subject nor painting the president as a callow opportunist. The author's writing style, coupled with his synthesis of a broad array of scholarship, make the book suitable for survey-level African American Studies and American Studies courses, and general audiences. Sugrue, who has written on post-World War II black freedom struggles in the North, is clearly sympathetic to the demands for "Black Power" articulated in the late 1960s and early 1970s. Still, at times he conflates the stridency of Black Power advocates with a lack of political patience, skill, or ability to build complex coalitions and mobilize diverse constituencies. The text might have benefited from a greater unpacking of Black Power, whose simultaneous strength and

weakness were the multiple voices of its proponents. And while the author is mindful of the demographic and social transformations produced by post-1965 immigration, he has surprisingly little to say about the growing impact of African and Caribbean immigrants on the evolving character of "black" identity in the United States in the early twenty-first century. This intra-racial reality is as much a part of Obama's enigmatic appeal as is his personification of the destabilization of categories among racial groups. Nonetheless, Sugrue has contributed a timely rumination on history for contemporary readers, and an important rough draft of the history yet to be written.

The University of Kansas Clarence Lang

OF COMICS AND MEN: A Cultural History of American Comic Books. By Jean-Paul Gabilliet. Translated by Bart Beaty and Nick Nguyen. Oxford, Mississippi: University Press of Mississippi. 2010.

Jean-Paul Gabilliet, a French professor of American Studies at the University of Bordeaux, has written a cultural history of American comic books that aims to balance a scholarly treatment of the subject with a fan's appreciation of the popular art form. Originally published as *Des Comics et des homes: Histoire culturelle des comic books aux Etats-Unis* (Editions du temps, 2005), Jean-Paul Gabilliet's study is a welcome contribution to the growing interdisciplinary scholarship on American comic books.

Gabilliet divides his study into three major sections. The first is a straightforward survey of "Seventy Years' Worth" of major trends in the development of the comic book industry. Gabilliet's overview in this section, which comprises about a third of the book, offers much that will be familiar to those already acquainted with the general history of comic books and provides little in the way of content or contextual analysis. But he does nicely chronicle the essential parts of the story and includes attention to the full range of comic book publishing, including even funny-animal comics, underground "comix," and the acclaimed graphic novels of recent decades, in addition to the superheroes that have been the industry's commercial mainstay.

In the book's middle section, "Producers and Consumers," Gabilliet provides an incisive study of the cyclical development of the comic book business since the 1930s. He also includes a fresh look at the evolving labor dynamics within the comic book creative community across several generations, including failed efforts at unionization, contractual disagreements, and the difficulties of weaving original creative concepts into established company properties.

In the third section, "A Difficult Consecration," Gabilliet studies the peculiar place that comic books have occupied within American culture. For their avid fans, comic books comprise a canon of nostalgia and fantasy geek lore, but these same qualities have tended to marginalize the industry within the larger culture. Influenced especially by the theories of Pierre Bourdieu on taste, cultural hierarchy, and social space, Gabilliet understands the comic book industry's "consecration" as both a story of frustration in terms of achieving respect and legitimacy from the "external" culture as well as fulfillment within a complex (which he diagrams) of social space

negotiated by fans and collectors. To this, Gabilliet adds an appropriate comparison with France, where comic books have enjoyed the kind of critical prestige that has eluded their American counterparts. He also provides a helpful historiographic essay on comic book scholarship in the United States.

As that essay highlights, the field of comic book scholarship in the United States, while having grown in recent years, remains relatively small, and any contribution as substantial and sweeping as Gablilliet's is certainly welcome. There is a great deal of popular interest in the history, creators, and characters of American comic books, and a readable cultural history of American comic books merits a large audience, but this book will not achieve such an audience. While analytically sound, the subdivision into three overlapping sections works against the narrative flow that a cultural history should have, and there is too much of the cumbersome theoretical jargon and baroque sentence constructions that commonly afflict otherwise admirable works of cultural studies. The absence of illustrations is also disappointing. Still, those interested in a serious and thoughtful socio-cultural study of American comic books will find much of value in *Of Comics and Men*. Bart Beaty, Nick Nguyen, and the University Press of Mississippi have done the field of interdisciplinary comic book scholarship a service in publishing this English-language translation.

