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Editorial note: Book reviews are edited for typographical errors, and
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Reviews

FEMINIST INTERVENTIONS IN EARLY AMERICAN STUDIES. Edited by Mary C. Carruth. Tuscaloosa: University of Alabama Press. 2006.

In 2006, in her introduction to *Feminist Interventions in Early American Studies*, Mary C. Carruth observed that “no critical collection showcasing feminist perspectives has yet emerged” on early American literature (xiii). She answered this “gap in scholarship” with a collection of seventeen essays that “span two centuries, starting with the seventeenth-century English and Spanish colonies and continuing throughout the eighteenth century” (xiii, xvii). These essays focus on well-known authors, from Phillis Wheatley and Catharine Sedgwick to anonymous Southern Quaker women. The essayists cover the non-canonical genres that women traditionally penned, like captivity tales, travel records, letters, and diaries, and more canonical genres like poetry, novels, and drama. In fact, Mary Rose Kasraie mixes the canonical with the non-canonical in her compelling essay on Judith Sargent Murray and her letters, instead of her famous Gleaner essays. Carruth’s introduction underscores the importance of feminist studies not to be “subsume[d]” by early American studies; rather, she and her contributors work tirelessly for these two fields to be equally “link[ed]” (xiii). Carruth cites Sharon M. Harris’s essay “Feminist Theories and Early American Studies,” which is reprinted in the collection, as a commendable example of the collection’s theoretical frame. Harris uses feminist theory to open up the under-studied genre of the infanticide narrative to transform readers’ understanding of early American culture, such as what it means to have a “legally gendered crime” (xiii).

While secondary texts featuring feminism and early American studies and primary texts by seventeenth- and eighteenth-century women have been published since this collection, *Feminist Interventions in Early American Studies* holds an invaluable place in scholarship as Carruth offers seventeen insightful essays as well

as an introduction containing a thorough history of the academy's polemical reaction to feminist studies' effect on American literature. In her introduction, she cites the work of eminent scholars such as Sharon M. Harris, Annette Kolodny, Cathy N. Davidson, and Frances Foster Smith and their challenges to traditional understandings of American literature and culture. Carruth defines feminist theory "as not solely an analysis of gender but of the intersections of gender, race, class, nationality, and other markers of difference that characterize individuals and their relationships to institutionalized power" (xvi). In particular, Carruth highlights the importance of feminist theory and the discipline's current push towards transnational studies. She states, "a transatlantic feminist lens would bring to light and historicize the different constructions of masculinity and their interactions with race, class, and culture. . . it would also identify and compare the literary productions, many in nontraditional genres, of diverse women writing in and about the Atlantic world" (xvi). Carruth gives excellent examples of this approach with smart essays by Tamara Harvey, on the poetry of Anne Bradstreet and Sor Juana Inés de la Cruz, and Margo Echenberg, on Sor Juana's self-portraiture.

In sum, this is a necessary and well-informed collection of essays for any student or teacher of feminist theory and early American studies. Carruth puts it best when she writes that "this collection recovers women's voices" and "reformulates customary ways of understanding early American life and letters" (xix).

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BOYS AT HOME: Discipline, Masculinity, and "The Boy-Problem" in Nineteenth-Century American Literature. By Ken Parille. Knoxville: University of Tennessee Press. 2009.

Boys at Home examines nineteenth-century texts written for and about boys and makes the persuasive argument that the places of boys in the home, at work, in school, and at play must be examined in the context of complex ideologies connected to parenting, education, and national histories. Parille challenges "separate spheres" readings of children's books and addresses how boys and girls live, work, study, and play in spheres that intersect and are linked together. His book is organized into discussions of "forms of pedagogy": "play-adventure, corporal punishment, sympathy, shame, and reading" (xiii). The study explores such forms as child-rearing advice, boys' conduct books, and boy books by women writers.

Chapter 1, "Work and Play, Pleasure and Pedagogy in Nineteenth-Century Boys' Novels" explores how domestic ideology and childhood pedagogy shape how play is depicted in books for boys by Jacob Abbott and William Taylor Adams. He notes that representation of play connect to work and education, with work becoming play or adventure offering lessons. Chapter 2, "'Desirable and Necessary' in 'Families and Schools': Boy-Nature and Physical Discipline," indicates that rather than focus only on physical discipline, nineteenth-century children's texts and parental advice manuals considered a variety of methods of discipline.

Chapter 3, “‘The Medicine of Sympathy’: Mothers, Sons, and Affective Pedagogy in Antebellum America,” focuses on concepts of sympathy in texts by Harriet Beecher Stowe and Catharine Maria Sedgwick, arguing that writers who examine the question of disciplining boys critique the nineteenth-century ideology of the all-sympathetic mother as able to change and tame boys. Chapter 4, “‘Wake Up, and Be a Man’: *Little Women*, Shame, and the Ethic of Submission,” offers a groundbreaking reading of how *Little Women* addresses issues of boyhood in domestic settings.

The strong fifth chapter, “‘What Our Boys Are Reading’: Lydia Sigourney, Francis Forrester, and Boyhood Literacy,” examines how conduct books and teaching manuals address the specific concerns of boyhood literacy. Concluding his study, Parille discusses how current studies of boyhood continue to perpetuate some of the generalizations about boyhood that the texts he studies challenge.

This project makes important contributions to American studies, studies of American women writers, children’s literature, boyhood studies, and childhood studies. It insists on placing studies of boyhood and boys’ reading in the context of other studies of domesticity, pedagogy, and cultures of letters. It calls for additional investigation of intersections between boys’ and girls’ books and provides innovative readings of the treatment of boys in familiar and unfamiliar texts.

University of Memphis

Lorinda B. Cohoon

JOHN BROWN’S WAR AGAINST SLAVERY. By Robert E. McGlone. New York: Cambridge University Press. 2009.

For any scholar of the sectional conflict of the 1850s, John Brown is a trying and perplexing individual. Thanks to larger-than-life tales, family lore, and the ideologically driven critiques of his political enemies, scholars still struggle to make sense of this man who attempted a daring (but ultimately unsuccessful) attack on Harper’s Ferry, Virginia, in 1859. Was John Brown a hotheaded, murderous fanatic, and were his actions at Pottawatomie rooted in his family’s supposed history of mental illness? What were his intentions at Harper’s Ferry, and why did the raid fail so miserably? These are only a few of the questions that McGlone addresses in his pathbreaking work, *John Brown’s War Against Slavery*.

This excellent treatment provides convincing evidence that Brown’s motivations were varied and complex. For McGlone, Brown was an ordinary man with an extraordinary mission. Unlike biographers such as Stephen Oates, who focused on Brown’s Calvinist upbringing and strict adherence to Christian doctrine, McGlone emphasizes the secular concerns and everyday experiences that shaped Brown into the abolitionist warrior that he became. He argues that “his war against slavery was rooted in a lifetime of social experience and an embrace of republican ideals as much as in religious conviction” (7). Likewise, while other biographers emphasize what they perceive as moments of instability and reckless behavior, McGlone instead offers evidence of a man who, “contrary to his image then and now, . . . did not often act impulsively or in uncontrolled rage. John Brown was a thoughtful, often even circumspect doctrinaire” (9). Perhaps the most interesting and significant chapter is

chapter 8, “God’s Reaper,” where McGlone examines the evidence of mental illness in the Brown genealogy. By his estimation, Brown suffered from no psychosis, nor from manic-depressive disorders or senility. Later chapters (particularly chapters 12 and 13) provide additional discussion of Brown’s behavior after he realized the raid would ultimately fail. These sections are particularly convincing interpretations.

Thanks to intense archival research and interdisciplinary techniques (particularly those of psychology), McGlone effectively deconstructs this enigmatic individual who played such a key role in the coming of the Civil War. Unlike other biographies that adopt a narrative approach, he eschews a chronological retelling of key moments in Brown’s life in favor of a thematic, argument-driven analysis that unpacks the key debates of the last 150 years. While he may go too far in discounting later oral histories, the author acknowledges the hazards of relying too heavily on faulty memories; as a result he focuses instead on sources contemporary to the events of Brown’s life, including personal correspondence. Although this thematic treatment may be off-putting to those uninitiated into the world of Brown scholarship, for academic audiences it provides a fresh perspective.

Today the images of Brown as a madman and murderer may live on, but this wonderfully accessible, thoroughly researched biography will do much to bring Brown’s true nature out of the shadows.

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Kristen K. Epps

BELEAGUERED POETS AND LEFTIST CRITICS: Stevens, Cummings, Frost, and Williams in the 1930s. By Milton A. Cohen. Tuscaloosa: University of Alabama Press. 2010.

In Milton A. Cohen’s *Beleaguered Poets and Leftist Critics: Stevens, Cummings, Frost, and Williams in the 1930s*, he convincingly argues that literary critics marshaled political and intellectual activism to persuade middle-class poets to write on behalf of the American worker. Before the Great Depression, Wallace Stevens (1879–1955), E. E. Cummings (1894–1962), Robert Frost (1874–1963), and William Carlos Williams (1883–1963) were praised by literary audiences. They had autonomy to write about a myriad of topics ranging from nature to observations about daily life. However, with the advent of a national economic crisis, the previously mentioned poets were bestowed with new responsibilities such as contemplating the politics of the Great Depression and representing socially and economically disenfranchised people. According to Cohen’s scholarship, critics such as Mike Gold, Malcolm Cowley, and Eda Lou Walton, encouraged Stevens, Cummings, Frost, and Williams to write about the working class and the challenges they encountered in modern society.