Imperial Valley College Bradford W. Wright

PECULIAR PORTRAYALS: Mormons on the Page, Stage, and Screen. Edited by Mark T. Decker and Michael Austin. Logan: Utah State University Press. 2010.

From Mitt Romney's presidential bid to the raid on Warren Jeff's FLDS compound in Texas, Mormons and Mormonism have occupied a significant piece of the public discourse on religion, politics, rights, and sexuality since the turn of the 21st century. Decker and Austin's edited collection gathers together various critical analyses of the representations of Mormonism in American popular culture since the 1980s. As is often the case in edited collections, the essays are of varying strength and significance. In Hutchinson-Jones' essay about Kushner's *Angels in America*, Mormonism stands in metonymically for conservative religious movements as a whole, and the way conservative religion harms individuals, preventing them from changing; unfortunately, Hutchinson-Jones' piece feels like an apologia for Kushner to a Mormon reader, which undermines her analysis's effectiveness. Austin's critique of *Big Love* sees the HBO program as both beginning from 19th century tropes of Mormon "weirdness" and undermining them with portrayals of middle-class suburban "normality"; *Big Love*, in Austin's estimation, both humanizes sexual deviance and critiques the LDS Church's institutional denial of its polygamist history. Kolkmeyer's use of *Under the Banner of Heaven* to teach undergraduates about the American dynamics of assimilation and tolerance reveals little about representations of Mormonism per se, but offers the possibility of using Mormonism as a pedagogical jumping off point for teaching about representations of cultural minorities. Addressing the persistent violence in contemporary Mormon literature, Sanders offers a possible connection between the 19th century Mormon

doctrine of "blood atonement" and Mormonism's bloody history with the eruption of violence in contemporary Mormon male literary imagination; Sanders presents a convincing quasi-Freudian argument, that repressed parts of a culture can erupt in unexpected and bloody ways as individuals try to come to grips with a past their Church seeks to downplay or hide. By looking at everything from mainstream indie films to gay porn, Duffy seeks to counter standard Mormon film criticism that has traditionally seen representations of Mormons as either anti-Mormon or accepting and positive. To this end, Duffy shows how the image of the clean-cut, business-like Mormon missionary has been expropriated from its origins within Mormon culture, and has circulated as an object in-itself that can be used by filmmakers world-wide, who transform the image into a signifier of conservative Christianity, a signifier of cultural ambiguity or outsiderness, or as an agent of transformation within the plot. Decker's criticism of the novel *The Miracle Life of Edgar Mint* explores how literature might point to a "postmodernization" and "postdenominationalization" of Mormonism, by localizing and particularizing Mormon experience, thereby denying any singular Mormonness. Decker sees in the character of Edgar, a Navajo convert to Mormonism who suffered traumatic brain injury, the possibility of a Mormonness disconnected from its problematic institutional meta-narratives and focused on an individualized, spiritualized Mormonness. Representations of Mormons by Mormons for non-Mormon consumption (i.e., cross-over appeal from the Mormon market to the mainstream) provide one of the more possibly fruitful grounds of analysis, as Mormons remain outsiders within American culture seeking admittance or normalization; yet Wells' interpretation of the 2003 version of Austen's *Pride & Prejudice* set in Provo, Utah, only begins to scratch the surface of this complex phenomenon. And finally, Karen Austin's critique of Mormons in reality television feels preliminary. Austin suggests the use of Mormonism as a narrative trope for producers to indicate either cultural naïveté (e.g., young, innocent Mormon women on *The Real World*) or cultural rebellion (e.g., young gay Mormons on *Survivor*); but the piece leaves the reader wanting more specific and detailed analysis of particular portrayals or characters. The strongest among these essays offer complex and layered visions of Mormonism as a historical, cultural, and social phenomenon in relationship to American society writ large. These essays understand Mormonism as a human cultural formation in an often stigmatized position vis-à-vis the dominant society, but also with significant problems in its truth claims and with the kinds of problems Mormonism can produce for its adherents. At their weakest, some of the essays skirt very closely the line between critique and apologia, either for Mormonism and Mormons, or alternatively, for the potentially "offensive" representations to the Mormon faithful. These moments of apologia themselves offer potential points of discussion and critique, and should not detract from the importance of the collection or its strongest essays; yet they are distracting and feel out of place in the collection. Karen Austin's argument ultimately leaves the reader with the upshot of the collection: recent representations of Mormons suggest that Mormons can be successful Americans only inasmuch as they give up being judgmental of or separate from mainstream society, maintain only those things that are "good" about Mormonism but inoffensive to the dominant culture (195).

Together, the essays in *Peculiar Portrayals* offer an important critique and analysis of the dynamics of assimilation of a stigmatized group, and the vexed relationship between cultural maintenance and cultural transformation as a cost of assimilation.

San José State University J. Todd Ormsbee

THE PHILOSOPHY OF THE WESTERN. Edited by Jennifer L. McMahon and B. Steve Csaki. Lexington: The University Press of Kentucky. 2010.

So you thought *The Wild Bunch* was important for its display of gratuitous violence? Nope. According to Richard Gaughran's revealing essay in this welcome and entertaining collection, those nasty gunfighters are "Camus' rebels" (215), caught up in existential crisis, searching for meaning and moral clarity in a godless and lawless Nietzschean West. Convinced that the bloodless, coin-flipping Chigurh (Javier Bardem) of *No Country for Old Men* is an incomprehensible psychopath? Wrong again. As William J. Devlin explains, Chigurh is applying a version of philosopher Thomas Nagel's concept of moral luck. By insisting that his victims participate in the decision to live or die by calling heads or tails—and thus introducing an element of chance—Chigurh is convinced that he no longer bears responsibility for their fates. Still a psychopath, but a philosophical one.

That's Nagel's only appearance in this volume, but existentialism is a popular vehicle of analysis here, surfacing in Shai Biderman's essay—along with Stoicism and Aristotelian ethics—as a way of exploring the ruminative alone-ness of the classic hero of *Shane*, *High Noon*, and *The Unforgiven*. And in a credible if somewhat preachy essay on the horse in western films, co-editor Jennifer L. McMahon suggests that the urge to dominate (break, rope, whip) the critters owes much to the existential doubts and insecurities that haunt humans.

John Locke's ideas of liberal individualism, property rights, and the state of nature are central to several thoughtful essays, including Stephen L. Mexal's treatment of the 1957 and 2007 versions of *3:10 to Yuma*, Paul A. Cantor's compelling reading of the David Milch TV series, *Deadwood*, and Aeon J. Skoble's take on *The Magnificent Seven* (Locke with a pinch of Friedrich Hayek's "spontaneous order" [143]). Kant is another favorite, though here the contributors disagree. Working with *High Noon*, Daw-Nay Evans describes and celebrates Marshal Will Kane, who is acting on principles rather than consequences, as "Kant's ideal moral agent"(171), while Ken Hada, deploying Martha Nussbaum's neo-Aristotelian ethics, favors a hero who pays attention to context as well as consequences. Co-editor B. Steve Csaki makes the case that Rooster Cogburn and other John Wayne characters are actually pragmatic problem-solvers.

That leaves 7 other essays, some of which are not so easily categorized. Among those light on philosophy, Lindsey Collins' essay examines trains (*3:10 to Yuma* and *Tycoon*) as disruptive forces, symbolic of an anxious, frustrated masculinity, while Deborah Knight and George McKnight present *McCabe and Mrs. Miller* as a "self-consciously ironic film" (250) and irony as a "moral position" (243). In contrast, Gary Heba and Robin Murphy create an overly dense philosophic framework based

on Hegel and Bakhtin, yet manage to present accessible, intriguing material on changing women's dress and speech patterns in westerns, including *The Searchers*. Michael Valdez Moses's wide-ranging and nicely crafted contribution examines representations of Native Americans in half a dozen films, including a powerful explication of Jim Jarmusch's *Dead Man*, based on Tzvetan Todorov's *The Conquest of America*.

The Philosophy of the Western is a delightful collection, one that goes a long way toward bridging the fields of philosophy and film studies. At once erudite and readable, many of its essays offer solid summaries of philosophic concepts and movements. Teachers of film will mine it for lectures or assign it to students (especially if it's issued in a cheaper, paper edition or as an e-book). I'm not a philosopher, so I can't say how they'll respond. What I do know is that those familiar with the classic westerns will find the book a painless way to pick up some philosophy.