Interestingly, predating Cohen’s cadre of poets, working-class life infused poetry, fiction, and drama. For example, in the Victorian period (1832–1901), writers such as Elizabeth Barrett Browning (1806–1901), Elizabeth Gaskell (1810–1865), and Charles Dickens (1812–1870) composed sympathetic portrayals of laborers during the Industrial Revolution (1750–1850). Likewise, during the Harlem Renaissance (1919–1940), writers such as Zora Neale Hurston (1891–1960), Claude McKay

(1889–1948), and Langston Hughes (1902–1967) also expressed working-class concerns through setting, dialect, and attire. Furthermore, the scholarship of William J. Maxwell and Arnold Rampersad has chronicled McKay and Hughes’s association with the political left and communism. However, Cohen’s niche is mapping the artistic advocacy of literary critics and poets and illuminating the influence of leftist critics upon American modernist poetry.

Consequently, accompanied by histories on literary magazines such as *The Liberator* and *New Masses*, personal letters, and explications of verse, Cohen’s *Beleaguered Poets and Leftist Critics* examines the responses of Stevens, Cummings, Frost, and Williams to economic disaster and working-class suffering. Thus, Cohen close reads the structure, style, and content of each writer’s poetry from the 1930s and their resistance or conformity to the political environment. Whereas Cummings crafted poetic homage to the working class, Frost emphasized individualism for the proletariat. Simultaneously, as Cohen identifies the distinctive qualities of each poet, he also demonstrates their efforts to craft socially conscious verse.

Although *Beleaguered Poets and Leftist Critics* comprehensively analyzes a dimension of being a modernist poet in the 1930s, Cohen could have also emphasized the perils of literary critics influencing poetic production. Instead of inspiration guiding the poet, leftist critics were insisting upon a criterion for literature and attempting to manipulate the creative process. Ironically, the leftist critics were also imposing a supply-and-demand dynamic for a specialized literary sub-genre and jeopardizing the authenticity of artistically progressive verse. Despite the aforementioned reservations, Cohen’s book revels in the poetry and politics of the 1930s.

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FAITH IN THE FIGHT: Religion and the American Soldier in the Great War. By Jonathan H. Ebel. Princeton: Princeton University Press. 2010.

The paucity of scholarship addressing the role of U.S. religion in the First World War underscores that conflict’s secondary status in the American imagination, both popular and academic. As the centennial of the start of what was the twentieth century’s defining (and at the time humanity’s deadliest) conflict approaches, “the Great War” is garnering renewed attention. Jonathan Ebel’s *Faith in the Fight* is an important and welcome addition to a subject too long neglected.

Faith in the Fight examines how various groups of Americans used religious “ideas, images, and beliefs” to make sense of the war, their involvement in it, and its inevitable life-changing and life-ending consequences (3). Noting that traditional studies “of America’s wars tend to ignore religion” and those of “religion tend to ignore war,” Ebel proposes to study the “religious thoughts and lives of soldiers and war workers” (both men and women) in order to “make more intelligible both . . . the appeal of war and memories of war, and the more specific religious and political events and movements in twentieth-century America” (3). This interdisciplinary approach, taking seriously the role of vernacular religion in wartime meaning-

making, is the work's greatest strength. In eschewing an older "history of theology" approach, and an excessive focus on official, institutional religion in favor of a close reading of the "letters, diaries, and memoirs" of combatants and non-combatants alike—alongside popular wartime publications and other "public literature" such as "The Stars and Stripes"—and coupled with post war surveys, most notably one of "14,000 former soldiers, 2,400 of whom were African American," Ebel demonstrates how religion "provided a vocabulary to help render the war experiences meaningful" (12, 16). Indeed, he illustrates how the "war provided an arena in which faith could be lived out" with religion simultaneously doing "a great deal of the work needed to romanticize war," allowing "many soldiers to ignore or glorify war's horrors" (16).

Ebel's work is at its best when limning the cultural contexts and constraints of sense-making. When exploring how notions of Progressive-era "muscular Christianity" informed notions of the Great War's moral goodness, or how wartime ideas of redemptive violence were more problematic (and complex) for African Americans in Jim Crow America, *Faith in the Fight* excels. Ebel's attention to racial differences in appropriating and applying a shared religious vocabulary within a DuBoisian "double consciousness" is illuminating. He notes how the "Christ imagined by black soldiers and war workers offered salvation in the midst of struggle, suffering and sorrow, but unlike the Christ proclaimed by many white soldiers did not require sanctification of the Pharaoh nation" (126). Indeed, the ability of vernacular religion to simultaneously enable wartime disappointment, disillusionment, and *re-illusionment* within and across differing racial and cultural-historical contexts represents the book's greatest achievements.

So too is Ebel's chapter on the "Soldierly heaven," "There Are No Dead" (145). Religion—institutional, as well as the popular, "lived" expressions at the heart of Ebel's book—are understandably central to both contemporary and *ex post facto* endeavors to render sensible "the industrialized depersonalized violence" of the Great War (54). While Ebel is to be commended for going beyond the basic theological questions of theodicy ("why does God permit suffering?") to show how "soldiers and war workers" made "sense of death and survival" (56), his appropriation of Rudolf Otto's theology of the "Numinous" in the second chapter is perhaps the book's weak point. That war's horrific realities are often simultaneously "awful" and "awe-full" while (seemingly) resistant to ordinary sense-making—better suited to the deployment of religious vocabularies of transcendence and *mysterium*—should be obvious enough. Ebel's otherwise thoughtful and provocative discussion is only slightly bogged down by this theological contextualization amidst an otherwise informative historical and cultural framework. Nevertheless, *Faith in the Fight* is a welcome—and timely—addition, not only to the corpus of First World War cultural history, but especially for its creatively interdisciplinary examination of the relationship between religion and war.

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FROM DOUGLASS TO DUVALIER: U.S. African Americans, Haiti, and Pan Americanism, 1870–1964. By Millery Polyné. Gainesville: University Press of Florida. 2010.

Millery Polyné's ambitious first book is a most welcome addition to several fields, including Haiti-U.S. relations, foreign policy, and transnational studies. This work employs a cultural lens to shed light on the significant, influential, and understudied relationships between Haitians and U.S. African Americans from 1870 to 1964. Polyné encourages a new understanding of Pan Americanism—that is, acts and gestures of “mutual cooperation, egalitarianism, and nonintervention between nation-states in the Americas”—by placing Haiti at the center of this discussion (8). In particular, he uncovers two competing tenets of Pan Americanism: 1) a vision based in black (trans)nationalism that promoted racial solidarity and uplift; and 2) one that remained U.S.-centric and often hegemonic or paternalistic. This book historicizes several vantage points to reveal the fulfilled and unfulfilled promises of Pan Americanism and the implications it held for Haitian political, economic, and cultural development.

Polyné's narrative introduces readers to some familiar and other lesser-studied figures. Chapter 1 offers a nuanced interpretation of Frederick Douglass that places him at the crossroads of U.S. and black Pan Americanism. He explores Douglass's responses to U.S. imperialism in Hispaniola from 1870 to 1891, demonstrating how the ambassador grew more cautious and skeptical of the United States' promises of egalitarianism both at home and abroad. Chapter 2 focuses on the 1930 Robert R. Moton Education Commission, a goodwill initiative in which U.S. black college professors, administrators, and journalists examined and proposed ways to ameliorate Haiti's education system during the final years of the U.S. occupation. The author argues that the panel's bold suggestions—including raising teacher salaries and asking for low-interest U.S. loans—stemmed from a transnational racial uplift project. Chapter 3 introduces readers to Claude Barnett, the founder of the Associated Negro Press. This particularly strong chapter finds Polyné dissecting the inner workings of the U.S. black press and its pivotal role in fostering diplomatic relations between U.S. blacks and Haitians. The author argues that Barnett championed capitalist development, such as foreign investment and tourism, as the best way to achieve racial advancement.

The author places the figures and events from the text's final chapters in the context of a heated Cold War that drastically changed the politics of Pan Americanism. Chapter 4 centers around NAACP Executive Secretary Walter White and his efforts to launch a public relations campaign to introduce Haiti as modern and ripe for tourism and investment. In a similar vein, chapter 5 introduces readers to two choreographers/dancers: Haitian Jean-Léon-Destiné and U.S. African American Lavinia Williams. He follows their careers in both Haiti and the United States, demonstrating how they served as cultural ambassadors that helped “develop Haiti through tourism and cultural redemption. . .” (178). In this standout chapter Polyné simultaneously explores the exploitation, embrace, and taming of Haitian folkloric dance—revealing

the battle for economic and cultural development and the breaking down of class and racial barriers. The author concludes with 1964, the year François Duvalier became Haiti's self-proclaimed "president for life." Polyné identifies a sort of ambivalent silence from U.S. blacks during this period, save for the new voices of the Haitian exiles. He demonstrates how Duvalier exploited U.S. Cold War imperatives to meet his interests. Polyné observes that this period constituted "the nadir of U.S. African American and Haitian relations" (205).

This work is remarkable for its original analysis and reevaluation of past events and interpretations. Polyné's research materials are impressive and diverse, particularly resources acquired at the Schomburg Center in New York. His methodology will surely be mimicked in the future. His transnational framework sets the bar for narratives that go beyond the singular nation-state and instead note the many ways—political, cultural, social, and economic—that individuals regarded themselves as part of something larger. With this work, the myth of Pan Americanism as a white U.S. project has been shattered. Polyné has reintroduced black Pan American architects back into the pages of history.

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Julio Capó, Jr.

AIRBORNE DREAMS: "Nisei" Stewardesses and Pan American World Airways.
By Christine R. Yano. Durham: Duke University Press. 2011.

In her book *Airborne Dreams: "Nisei" Stewardesses and Pan American World Airways*, Christine R. Yano intertwines the stories and experiences of Pan Am's Japanese-American stewardesses with the iconic airline's rise to fame and fortune from the 1950s–1970s. The result is a persuasive account of the gendered and racialized labor that enabled Pan Am to rebrand itself as a racially-inclusive, cosmopolitan airline that defined Jet Age travel and symbolized the United States' emerging global power following World War II.

Yano structures her account along three theoretical strands. The first, and perhaps most important, frames Pan Am within the context of frontier ideology in an era of emergent U.S. power and globalism following World War II. The result, Yano suggests, is that Pan Am "used frontier language and ideas to promote itself as a public servant, a path breaker for America, and the leader of a new era called 'The Jet Age'" (8). The second situates Pan Am's corporate culture within Japanese American history and the complex ways Japanese American women served as a model minority of femininity—and Jet Age service—amidst the backdrop of the civil rights and women's liberation movements. Her third and final framework combines Pan Am's corporate ideology as a cosmopolitan symbol of "modernity" with Nisei stewardesses' experiences navigating this new frontier in the skies.

Yano situates her work within other studies of empire that explore the gendered, raced, and sexualized bodies that enable them to grow and expand. In the case of Pan Am, Yano suggests that the Nisei stewardess "sits at the nexus of frontier and cosmopolitanism. She inhabits the frontier of Pan Am's empire exactly because of her assimilation, performing corporate Jet Age multiculturalism" (15).

Yano's primary methodology relies on oral histories from Nisei stewardesses, and thus, the most compelling arguments in this book are those in which the women speak for themselves. Chapter 3, for example, examines the racialized dimensions of why Nisei women were seen as "ideal hostesses" for the sky, as well as how these racial stereotypes shaped their recruiting, hiring, and training. This is where Yano's reliance on Pan Am's corporate archives, trade publications, and the popular press serve as important counterpoints to the personal experiences the women recount in their interviews, many of whom speak highly and proudly of their time with the airline. Chapter 4 offers similar insights as it looks at Pan Am's conflation of "Asianization" with its trademark hospitality and the ways women navigated their often unexpected upward class mobility and global education they gained while flying with Pan Am. Chapter 5 looks at the unique ways Pan Am deployed the physical bodies of the women through grooming, training, and maintaining control of their health and beauty regimens.

The book concludes by examining how Nisei stewardesses managed to assimilate, excel, and sometimes even challenge the double standards and expectations that were placed upon them as Pan Am employees. As members of the Japanese American community in a time when the politics of race and gender were redefining social expectations for ethnic minorities and women in the United States, Yano gives credit to Nisei stewardesses for "carving out their own sense of self" within Pan Am's corporate framework.

Yano's methodology enables her to successfully juxtapose Pan Am's corporate frontier ideology with the individual experiences of its Nisei stewardesses. As a result, *Airborne Dreams* presents a compelling example of why oral histories are critical to countering the master narratives corporations create for themselves, their employees, and their customers.

The downside to this approach, however, is that Yano spends less time engaging in a broader analysis of Pan Am and its connection to the United States growing commercial empire. Several places in the book could be strengthened by engaging with historians who grapple with similar questions (e.g., Roland Marchand, Victoria DeGrazia, Emily Rosenberg). This aside, *Airborne Dreams* is a fascinating study of how the gendered, raced, and sexed bodies of Nisei stewardesses helped sustain and bolster an airline that defined an era—and the United States—during a period of increasing global power and influence.

University of Denver

Lindsey Feitz

A BLACK SOLDIER'S STORY: The Narrative of Ricardo Batrell and the Cuban War of Independence. By Ricardo Batrell. Edited & Translated by Mark A. Sanders. Minneapolis: University of Minnesota Press. 2011.

Midway through Ricardo Batrell's narrative of the Cuban War of Independence, *Para la historia: apuntes autobiographicos de la vida de Ricardo Batrell*, the Cuban Liberation Army veteran writes, "as I said earlier in this historical narrative, some of our white compatriots in the war did not participate in racial discrimination. That's

why at the hour of sacrifice, the black [sic] was inspired to lift his heart like a brother to the height of the sacrosanct ideal of liberty. Black and white embraced each other, and so together they celebrated victory; and together they fell under the enemy's steel." Unfortunately, this spirit of interracial cooperation did not endure. Batrell continues, suggesting that at "the end of the war, or as soon as victory was certain, it became necessary to ignore or to obscure the heroism and valor of those with dark skin. For white soldiers, it wasn't possible to present blacks as commanding officers to the privileged white families who visited us" (141).

Para la historia is the only known account of the Cuban War of Independence written by an Afro-Cuban. It delivers an intimate examination of race and national identity. As a chronicle of this young Afro-Cuban's transformation through the struggle for "*Cuba Libre*," Batrell's narrative reveals the dynamic possibilities that Afro-Cubans associated with the independence movement. At the same time, it also conveys a sense of the profound betrayal that the author and his comrades experienced as ideals that they had fought for were undermined.

Available for the first time in English as *A Black Soldier's Story: The Narrative of Ricardo Batrell and the Cuban War of Independence*, Batrell's memoir articulates aspirations and experiences of Afro-Cubans at the turn of the last century. Edited and translated by Mark A. Sanders, *A Black Soldier's Story* promotes a cross-cultural conversation about racial democracy in the Americas. In recovering this text, Sanders introduces new audiences to an Afro-Cuban writer whose work corresponds with several African American literary contemporaries, including W. E. B. DuBois, Sutton Griggs, and Ida B. Wells. For readers familiar with African American experience and U.S. history, Batrell's narrative constructs a transnational template to analyze events and phenomena such as African American participation in the United States military and white supremacist backlash following Reconstruction. *A Black Soldier's Story* also speaks to the impact that American constructions of race have had on U.S. policy in the Caribbean, including its involvement in Cuba, especially during the Spanish American War. Sanders' scholarship thereby contributes to the project of internationalizing American studies and African American studies.

Initially published in 1912, as a U.S. supported Cuban regime was overseeing the massacre of Afro-Cubans during Cuba's "Little Race War," Batrell's autobiography collects events from the life of an unlettered agricultural worker, propelled forward by his decision to resist colonialism and racism while embracing democratic ideals. Writing with the benefit of hindsight, throughout *A Black Soldier's Story*, Batrell is aware that sacrifices he and other Afro-Cubans made for the cause of independence have been overlooked and even violently rejected by Cuban elites. The memoir thereby becomes an expression of Batrell's desire to participate, freely and fully, in the Cuban nation-building project, which he shared with countless other Afro-Cubans.

Sanders' introduction to *A Black Soldier's Story* connects the work to the tradition of the American jeremiad. He explains that Batrell "uses his experiences in the war as a means of commentary on postwar conditions. Very similar to the North American jeremiad tradition, [he] cites the ideal, decries the current political conditions that fall short of the ideal and calls on the nation to return to the promise of *Cuba Libre*" (xlviii).

A Black Soldier's Story presents readers with good cause to review and revise those (all too) familiar narratives regarding Cuba and the United States. As Batrell asserts in the "Epilogue" of his narrative, Cuban independence was attained through black soldiers, black sacrifice, and black valor. He writes, "we gave life to *Cuba Libre* shot by shot, machete stroke by machete stroke" (202). *A Black Soldier's Story* concludes with Sander's appendix essay, where the scholar issues a proposition worthy of this challenging text. Recognizing the rare conditions and circumstances required for a "black farmhand-cum-freedom fighter teaching himself to write these very pages," Sanders reminds his readers that, "If [Batrell] can reach across a century to us and still dare to rewrite the official history of his day, we can reach back to imagine how an allegedly subhistorical subject might go about reclaiming his own country, how he might marshal the rhetoric to tell his own story" (221).

Keene State College

Michael A. Antonucci

CRUEL OPTIMISM. By Lauren Berlant. Durham: Duke University Press. 2011.

In *Cruel Optimism*, Lauren Berlant asks why workers stay attached to the fantasy of the good life when the costs of this illusion are unambiguous. Why, in short, is the bad life not repudiated by those it has so clearly failed? Berlant writes during a recession that she sees not as a temporary phase, but as the culmination of decades of class bifurcation, downward mobility and political, social, and environmental brittleness indicating the crisis of late capitalism. Yet so many workers in the West remain steadfastly attached to what she calls the "fantasy bribe" of the good life (7). What explains this "cruel optimism"?

After an unnecessarily difficult and jargon-laced introduction, Berlant provides a series of case studies to prove her thesis that many workers are cruelly optimistic for upward mobility, and this desire is an obstacle to their flourishing. In seven loosely connected and uneven chapters, the book is maddening, occasionally enlightening, and often plain confusing. Her insightful scrutiny of the culture of freelancing, for instance, deftly shows how some white-collar workers disdain the job security of their parents' generation. However, these free agents, who venerate individuality, then make unreciprocated demands on the state for a safety net without wanting to give up their flexible ways. As they age, though, they too find themselves participating in "zombie managerial enthusiasm" only for "the right to be associated with the shell of an institution" (221).