State University of New York, Fredonia William Graebner

THE RECONSTRUCTION OF MARK TWAIN: How a Confederate Bushwacker Became the Lincoln of Our Literature. By Joe B. Fulton. Louisiana State University Press. 2010.

Joe B. Fulton has written several books about Mark Twain, each devoted to a particular area of the writer's life: *The Reverend Mark Twain*, a study of theological form in Twain's writings; *Mark Twain in the Margins*, a study of his marginalia; and *Mark Twain's Ethical Realism*, a Bahktinian-influenced genre study. *The Reconstruction of Mark Twain* examines Twain's evolution from his initial sympathies with the Confederacy to his later liberal Republicanism. Fulton focuses on the Civil War and its aftermath, from Twain's brief and inglorious stint in a Missouri militia supporting the Confederacy to his association with the Mugwumps, Republican dissidents of the 1880s organized to resist their party's presidential candidate in part, according to Fulton, because they felt the party had failed to live up to its promise to pursue civil rights for freedmen. Throughout, Fulton argues, Twain's Missouri origins—his coming to adulthood in a border state with strong ties to the South and to slavery—gave him a border mentality that could understand both sides of an issue. His border sensibility enabled Twain to maintain his cultural identity as a southerner even while he took on the political viewpoints most commonly associated with the north.

There is much of value in this book, especially as regards the contexts of Twain's writings and the sources Fulton used to research them. Fulton has profitably mined Twain's journalism, culling articles from San Francisco's *Alta California* and *Daily Evening Bulletin*, Sacramento's *Daily Union*, and Nevada's Virginia City *Daily Union* and *Territorial Enterprise*, among others. He also quotes Twain's contemporaries on contemporary events and their significance. He deftly handles contextual information that fleshes out Twain's positions: for instance the 1863 origins of the word "miscegenation" and the word's significance within the politics of Twain's furtive departure from Nevada, as well as Twain's writings in the aftermath of Lincoln's

assassination. In all this, there is a tremendous amount of information to be learned from this book.

I wish I could be as happy with Fulton's use of the information, especially the relationship he makes between Twain's own politics and the contexts he sketches. The strain is evident in the writing itself: when Fulton is creating a historical backdrop his writing is clear and fluid. When he switches to Twain, however, it is often muddled and repetitive, with very little "reach" beyond the immediate horizons of the point he is trying to make. For instance, he uses "Mark Twain on the Colored Man," Twain's report on a July 4th parade that included African Americans, as part of a discussion of national celebrations in the aftermath of Lincoln's assassination. Satirizing the racism of contemporary reporting, Twain suggests that the African Americans marchers were arranged according to color gradations, the most light-skinned marching first, "then glooming down . . . to the fell and dismal blackness of undefiled and unalloyed niggerdom" (108). Fulton argues that Twain used offensive language deliberately, and he notes that Twain's "continuum" of marchers "argues against white versus black," but he does not comment further on the passage. He thus misses a chance to lay claim to a scholarly gold mine: first, the passage is an early demonstration of Twain's fascination with parades: not only with what the arrangements of parades can say about human groupings but also Twain's peculiar descriptive mode—words and rhythms here appear in Twain's descriptions of parades as late as "The Stupendous Procession" (1901) and the closing chapters of the manuscript known as *#44, The Mysterious Stranger*. Second, it also shows him already aware of the instability of "race" in black/white America, especially the idea of racial purity. Since Fulton has already discussed miscegenation, it would seem he would pick up on these issues, but he does not.

Similarly blinkered moments occur throughout *The Reconstruction of Mark Twain*. Although he seems aware that Twain's political engagements continued throughout his life, Fulton doesn't allow himself to see the full import of what he is reporting. What this book shows us is much bigger than merely Sam Clemens's shift from southern to northern viewpoints; it shows us that he was politically engaged from the onset of his career, actively engaging in and writing about politicians, legislatures, legislation, treaties, and other trappings of the American political system. Fulton's interest is in how events and personal experience made a fairly narrow and bigoted young man rethink the southern cause. He rightly claims that what Twain really learned from the Civil War years was skepticism, resulting in his penchant to doubt any claim to truth, to ferret out hypocrisies and question all postures. But Fulton doesn't take advantage of his own insights. He is so narrowly focused on the impact of the war that he misses the fact that Twain's "reconstruction" was far larger than issues surrounding slavery or states' rights. Fulton does occasionally note that Twain became a major critic of world events, especially toward the end of the book, where he briefly explores Twain's responses to turn-into-the-20th century western imperialism. But rather than pushing the exploration, he uses Twain's late commentary to prove the far narrower argument that Twain maintained a southern identity even while changing his attitude toward many southern values. *The Reconstruction of*

Mark Twain, useful and interesting as it is, would have been a major contribution to both Twain studies and American literary studies generally had he attempted to show us just how much Mark Twain changed from the boy who joined the Marion Rangers. Twain's skepticism fueled his evolution into a global critic.

Fulton's is only one of several recent books and articles to illustrate a Twain that has largely been ignored in recent years: Twain the political animal. Mark Twain commented on American social, cultural, and political life from the 1860s to 1910, but most Americans only know a few of his late political essays, such as "To the Person Sitting in Darkness"—if that. My sense is that most readers believe that creative writers are completely divorced from the course of contemporary events. A major conversation about Twain's politics—in all their manifestations—would help correct that impression.

University of Kansas Susan K. Harris

SEATED BY THE SEA: The Maritime History of Portland, Maine, and its Irish Longshoremen. By Michael C. Connolly. Gainesville: University Press of Florida. 2010.

NEW YORK LONGSHOREMEN: Class and Power on the Docks. By William J. Mello. Gainesville: University Press of Florida. 2010.

Over the past generation, longshore labor has captured the attention of more than a few labor historians. The worlds of waterfront work—the organization of the labor process, ethnic and racial tensions, the impact of technology, political orientation, and the fortunes of trade unions—have been ably explored by scholars of the United States, as well as Europe, Asia, Africa, and Latin America. Case studies of numerous ports, here and abroad, reveal the heterogeneity of dockworkers' experiences; the lives and labor of waterfront laborers can be reduced to no single formula. That conclusion is reinforced by two new books on maritime workers in Portland, Maine and New York.

Michael C. Connolly's *Seated by the Sea* reconstructs the history of a group of overwhelmingly Irish dockworkers over the course of more than a century and a half. After replacing a small number of black dock workers in the mid-19th century, Irish immigrants, and later their sons, dominated Portland's waterfront. A smaller number of Italian immigrants joined them by the early 20th century, and over time ethnic rivalry gave way to interethnic interaction. Like their counterparts in other ports, Portland dockworkers organized in self-defense. The Longshoremen's Benevolent Society tackled issues of wages, labor conditions, and work rules with mixed success. The failure of several strikes before World War One led the Portland trade unionists to affiliate with the International Longshoremen's Association (ILA), bringing them into contact with dockers along the east coast and allowing for greater coordination and cooperation. The immediate postwar years represented the local union's high point, with some 1,366 members in its ranks. Although their work remained "unpredictable, seasonal, and casual" (86), Portland longshoremen achieved a level of security that allowed them to provide their families with a needed "safety net" (184).

The health of Portland's maritime economy deteriorated by the 1930s. Heavily dependent upon the transshipment of Canadian grain—Portland was known as Montreal's winter port—the city was economically vulnerable to developments north of the border. Improvements to port infrastructure in St. John and Halifax and belated attention to waterfront modernization in Portland contributed to a precipitous decline. "All of Portland's eggs had been placed in one basket," Connolly concludes, "and between 1923 and 1934 the bottom literally fell out" (150). The size of the dock labor force dropped as well, with subsequent technological developments, such as containerization, reducing yet further the need for labor. "The handwriting was on the wall for the longshoremen of Portland" (154). They survived, but never again would they – or waterfront commerce – contribute substantially to the city's economy.

William J. Mello's *New York Longshoremen* recounts a story far different than the one that unfolded on Portland's docks. The size of the New York labor force dwarfed that of Portland; its labor force was ethnically and racially far more heterogeneous; and its trade unionists were considerably more militant than their northern counterparts. New York's postwar waterfront laborers confronted corrupt union leaders, powerful and determined employers, and hostile city, state, and federal officials usually allied with business. The fundamental issue, Mello argues, was a straightforward one: Who controls the waterfront? Efforts by ILA officers, steamship agents, and government representatives to undermine or eliminate workers' control generated a significant tradition of rank-and-file resistance that forms the book's subject. Indeed, the ubiquity of labor discontent on the docks produced waves of wildcat strikes, slowdowns, and large-scale work stoppages that, time and again, brought to a halt the commerce of the nation's largest port. Over time, employers' strength and new technologies put workers on the defensive. Ultimately, the advent of automation and containerization revolutionized waterfront labor. Despite a number of holding actions, the "rank-and-file movement proved unsuccessful at achieving its most fundamental demand for greater control of the dock labor process and the union" (197).