While Berlant puts a new twist on the Marxist theory of false consciousness (which, curiously, she never mentions), her choice to examine this phenomenon through bourgeois forms such as art-house cinema, obscure fiction, poetry, and academic theory distances the author from her supposed subjects. Readers will not meet any actual workers here, nor will they gain much insight into the inner-workings of their lives. They will encounter plenty of exasperation over why "duped" subjects "grope their ways to survival" and cannot see the light (67).

Berlant's condescension is clear when she claims that many workers are not living at all, but merely experiencing a "slow death" (42). In the post-Fordist world

of scarcity and austerity, workers have little time for imagining a revolution, Berlant argues, and given the pressure to stave off total defeat, they are left with “the desire for a less-bad life” (179-80). Since Berlant appears to have learned about workers only through middle-class depictions of them, she presents an unrelenting portrayal of misery exacerbated by their inability to break free of the “ruthless fantasy” of capitalist abundance (167).

Berlant offers some glimmers of hope, especially in the “counternoise” of “global anticapitalist movements” (260). She cheers on the “variety of anarchist, cooperative, anticapitalist, and radical antiwork experiments” (119). Talk about cruel optimism. If critical theorists such as Berlant want to contribute to ending oppression and creating a better world, they might want to meet workers on their level, and not in the contemptuous abstract.

Walsh University

Will Cooley

EMBATTLED ECUMENISM: The National Council of Churches, the Vietnam War, and the Trials of the Protestant Left. By Jill K. Gill. Dekalb: Northern Illinois University Press. 2011.

Jill Gill’s critical yet sympathetic analysis of the National Council of Churches’ (NCC) response to and critique of the Vietnam War provides a model of engaged history. Gill argues that the Vietnam War and other events of this divisive period challenged, splintered, and exposed the weaknesses of the NCC’s efforts against the war, and thus her narrative is “instructive for religious institutions that bring their faith into politics” (3). The book is not simply a narrative unfolding of the NCC’s antiwar stance, but a rich analysis of the theological foundations of an enduring ecumenical strand of Christian faith, adding to our understanding of such varied topics as the decline of the mainline Protestant denominations, the clergy-laity divide that became such a topic of debate during this period, the rise of the Christian Right, and the challenge posed to institutions and bureaucratic religious authorities such as the NCC by secular youth and Christian laity.

Unlike so many other works that either discount or ignore the historical precedents of the NCC’s activism in the 1960s (for example, James Findlay’s *Church People in the Struggle* and Mark Newman’s *Divine Agitators*, which are otherwise compelling accounts of the NCC’s engagement with race and civil rights issues), Gill gives appropriate attention to the historical antecedents of the NCC’s antiwar activities by providing a brief account of the Federal Council of Churches’ international and domestic social activism and its ecumenical vision. She argues that Robert Bilheimer, who was a major figure in the NCC’s campaign against the Vietnam War from 1966 to 1973, sought to ground the actual strategies and proposals of the NCC in its emphasis on unity in the body of Christ and a common theological vision within a broader Christian community beyond the United States. But as Gill states so aptly, “Its belief that it is part of a worldwide body of Christ was tested during a time when Christian nationalism and American exceptionalism spiked amid a unilateral hot war that the

government saw as embedded in a global Cold War against atheistic communists” (390).

Gill calls for the integration of discussions of ecumenism, especially the NCC, into analyses of American religious history, post-World War II U.S. history, and the anti-Vietnam War movement. This emphasis on the role and influence of the NCC is convincing, but its insistent demand to speak with President Richard Nixon, who vengefully excluded the NCC from the White House, and its history of intimate involvement with government might be read as an unseemly quest for power that is an inherent tension for such a religious group that sought to “speak truth to power” and offer a “prophetic witness.” Gill’s work is an essential and enlightening starting point for future discussions about whether successors or detractors might learn from the NCC’s experience.

University of Chicago Divinity School

Curtis J. Evans

THE ETHICS OF SIGHTSEEING. By Dean MacCannell. Berkeley: University of California Press. 2011.

In *The Tourist: A New Theory of the Leisure Class* (1976) Dean MacCannell examined a range of concepts including “staged authenticity” and “sightseeing and social structure,” and in doing so helped give academic legitimacy to the study of tourism. In *Empty Meeting Grounds: The Tourist Papers* (1992) he extended his explorations of the topic in interesting and provocative ways. In *The Ethics of Sightseeing*, which can be viewed as the concluding volume of his trilogy of tourism studies, MacCannell offers a wealth of additional insights into tourism and postmodernity. MacCannell proclaims that the current volume is “an ethics of SIGHTSEEING, not tourism” (emphasis his), and anticipates that it “will be misread as implying more” (xi); yet how can it not be when the word tourism, tourist, or touristic appears in the title of four of the book’s thirteen chapters, in the preface title, and in the titles of two of the book’s four parts?

The Ethics of Sightseeing is challenging, insightful, and frustrating all at the same time. Just like any group of tourists visiting a place and its residents, readers are likely to have responses to the work based on their own preferences and predilections for the author’s methodological approach, which he describes as “nonsystematic naturalistic observation combined with scholarship” (x). Some will find the author’s periodic engagement with critics of his earlier scholarship and his boxed commentaries (short vignettes that appear throughout the book, drawing on personal experiences to illustrate aspects of his argument) overly self-referential; others will find them instructive. The professed goal of these endeavors, MacCannell states, is to “encourage more discussion and research into the ethics of tourism, creative ways of being a tourist, how tourists relate to social symbolism, and the subjectivity of sightseers” (xi). “The ultimate ethical test for tourists,” he adds, “is whether they can realize the productive potential of their travel desires or whether they allow themselves to become mere ciphers of arrangements made for them” (6).

There are moments in *The Ethics of Sightseeing* where MacCannell moves beyond the all-too-common scholarly trope of tourist bashing, such as in the brief opening chapter, “Tourist/Other and the Unconscious,” in which the sightseer is actually granted the power and responsibility to “rearrange the ground of subjective existence” (11). But at other times MacCannell launches into critiques of contemporary (late capitalist) culture that smack of the predictable. “Today’s version of [Aristotle’s] ‘happiness unto death’ is ‘shop until you drop,’ and ‘the one who dies with the most toys wins,’” we learn (50). MacCannell adds that “in postmodernity, if you are not having fun, or appearing to be having fun, it means you have done something wrong” (51). Has contemporary culture really become so shallow, or has it simply become de rigueur among academics in the humanities and social sciences to suggest as much? Is it actually the case, as MacCannell would have it, that “the late capitalist city, blistered with tourist bubbles, is a glitzy crypt for the bourgeoisie to be buried together with their immense accumulation of commodities”? (98) Or, are life, tourism, sightseeing, and postmodernity as a whole a bit more nuanced than that? Is the mission of directing academicians and the larger sightseeing public down the path towards a higher ethics of sightseeing really facilitated by casually dismissing Edmonton, Minneapolis, Las Vegas, or Orange County, California, or Dubai as “cultural backwaters?” (100)

But then, in the second half of the study, MacCannell turns the table away from his earlier pessimism. We learn that “with effort and ethical commitment, tourists can access the transformative power of the city” (113) and are offered a set of ethical guidelines to help us avoid taking the landscape (the subject of our sightseeing endeavors) for granted: “Become aware that every landscape contains memory. Every square inch of ground on which we walk is hallowed” (37). In his chapter “The Bilbao Effect: Ethical Symbolic Representation,” the Guggenheim Bilbao is offered up as “the embodiment of creative risk taking, human exigency, and persistence in the face of uncertainty” (158), a model for other places to emulate, an alternative to the tourist bubble. Sites of painful memory—memorials to human suffering and loss (Holocaust museums, Ground Zero, the Peace Memorial Park in Hiroshima)—MacCannell suggests, are manifestations of the positive intersection of “strong tourist ethics” and the need to face “the impossible realities of our traumatic past” (176).

In short, then, tourism, in the first half of *The Ethics of Sightseeing*, is largely presented as the embodiment of the excesses of consumer capitalism, with all its deleterious cultural consequences. In the remainder of the study, tourism, in its newly reincarnated potential forms, holds the key to the salvation of a crumbling culture. Some readers will wonder if this dose of redemption comes a little too late in the day to salvage tourism from the wreckage that MacCannell has already built around it. Other readers will question whether MacCannell has effectively identified the problem, or sickness, in the first place—whether tourism more broadly, or unethical sightseeing in particular is the root cause of so much cultural damage and decay, and if it is not, then how can more ethically grounded modes of sightseeing and tourism be the cure? (Is the tail of tourism wagging the dog—the larger economic, political, and cultural forces at play—a little too effortlessly here?) But, and without question,

all readers of this provocative study will be drawn once more into the fascinating conversation that MacCannell helped to begin nearly four decades ago, and in that regard the author's intentions are certainly borne out.

University of Oklahoma

David M. Wrobel

GARY: The Most American of All American Cities. By S. Paul O'Hara. Bloomington: Indiana University Press. 2011.