Mello's ambitions are larger than simply exploring post-war labor revolts. His concerns center on the "limits imposed by business elites and political authorities against the rebellions dockworkers" and the nature of "longshoremen's political capacity to succeed given the limits of class action" (1). If he largely succeeds in answering those questions, his reliance on academic and political terminology (skeptics might say jargon) and his overwhelming sympathy for the longshore rank and file detract from the narrative. In the end, readers may or may not agree with Mello that the "docks serve as a model that reinforces labor's claim that employment is a right of citizenship" (2) or that "the rebellious dockworkers' movement provides greater insight into how class conflict and politics converged to redefine the basic structure of organized labor" (3). One might walk away from the book still unclear about how the "notion of class among dockworkers is significant in that it provides the basis for alternative concepts and forms of organization that emerged from the longshore labor process, becoming a device of permanent contestation" (24). Class may have been "constantly reshaped at work and at home" (25), but Mello is stronger on the assertion than on demonstrating how this, in fact, was the case. And

his insistence that his story "is not simply an exercise to evoke important moments in labor history" but also "provides important insight and subsidy to further the ongoing debate regarding the future and revival of the American labor movement" (201) is more an author's unfulfilled wish than a set of lessons persuasively conveyed.

Both books leave various questions unanswered. What, precisely, was the meaning of ethnic heritage and Catholicism to Portland's dockworkers? How did they negotiate interethnic relations as newcomers joined the Irish union over the course of the twentieth century? On New York's waterfront, who were the persistent Communists who remained a thorn in the ILA's side for so many years? How and why did so many dock workers acquiesce to the rule of their corrupt union leadership for so long? And what about racial segregation and civil rights on the docks—themes explored earlier by historians Colin Davis and Bruce Nelson, among others? What approaches to race did the ILA, rank-and-file militants, leftists, and black dockers pursue in these years?

Connolly and Mello have added rich detail to our understanding of the diversity of the longshore labor experience in the United States. Their work also suggests that the subject has hardly been exhausted.

The George Washington University and Woodrow Wilson International Center for Scholars Eric Arnesen

THEY AREN'T, UNTIL I CALL THEM: Performing the Subject in American Literature. By Enikö Bollobás. Frankfurt am Main: Peter Lang. 2010.

The author explains her opaque title on her first page: in baseball, a strike is not a strike until the umpire pronounces it a strike, so the title-anecdote raises a question about existence, when a word can make a thing, but also a question about agency when a good umpire understands the performative power of his rulings. "His being a good umpire does not pre-exist his call" (9), and the realities of the game and the umpire are brought about in the speech-act, on the spot. Enikö Bollobás, recently the author of a Hungarian-language history of American literature where she re-thinks the canon with the help of discourses of gender/sexuality/race, in this new book has narrowed her concerns to the literary implication of one productive discovery in speech-act philosophy. This is the performativity of (what used to be called illocutionary) utterances that declare strikes, dub knights, pronounce man and wife. Under Bollobás' generous development, performativity theory gathers strong claims for connecting speaking and writing, writing and social-historical agency. She gives warrants for those claims by extensive readings that show how various-genre American texts, from the Declaration of Independence to a recent novel by Philip Roth, produce subject-positions and perform gender, sexuality, and the racial and sexual phenomenon of passing.