Gary: The Most American of All American Cities is an analysis of Gary, Indiana as imagined mostly through the narratives of those who lived outside of the city. Created in 1906 by U.S. Steel, its "physical spaces were built by and controlled by U.S. Steel but its narrative" was shaped by multiple others with varied visions of its meaning and purpose (9-10). For U.S. Steel, it "was not simply capital relocation but an opportunity for vast expansion and efficient production . . . and an opportunity to create industrial order with no intention of designing a city of benevolence or social responsibility that catered to workers." Indeed, argues S. Paul O'Hara, U.S. Steel's greatest accomplishment may have been its construction of a city that manifestly separated the flow of work and community. For reformers in the early twentieth century, it presented a model city of "order and efficiency" and a "lost opportunity to implement new planning strategies" (70). For populists, it was a violent frontier similar to America's Wild West, where men sought prospects in a new terrain characterized by violence and economic opportunities. For President Woodrow Wilson, and like-minded others, it was an aberration—an example of monopoly capitalism that was indefensible in its ability to undermine the success of Americans. By mid-century, for the workers, it was a place of home, employment, and families. It was simultaneously a place of communities separated by race and ethnicities and the strife that accompanied these persistent American dilemmas. Overall, according to O'Hara, the dynamic images and realities of Gary are contradictory and convoluted, ranging from utopian, dystopian, adventurous, and dangerous, as well as a site of worker strength and activism.

Regardless of how the city was imagined, by the end of the twentieth century, Gary, like many of America's Midwestern industrial suburbs, had become the image of the heartland's decay. Like Benton Harbor, Michigan, and East St. Louis, Illinois, it was a place that once housed manufacturing, robust neighborhoods, quality education, and social and economic opportunities. Now it seems, they are places abandoned by the corporations which they were designed to serve. Their populations have declined and shifted from majority white to African American, infrastructures have been devastated, and residents suffer from high rates of poverty, unemployment, and failing educational systems. How, then, do imaginings of a city help us to make sense of the facts of the city, its residents, and their everyday lives?

Overall, O'Hara provides a historiography that captures and emphasizes the multiple and varied imaginings of a place. A city, after all, is more than just its physical space. It is also what it represents and means for the past, present, and future of a society. O'Hara's work highlights the need to appreciate the role places play in our

conceptualization of social, economic, political, and cultural values, change, direction, and popular memory. Gary, Indiana was a place of contention, and professional and public intellectuals fought to define its potential, purpose, and fundamental meaning for what America had become and where its future was headed. It seems from O'Hara's critical synthesis, those outside the city saw the promise and problems of Gary as a model American city.

What seems less clear is how the envisioned city was complicated by imaginings and realities of the Gary residents themselves. How, for example, did the U.S. Steel workers, parents, teachers, and municipal leaders think about Gary, Indiana and how did they understand its purpose? What meaning did they give to the city space and macrostructure with which they engaged? What meaning did imaginings by outsiders actually have for local daily lives and socioeconomic policies? How were the physical mappings of Gary contradictory or not to the promise and problems that those living within its boundaries understood? Cities are not abstract. They interplay not only with popular and political imaginings, but also real life and its shifting ecological systems. What is most significant about this study of Gary, Indiana is that it broadens how scholars can conceptualize and methodologically approach the sociohistorical study of place, distinguish its multiple meanings, and concretize the meaning of the city imagined.

University of Kansas

Jennifer F. Hamer

GENDER, RACE, AND MOURNING IN AMERICAN MODERNISM. By Greg Forter. Cambridge: Cambridge University Press. 2011.

Greg Forter offers a challenging thesis in *Gender, Race, and Mourning in American Modernism*, examining five canonical texts as expressions of loss in "response to changes in the sex/gender and racial systems that took place between 1880 and 1920" (1). He merges cultural studies of manhood with psychoanalytic theories of mourning, scholarship on trauma, and literary close reading.

Forter's introduction provides an overview of nineteenth-century American masculinity and its transformation under monopoly capitalism as groundwork for "the *affective genealogy* of modernist misogyny" that follows (9). Central to his argument is the masculine/feminine dynamic within prescriptive gender roles: authors "came to yearn for a masculinity less rigidly polarized against the feminine" even as they could not "avoid internalizing the imperatives of the emerging gender order" (4). Working through this psychic ambivalence, which Forter grafts onto Freud's mourning and melancholia, was "decisive to the emergence of canonical modernism" (4).

The work's strengths are the fascinating analysis of gender intersecting race and the keen scrutiny of narrative strategy. The first chapter reads *The Great Gatsby* as allegory of the loss of male creativity embodied in lyrical Gatsby, a style of manhood "that *cannot* but be lost" (15). Fitzgerald's "impersonal form" (16), the distancing imposed by the entangled first-person narrator, are persuasively examined. Chapter 2 adds new insights into Hemingway's *The Sun Also Rises* by reading Jake's wound and the novel's phallic fixation as a melancholic reaction to modernity's destabilized

gender. Jake's impotence and Romero's primitive masculinity reveal the impossibility of manhood. This "fetishistic melancholia" insists "that men are cut off from both (racialized) primality and expressive 'femininity' while preserving these in rigidified, affectively deadened, unenlivening form" (57). Hemingway's iconic style encodes this principle, "gesture[ing] toward affective communication while barring it from representation" (94).

The Freudian primal scene provides entrée to Faulkner's use of history in *Light in August* and *Absalom, Absalom!* Each text's primal scene exposes the trauma inflicted by historical patriarchy, racism, and class inequity. Psychical and physical violence are transmitted between characters and, via narrative strategies, to readers. These characters at once pass on and hold onto their melancholy over the destruction of white Southern masculinity, modeling the means of "working through" a trauma ultimately proven inevitable. Finally, Cather's "*The Professor's House*" is interpreted as the failure of the maternal and primitive racial other under modern capitalism. The "Afterword" considers the "afterlife of canonical modernism's melancholy aesthetic" in three contemporary works (178).

Forter's work offers much to scholars of modernist American literature, but less to cultural studies. Novels are treated as cultural artifacts revealing their authors' and the larger cultural ambivalence, but the study focuses on psychoanalytic theory rather than cultural analysis. Perhaps because of the argument's complexity, the writing is at times opaque, overstated, and reliant on "on one hand, on the other hand" constructions. Contributing to ongoing conversations in cross-disciplinary literary and American Studies, *Gender, Race, and Mourning in American Modernism* accomplishes Forter's goal of "enrich[ing] contemporary understandings of both modern and modernist masculinity" (7).

Illinois College

Beth Widmaier Capo

GOD'S ARBITERS: Americans and the Philippines, 1898–1902. By Susan K. Harris. New York: Oxford University Press. 2011.

*I am a great and sublime fool. But then I am God's fool, and all
His work must be contemplated with respect.*

Susan K. Harris has assembled an impressive archive for *God's Arbiters: Americans and the Philippines, 1898–1902* consisting of congressional debates, political speeches, textbooks, novels, newspaper editorials, letters to the editor, sermons, short stories, memoirs, poems, essays, letters, and cartoons that disclose the racialized religious discourse with which turn-of-the-century Americans deliberated over the annexation of the Philippines. The book's argumentative line builds upon themes familiar to scholars working on a comparative history of imperial and anti-imperial formations. Harris's description of White Anglo-Saxon Protestantism as underpinning the contentions of anti-annexationists as well as American imperialists complicates Reginald Horsman's account of this belief structure in *Race and Manifest Destiny: Origins of American Racial Anglo-Saxonism*; her explanations of the significance

of the Empire to the formation of United States national identity confirms the core insight of Amy Kaplan's magisterial *Anarchy and Empire*; Harris's account of the involvement of U.S. religious organization in the Americanization of the Philippines complements Ian Tyrell's conjectures in *Reforming the World: The Creation of America's Moral Empire* (2010).

Harris's compelling readings of key texts in U.S. culture and history at the inception of U.S. imperialism also importantly contributes to current debates over textbooks, Christian nationalism, and the United States' role in global Realpolitik. But Harris assigns her project an additional purpose at the book's conclusion where she gives expression to the hope that the discourse she has elaborated in *God's Arbiters* "will help us understand some of the conversations that we are having in the twenty-first century, especially as those conversations rest on assumptions about religion, race, and what it takes to be an 'American'" (204).

The discourse to which Harris refers was generated out of a symbiosis of evangelical Protestant theology and liberal democratic ideals. The discourse emerged at the moment in United States history when White Protestant Anglo-Saxon ideals confronted the racial and religious realities of imperial expansionism at the turn of the century. The complex interdependence of the theological and political elements of this discourse supplied the basis for often contentious discussions of the United States government's discordant responsibilities to the domestic republic and to the global order in the age of Empire.

Until 1898, the United States government was unwilling to assume the political, administrative, and moral burdens of a colonizing power. But in December 1898, the Treaty of Paris forced Spain to give up Guam, Cuba, Puerto Rico, and the Philippines. *God's Arbiters* specifically focuses on the role this discourse played in re-configuring the core attributes of U.S. national identity—White Protestant Christianity, Anglo-Saxon capitalism, and enlightenment political rationality—after the Treaty of Paris brought all three into crisis.

The constitution may have provided the textual basis for the nation's ruling political ideals, but, according to Harris, the discourse forged to engage the Treaty of Paris fortified it with a theological subtext that endowed Americans with the divinely ordained mission to decide on the destinies of nations across the world. Harris traces the origins of Americans' felt responsibility to educate and uplift racially and religiously inferior cultures to a complex dynamic animating the national *mythos*:

Imagining itself within a mythic national history that credited the country's material success on its unique fusions of Enlightenment and Protestant thought, [the United States] incorporated an evangelical mission to broadcast its formula to the rest of the world. At the same time, its own racial ideologies rejected the possibility that non-Anglo-Saxon Protestants could ever emulate the American story . . . [because] for all their efforts, Americans could not replicate themselves in the Philippines, nor, at bottom, did they wish to do so. (81)

Harris divides her book into three sections. *God's Arbiters* opens with "American Narratives" describing the national myths that authorized the religious (Protestant) and racial (white) bases of U.S. national identity; turns in "Creating Citizens" to an examination of the historical moment when U.S. citizens struggled over conflicting representations of the relationship between the domestic national republic and its emergent global empire; and concludes with an explanation in "The Eyes of the World" of the role the discourse constructed by "God's arbiters" played in negotiating national and international responses to this crisis.

A Twain scholar, Susan K. Harris makes deft use of excerpts from Mark Twain's writings to elucidate how he constructed the persona of "God's arbiter" to devise criteria with which to adjudicate the disputes between expansionists and anti-annexationists. In the following passage, Harris explains how Twain's contradictory amalgamation of democratic political principles and Protestant theological dicta rendered him the ideal typification of "God's arbiter":

Mark Twain's own contradictions reflect the contradictions that characterized white Americans generally. . . . Growing up among Protestants who took white supremacy for granted, regarded Catholics as dangerous aliens, and taught children that America's civil liberties were invented during the Protestant Reformation . . . [and] came to his anti-imperialism only after judging that America was betraying its own principles by forcibly annexing the Philippines. But he did not relinquish his belief that the country, by virtue of its own history and institutions, should serve as a moral model for the rest of the world. (7)

As justification for her selection of Twain as the ideal personification of "God's arbiter," Harris calls attention to the secularized sermons in which Twain denounced the moral depredation underpinning the nation's imperial policies. For example, after President William McKinley characterized the war in the Philippines as a civilizing mission designed to spread the Christian gospel and economic prosperity to beleaguered savages, Twain composed an address "To the Person Sitting in Darkness" re-describing the motivation for the United States' presence in the Philippines as an expansionist operation undertaken to exploit Filipino labor, extract Filipino natural resources, and destroy Filipino native customs.

Twain drew the title for this jeremiad with a laudation from Matthew 4:16—"The people who sat in darkness have seen a great light!" He supplied the means whereby his benighted contemporaries might be comparably illumined with the exhortation "Come home and Christianize Christians in the states!" According to Harris, it was Twain's irreverent burlesquing of a repertoire of religious forms—jeremiad, prophecy, prayer, confession, and liturgical procession—in his satiric homilies that replenished their quasi-judicial efficacy. However, the discursive space Twain carved out to adjudicate disputes over the legitimacy of the nation's imperial designs was not continuous with the contentions of either the annexationists or the anti-annexationists. Twain

demonstrated his power to adjudicate their dispute at the site where their arguments converged in the conviction that “the United States was a nation of white Protestants under a special mandate from God to represent freedom and fair dealing to the rest of the world.”

Although this site was the unacknowledged locus of Twain’s pronouncements in “To the Person Sitting in Darkness,” Twain explicitly took up this position in “In Defense of General Funston” when he pronounced his condemnation of the treacherous perfidy Colonel Frederick Funston committed in capturing General Aguinaldo during the Philippine-American War. In the following passage from “In Defense of General Funston,” Twain established his juridical authority with an image of himself as set within a nexus of Protestant virtue and the nation’s foundational principles:

Doubt—doubt that we did right by the Filipinos—is rising steadily higher and higher in the nation’s breast; conviction will follow doubt. The nation will speak; its will is law; there is no other sovereign on this soil; and in that day we shall right such unfairnesses as we have done. We shall let go our obsequious hold on the rear-skirts of the sceptered land-thieves of Europe, and be what we were before, a real World Power, and the chiefest of them all, by right of the only clean hands in Christendom, the only hands guiltless of the sordid plunder of any helpless people’s stolen liberties, hands recleansed in the patriotism of Washington, and once more fit to touch the hem of the revered Shade’s garment and stand in its presence unashamed.

By invoking the ideal of restorative justice that will return after “we” doubt that “we did right by the Filipinos,” Twain has not ratified any extant judgments about the issue. Rather than denouncing Funston’s actions in the name of a pre-existing anti-imperialist standpoint, Twain enunciates his decision in the future perfect tense and in the name of a “conviction” that will have arisen consequent to the American people’s doubts over the fairness of the state’s actions. Twain assigned the authority for this judgment to the return from futurity of the past representation of the United States as “the only clean hands in Christendom, the only hands guiltless of the sordid plunder of any helpless people’s stolen liberties, hands recleansed in the patriotism of Washington.” The presupposition informing this remarkable speech act is not that “we” (the American people) will recover the heights of Protestant-patriotism from which we have fallen, but that futurity will have added the position of “real World Power” to the United States’ past reputation as possessor of the “only clean hands in Christendom.”

In both “To the Person Sitting in Darkness” and “In Defense of General Funston” Mark Twain has exercised the power of a global imperator authorized by the United States’ “real World Power” to mediate between antagonistic representations of the relationship between the U.S. as a domestic national republic and as an emergent global empire. “Imperator” is a term used in Roman law to describe a magistrate

whose acts of judgment differed from those handed down by other arbiters in that they bore the authority of the empire. Twain quite literally personified this figure when he enunciated the ethico-political judgment that when the United States will have reclaimed its true identity as the only Christian power with clean hands, it also will have set itself apart as the only geo-political entity capable of resolving crises in the global order.

I have also used the term “global imperator” to register my sole criticism of Susan Harris’s remarkable manuscript. Unlike Harris, I think the ethico-judicial disposition animating Twain’s “theological burlesques” differs from the racialized-religious discourse Harris attributes to “God’s arbiters” in that they satirize the belief that “the purity of the [white] race and its language was undermined by the contact between Americans and the inhabitants of [the] archipelago” (119).

Harris concludes her impressively researched and brilliantly conceptualized manuscript with a cautionary moral allegory designating Twain the chief representative of the national mission to which he in fact took exception: “The sense of national mission that animated Twain and his contemporaries endures: Americans cannot relinquish the conviction that they are God’s arbiters, appointed to mediate the destinies of mankind” (204). Moreover, while I find the homologies Harris has adduced between the American military’s decision to attack and kill more than six hundred Muslim villagers in the 1906 Moro Crater Massacre and the death and destruction Hank Morgan visited on sixth-century Catholic Britain quite compelling, I do not agree with Harris’s claim that Twain shared Morgan’s or the state’s hostility toward Catholics.

Unlike Harris, I think the ethico-judicial disposition inciting Twain’s “theological burlesques” explicitly satirized the racialized-religious discourse Harris attributes to “God’s arbiters.” Twain’s speech acts differed from the forms of power that passed through the state’s colonial juridical and pedagogical apparatuses in that he did not assume that native Filipinos’ Catholicism rendered them unable “to develop the Protestant passion for truth and with it, the intellectual rigor necessary for modern rationality” (116). Rather than distancing himself from the Filipinos and Cubans who had become the targets of the United States’ divine violence, Twain took up common cause with the Latin American nationalists José Martí, Rubén Darío, and José Enrique Rodó, and the Filipino activists Emilio Aguinaldo, Apolinario Mabini, and José Rizal, all of whom echoed his condemnation of the U.S. religious hypocrisy, cultural arrogance, racism, and materialism (154-76).

In an effort to support the claim that Twain had internalized the ethnophobia that he in fact excoriated, Harris describes Twain’s relationship to the writings of his Filipino and Cuban allies “as a continuation of the religious struggle of the Reformation” (163). But in “The Stupendous Procession” and “My Last Thought” (that Twain may have considered too “un-American” to publish during his lifetime), Twain alluded to the writings of Rizal and Aguinaldo to denounce the notoriously unjust criteria invented by the U.S. politicians and jurists to legalize the unequal distribution of rights, liberties, and conditions of belonging in the infamous Insular Cases.

I do not intend the proposition that Mark Twain satirized the racist and ethno-phobic disposition of the WASP men and women Susan Harris has named “God’s arbiters” as a criticism of her remarkable book. Unlike Harris or the divine arbiters under her inspection, Twain preferred to imagine himself “God’s fool” so that he could call attention to the vanity and folly of a nation that mistook its ambition to become planetary imperator as God’s will.

Dartmouth College

Donald Pease

GUANTÁNAMO: An American History. By Jonathan M. Hansen. New York: Hill and Wang, 2011.

Guantánamo might seem narrow as a topic of study, but the author places it in broader contexts, which it also serves to illuminate. Geological prehistory, personal stories of women, workers, racial minorities, political and military developments, continental diplomacy, and constitutional issues all figure in the story. The overriding theme is the tragic incompatibility of liberty, the announced aim of U.S. policy, with its true objective: imperial control.

Hansen depicts Guantánamo Bay as a stage on which America’s (and before that Spain and Britain’s) imperial ambitions played out. He makes frequent allusions to the wider Caribbean setting that defined Guantánamo’s strategic value for American policy makers long before it came under U.S. control. Hansen recounts little-known but fascinating episodes such as the British-led occupation of the bay during the War of Jenkins’ Ear, an episode in which hundreds of North American colonists participated, and he provides welcome detail on familiar ones such as the tense negotiations between the U.S. government and delegates to the Cuban Constitutional Convention over the terms of Cuba’s independence.

Hansen makes effective use of social history to personalize the story of imperialism. He notes that in its heyday, Guantánamo was touted as an idealized American town, “the ultimate gated community,” but it was a town that enforced racial discrimination (236). Moreover it could not escape the fact that it was a military base in the tropics. Navy wives suffered from tedium when the fleet was away and from excessive male attention when it returned. U.S. labor laws did not apply to Cuban or Jamaican workers on the base while prostitution and other vices illegal in the U.S. flourished just outside.