The book consists of three chapters that expose the main theme—that summarize speech-act philosophy as relevant in the work of J.L. Austin, Mary Louise Pratt, and several others (e.g., Wittgenstein, Grice, Derrida, Searle, Strawson), and that give the author's own arguments on how the theory can be extended to literary-social

relevance; and three concluding chapters designed to foreground, with plentiful examples, a feminist and gay-lesbian position that would surpass the texts and readings of texts that take women as objects. A new performativity theory developed in Chapter 2 and through the massive evidence in the book's examples, would promote what the author mentions frequently, "a speaking-seeing-acting subjecthood." This argument is furthered by a distinction, pursued relentlessly with special italics (see especially 85-89), between perfor*mance* of social scripts, and perfor*mativity* where the speaking subject, realizing she is produced discursively, can see beyond and resist the power of a dominant group's beliefs. The examples chosen range across American literary history, so that every chapter has "chronology as a framework within sections . . . not otherwise chronological" (22), but usually there is a contrast between texts before 1890 that perform social norms and those after that date. The historical point: after the modernist breakthrough, writers are more able to free themselves from the script (89), and can "try out [subject] positions of in-betweenness" (181).

Narrative and dramatic works by these authors are taken up for brief or extended analysis: Twain, Hurston, Mailer, Bierce, James, Albee, Dreiser, Chopin, Wharton, Faulkner, Williams, O'Connor, Stein, Cather, Barnes, McCullers, Nabokov, Hwang, J.W. Johnson, Larsen, Roth. In all texts analyzed, the performative is shown to work by producing the subject of the literary character, and also the narrator; so social construction is the overall methodological assumption. The readings are often brilliant, and at times are enhanced by practical points about teaching American texts in Hungarian universities (also welcome: reference to Hungarian scholarship on American themes). While these evidences are essential to success of the book, the main contribution lies in the summary and extension of performativity theory.

The University of California, San Diego Donald Wesling

BLOWOUT! Sal Castro & the Chicano Struggle for Educational Justice. By Mario T. García and Sal Castro. Chapel Hill: University of North Carolina Press. 2011.

Set against the historical backdrop that was the urban Chicano movement of the late sixties and early seventies, Mario García provides a compelling story of individual courage and commitment personified by Sal Castro, a Los Angeles high school teacher for forty years, primarily in the city's eastside barrio working with Mexican American students. Utilizing the *testimonio*, an oral history of oppositional political activism often used in a Latin American context, Mario García highlights the invaluable leadership provided by Sal Castro in the struggle for educational justice, culminating in the student "blowouts," or walkouts, of March 1968, at a number of eastside high schools. The interviews with Sal Castro, transcribed and presented in his own voice, are also supplemented with periodic inserts, or voices, provided by other historical actors involved in these walkouts and other displays of political activism that poignantly convey a larger collective process.

Mario García skillfully employs the concept of liberation education identified with the work of Brazilian educational philosopher, Paulo Freire, in an attempt to better understand this galvanized political consciousness displayed by Sal Castro

and eastside students. At the core of Freire's, *Pedagogy of the Oppressed*, is the notion that both student and teacher engage in a dialectical process whereby each learn from each other through trust, constant dialogue, and shared experiences. The resulting *conscientización*, or critical consciousness, is then a powerful tool in "problem-solving" mass action directed at larger social, political, and economic contradictions. The annual Chicano Youth Leadership Conference held at Camp Hess Kramer, north of Los Angeles, exemplified this methodology. Indeed, Mario García sheds light on these relatively unknown, yet instrumental, conferences and their critical role in fostering cultural pride and empowerment, student leadership, and social activism. The initial moderate agenda emphasized at these conferences, first held in 1963 under the name Spanish Speaking Youth Leadership Conference, increasingly embraced a more radical and activist approach that clearly influenced the student walkouts. Sal Castro himself described these conferences as the backbone of the walkouts since many of the student organizers were previous participants.

The basis for these walkouts was the substandard educational opportunities maintained by the school district. Moreover, the notorious tracking system, culturally insensitive teachers, a disproportionately large drop-out rate, and the lack of matriculation to four year colleges and universities were symptomatic of the larger structural practices found within American society that perpetuated a form of second class citizenship for marginalized communities. On more than a few occasions, Sal Castro experienced such discrimination firsthand. Sheer frustration motivated Castro to become increasingly outspoken after he acquired his teaching credential in 1963. He discovered a student population ready, willing, and able to utilize mass action in an effort to be heard by the school board and society at large. His legacy is the changed consciousness that affected many students over his forty years as an educator. That process is deftly conveyed by Mario García and Sal Castro. Together, they have collaborated on a masterful and inspirational life story that is brilliantly contextualized by the larger Chicano Movement.

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