Sometimes Hansen seems excessive in his condemnation of the U.S.—he gives too little credit to turn-of-the-century anti-imperialists, and his claim that Fidel Castro sought good relations with the U.S. until he was rebuffed in the spring of 1959 seems naïve. On the other hand, he cites evidence that the U.S. War Department wanted to prolong the Cuban insurrection of the 1890s in the cynical hope that “the extermination” of both sides would facilitate the island’s annexation. And it is dispiriting to learn that the Kennedy administration contemplated manufacturing an “incident” at Guantánamo to justify an invasion of the island by U.S. troops. Hansen’s last two chapters detail the horrific treatment of Haitian refugees and military detainees of “The War on Terror,” practices that were facilitated by Guantánamo’s status as an

imperial enclave. They make for painful but salutary reading and go far to vindicate the author's thesis.

Some minor issues mar this otherwise excellent book. It is silent on Guantánamo's role in U.S. imperial adventures in the early twentieth century. Additional maps would have been helpful in places such as the detailed account of the arrival of U.S. forces in 1898. A bibliography would also have been useful. Finally, the text would benefit from more careful copy editing (e.g., "U.S. military planners expected to begin the war not [in Cuba, but in?] in Puerto Rico" on page 86 and "flout" for flaunt on page 190).

Calvin College

Daniel R. Miller

HOW TO BE SOUTH ASIAN IN AMERICA: Narratives of Ambivalence and Belonging. By Anupama Jain. Philadelphia: Temple University Press. 2011.

In *How to Be South Asian in America*, Anupama Jain provides an impressive accounting of scholarly literature on diasporic identity and assimilation, attentive readings of South Asian American novels and films, and a model for new directions in the interdisciplinary field of "Asian American postcolonial feminist cultural studies" (14). The book centers on South Asian immigrant "reckoning[s]" with the American Dream, a myth that continues to serve as the stick by which we measure immigrant "success" and belonging (24). Jain argues that by reading the often contradictory narratives of various constituencies (post-1965 immigrants, Indo-Caribbeans, and second-generation Indian Americans) we can see that far from being an agreed upon and achievable goal, the American Dream is a roughly hued landscape that has the potential to be resurfaced and reimagined by successive immigrant groups. Jain calls this process of Americanization, "one among a globalized set of processes representing how people negotiate being part of a collective" (12). Americanization, the term she prefers to the essentialist and unidirectional "assimilation," "reflect[s] the evolving cultural and material investments of different constituencies" (12). This definition encapsulates the book's four key thrusts: 1) an insistence on reading Americanization transnationally, 2) a consideration of the symbolic side-by-side with the material, 3) an attention to the politics of belonging as "a universal experience" (228), and 4) the utilization of ambivalence as a lever to expose the multiple and contradictory allegiances, desires, and narratives of South Asian immigrants in the U.S.

Americanization's transnational, figurative, and material nature are well-theorized in the introduction and first chapter, "Reading Assimilation and the American Dream as Transnational Narratives," and actualized in chapter 2, an original ethnography of Indo-Guyanese immigrants who were actively courted by Schenectady city officials during the last decade. Nevertheless, these strands are somewhat unevenly developed throughout the rest of the book. In chapter 3, "South Asian Novels of Americanization," and chapter 4, "Independent Films about Second-Generation South Asian Americans," Jain reads the novels of Meena Alexander, Bharati Mukherjee, and Bapsi Sidwaha, along with the spate of Indian American identity films from around the turn of this century. On one hand, in their antecedence to or silence about momentous

shifts in geopolitics (9/11 and the “War on Terror,” India’s rising status, “reverse migration” trends), these texts do not offer sufficient material to make a strong case for their immediate relevance in an age of securitization and globalization. On the other hand, they do allow Jain to pay close attention to how subjects negotiate multiple national, community, and familial imperatives to assimilate and maintain authenticity with their own ambitions for self-actualization, economic security, and a sense of belonging in a more general sense. She proves herself a skillful and attentive reader, able to bring theoretical insights to bear on the texts, but also able to bring forth the texts’ own ambivalent, fraught, mundane, and at times joyous conclusions about the necessity of Americanization.

This ethic of reading and her groundbreaking work on recently arrived and working-class Indian immigrants from Guyana are Jain’s most significant interventions. Postcolonial scholars have tended to privilege a politicized definition of diaspora that utilizes diasporic narratives to challenge hegemonic ideologies of nation, racial essentialism, and cultural identity (37-38). In this clear preference for anti-hegemonic gestures, progressive discussions of diaspora tend toward the prescriptive rather than descriptive, often castigating texts and authors who do not sufficiently exemplify the scholar’s politics (32). Jain very consciously refuses to make such judgments. Assimilation is redefined and then taken seriously within the context of often paradoxical attempts to make a life for oneself in America.

University of California, Irvine

Priya J. Shah

IMPRISONED IN A LUMINOUS GLARE: Photography and the African American Freedom Struggle. By Leigh Raiford. Chapel Hill: University of North Carolina Press. 2011.

Leigh Raiford’s examination of photography’s participation during three critical moments in African American history is an exemplary and engaging work that advances the conversation of African Americans and the making of America, then and now. Raiford’s text is thick with detailed evidence to back up her penetrating and provocative analysis. Raiford employs three interrogation sites, the black body, the black eye, and black memory to view the photographic image at the edges, the center, and over time.

Chapter 1 looks at the anti-lynching campaign of the early twentieth century and the work of Ida B. Wells and the NAACP to transform and reframe the photography of lynching into anti-lynching photography. She explores the question of how capturing the abject black body can be used to reverse the dominant discourse and serve as a unifying mode of identification that would promote social justice.

In chapter 2 Raiford looks at the Student Nonviolent Coordinating Committee (SNCC), one of the key civil rights groups who recognized the importance of photography to not only document but also serve as a means to engage the community and gain some control over media communication.

Raiford, in chapter 3, discusses the “insurgent visibility” of the Black Panther Party (BPP). While earlier SNCC photographs had brought individuals like Bob

Moses from Harlem to the south, the “heightened visibility” of the Black Panther Party recruited blacks in the north to take a stand in their own neighborhoods. The Black Panther Party knew a key site to wage their battle for black liberation was in the field of visibility, image making, and performance. The Black Panther Party sought to revise the definition of the black body, and treat black people as looking subjects worthy of direct address. This was done, in part, by the party uniform, the black beret, leather jackets, afro, and the creative use of photographic images.

In her final chapter, Raiford engages us in the present moment through her analysis of the *Without Sanctuary: Lynching Photography in America* (2000) traveling exhibit that displayed photographs from the anti-lynching period; the fortieth anniversary of the BPP *Black Panther Rank and File* (2006) show displaying amateur and professional photography of the BPP, and contemporary artwork inspired by the BPP movement; and the *Road to Freedom: Photographs of the Civil Rights Movement, 1956–1968* exhibit (2008) at the High Museum in Atlanta commemorating the fortieth anniversary of Martin Luther King’s assassination with close to two hundred images of the civil rights era. Raiford examines the meaning of these historical photographs for contemporary audiences.

As noted earlier, Leigh Raiford’s work adds a welcomed voice and perspective to the visual dialogue between past and present, as we attempt to understand the significant role photography played in visualizing the black material subject, black spectatorship, and black memory.

California State University, Chico

Maurice L. Bryan Jr.

MEDGAR EVERS: Mississippi Martyr. By Michael Vinson Williams. Fayetteville: University of Arkansas Press. 2011.

Successfully written as a greater representation of a man and his impact on civil rights, the book *Medgar Evers: Mississippi Martyr* covers so much more material than the title entails. Williams sought out and discovered more than just who Medgar Evers was as a civil rights activist, but also the character of the man. These characteristics made Evers into the person destined make a difference in Mississippi. Evers, an intelligent black man in the racist south, was so passionate about civil rights in Mississippi that his quest for equality would conclude with his untimely death.

The expanse of this book and the author’s detailed research goes beyond just the life of Evers. Williams also gives the reader an idea of what life in Jim Crow Mississippi was for the black man and his family. In addition, Williams visited the family and relatives still living as of today and recorded first-hand recollections of Medgar Evers and his impact on the people in his everyday life. Medgar grew up surrounded by examples of manhood and self-sufficiency, which molded his independent character and cultivated a devotion to the welfare of humankind (16).

Other aspects of Medgar Evers are brought to light while reading this book. The author gives a historical explanation of key moments in the life of this man that go beyond that of the immediate family. The author provides an historical study of the NAACP and how they developed such a presence in Mississippi. The murder

of Emmett Till in Money, Mississippi in 1955 is also analyzed by Williams and the effect it had on Evers. Myrlie Evers recalled that “Medgar cried when he found that this had happened to Emmett Till.” He cried “out in frustration and anger.” Evers played a large role in investigating the Till murder and sending accounts of events to NAACP headquarters for publication in northern newspapers (125).

Evers’ loyalty to the state of Mississippi and his ideology for the progressiveness of the state never changed. He followed the accounts of the Montgomery, Alabama Bus Boycott and visualized the same actions in Mississippi. He saw school integration in Arkansas and hoped for the same results in his home state. Evers longed to become a lawyer, attempting to integrate the University of Mississippi Law School; leaving the state for any reason was not an option. He died for his cause: a Mississippi where everyone would be treated equally.

The book *Medgar Evers: Mississippi Martyr* is an attempt to get into the world of Medgar Evers. The author of the book does accomplish this feat. His style of writing and educational background displays itself with every word. In depth in presentation, this book is excellent for an undergraduate exhaustive class study of Evers and rural Mississippi life. It is possible for this book to be used in high schools as well, but advanced readers would benefit more from the text.

University of South Alabama

Paula L. Webb

OPPORTUNITY DENIED: Limiting Black Women to Devalued Work. By Enobong Hanna Branch. New Brunswick: Rutgers University Press. 2011.

Opportunity Denied: Limiting Black Women to Devalued Work is an examination of the evolution of black women’s work in the U.S. from the end of slavery into the twenty-first century. In sum, the author offers a convincing argument that black women, regardless of time and place, have been limited to the lowest rungs of occupational ladders. The status is not incidental but rather the outcome of white racism (on the part of women and men) and the intersection of employer racial and gender discrimination. Branch does not deny progress but asserts that steadfast occupational segregation by race and gender has historically defined black women’s place and experience at the “bottom of the labor queue” and this remains unchanged in the contemporary period.

Branch uses intersectional theory as a lens through which to understand the impact of race and gender on black women’s work. Consistent with this approach, she argues neither one nor the other alone is sufficient to explain the systems of power and oppression that define these experiences. Together, these variables outline how racism and sexism have worked in the past and persist into the present to locate black women in a disadvantaged market position, at the bottom of hierarchies of authority and power.

The subject of black women’s experiences and labor as products of race and intersectionality is not a new intervention to the literature. Branch, though a sociologist, offers a well-developed and insightful historiography of the scholarship on the

subject. Much of her evidence, for example, builds on contemporary classic works of historians and social scientists alike, such as Jacqueline Jones, Judith Rollins, as well as David Roediger. This synthesis is essential to contextualizing the detailed trends of black women's labor that are illustrated throughout the text. I would argue that the strength of the monograph is the effective blending and use of labor market data available through the Integrated Public Use Microdata Series, a product of the U.S. Census Bureau that provides researchers access to untabulated historical data on housing units and people.

The book is well-organized thematically and chronologically (primarily from 1860–1960) around the type of work to which black women were restricted. Of course, during slavery this was agricultural and domestic servitude. This changed little as the population shifted into freedom and the twentieth century. Despite attempts to withdraw from farm labor, black women were coerced back into this “nontraditional” women's work because of white demand for their labor. Black women in domestic service were, argues the author, “explicitly tied to the destination of household labor as women's work.” However, black women's ability to move into these latter positions outside the south was due to the desire of white women to distance themselves from this dirty, onerous, disdainful employment. While the changes for black women have been dramatic since the 1960s, Branch tempers these gains against the “artificially low wages in early decades of the twentieth century because of black women's severe underrepresentation in desirable and lucrative jobs.” By 2008, black women were still unevenly tied to sex-segregated occupations, in which they fell at the wage and skill bottoms. How about skilled and educated black women? Have they fared better than those stationed at lower levels? By mid-twentieth century, educated black women, Branch asserts, advanced primarily due to opportunities in the public sector: health, social services, and education. However, this also meant that they were most vulnerable to public sector austerity that led to layoffs, early retirements, and downsizing of federal, state, and local governments.

For many, it is more popularly palatable to use those at the heights of income levels and success as measures of progress. Multimillionaire media giants such as Oprah Winfrey and Beyonce Knowles, Professors Anita Hill and Melissa Harris-Perry, political figures Michelle Obama, Condolezza Rice, and Susan Rice are all symbols of what is possible in the age of Obama and a supposed post-racial society.

But the above are clearly erroneous measures of black women's socioeconomic well-being. Branch suggests that skilled and unskilled positions of power and authority in the workplace have persistently bypassed black women, compared to whites and black men, even into the twenty-first century. Despite this important point, she actually devotes relatively little time to a complex interpretation of class. Her findings may have benefitted from a more clearly articulated class analysis, especially as the discussion moved into the mid twentieth century and contemporary period. Black women, after all, are not a homogenous population and, similar to other demographic groups, include a growing gap between the poor and middle to upper incomes. This additional variable would be in keeping with intersectionality theory and could have

provided a more holistic and complicated understanding of the entirety of black women's labor market experiences.

Nonetheless, Branch's thesis remains a powerful one. The lives of those at the upper strata are far and away from the majority of black women in the U.S. Despite an emphasis on the declining jobs and wages of black men, the fact is that black women's relative earnings are also eroding. Furthermore, the black/white ratio in job loss is larger among women than men.¹ Even the growing gap between African American haves and have nots does not reduce the significance of persistent intersecting gender and racial discrimination and inequities.

What does opportunity and economic progress really mean for black women as mothers, sisters, partners, and caretakers? For Branch, and the majority of black women, it indicates an occupational structure that maintains and protects the status quo and offers little promise of change.

1. "Employment Gains and Wage Declines: The Erosion of Black Women's Relative Wages Since 1980," by Becky Pettit and Stephanie Ewert in the latest issue of *Demography*.

University of Kansas

Jennifer F. Hamer

THE PASSION OF TIGER WOODS: An Anthropologist Reports on Golf, Race, and Celebrity Scandal. By Orin Starn. Durham: Duke University Press. 2011.

Making effective use of online discourse and other electronic arenas to learn the truth about Tiger Woods and celebrity in the modern world, Orin Starn gathers anthropological data from social media to evaluate race in post-civil rights America. Starn offers an entertaining approach to the everyday and mundane societal patterns and social perceptions of celebrity. Adroitly recognizing that "community" has ceased to be a neatly circumscribed entity, Starn tracks blogs, chat rooms, message boards, and news sources like ESPN.com to accurately hear the tenor of twenty-first century voices in an age of political correctness. Of particular concern is how scandal in an unprecedented era of social media raised a new set of issues about Tiger Woods. His unlikely popularity was due to his golf prowess, his unracialized status, and the nature of celebrity in modern America.

However, this is also a book about golf and its place in American society where there are over twenty million golfers. Starn also is philosophical in his discussion of how the chance involved in golf and the opportunity "for a more genuine outdoor experience" draws "the loner" who "finds a hermit's solace in [the] pastime" (20-21). After a brief but solid overview of the history of golf and its connection to "the very ideal of American power, prosperity, and luxury," Starn discusses the history of golf, its rise in the United States of America, and the fascination with Tiger Woods (9). He outlines Woods's blueprint to displace racial memory and the immense pressures of being a golf prodigy.

When Tiger Woods was lured out of college in 1996 with a \$40 million dollar endorsement contract from Nike, he was already an icon. Indeed, as Starn explains, Woods's entire life has been about juggling the enormous responsibility being a winner, icon, entrepreneur, and corporate athlete. Woods is the first athlete to earn

\$1 billion, his wife is blond-haired, he has two dogs and two children, and as Starn points out, he and Elin are “the poster couple for a shiny new postracial America” (xi). At the ripe young age of twenty-one he won the coveted Augusta National Masters Championship, which was immediately followed by racial controversy about what would be on the awards dinner menu. Tiger, foretelling the compromise and effort to take race off the table that would define his career, promptly settled the matter by crafting a race-neutral menu of hamburgers and hotdogs.

In his attempt to dissect notions of post-race America, Starn does a good job of detailing how Woods successfully navigates his career, at one point paralleling him to President Obama, identifying both men as global offspring of mixed marriages; both transcendent in traditionally white professions: politics and golf. In fact, Woods, he explains, diverges from the “one drop rule” of race to reposition himself as Cabalasian. And, as Starn points out, Woods pulls it off, until the night after Thanksgiving in 2009 when it all came crashing down as his Cadillac Escalade destroyed a fire hydrant and out spouted tales of women “trusting with Tiger” (xii).

What is so intriguing about *The Passion of Tiger Woods* is that it is an adroit exploration of the pace of news in the internet age. Indeed, when Woods crashed his car, news spread faster than the water from the hydrant, and Woods became “fodder for countless jokes, blog-posts, chat-room debates . . . generat[ing] over one million hits” (xii). Finally, *The Passion of Tiger Woods* is a wonderful example of the types of anthropological studies that are necessary and possible. Despite the obvious pitfalls of the anonymity of his subjects, the approach lends itself to useful, fresh, honest tracking of *true* public perception that ensues in the social media world, which cannot be ignored.

Washington State University, Vancouver

Thabiti Lewis

READING UP: *Middle Class Readers and the Culture of Success in the Early Twentieth Century United States*. By Amy L. Blair. Philadelphia: Temple University Press. 2011.

Hamilton Wright Mabie may be the most influential twentieth-century literary critic you’ve never heard of.

In her thoroughly researched and impressively readable *Reading Up: Middle Class Readers and the Culture of Success in the Early Twentieth Century United States*, English professor Amy Blair takes Mabie’s long-forgotten career as an occasion to explore and define a style of reading so foundational as to be virtually invisible.

A lifelong advocate of cultivating in oneself a “reading habit,” which Blair describes as “an easy and automatic rapport with books that makes reading the default option for a leisured hour,” Mabie himself believed that “the great service [books] render us—the greatest service that can be rendered us—is the enlargement, enrichment, and unfolding of ourselves” (5).

From 1902 to 1912, Mabie wrote a column called “Mr. Mabie Tells What to Read” for the *Ladies Home Journal*. In keeping with that publication’s acquisitive

and aspirational ethos, he recommended titles and authors his audience would find worthwhile and improving as they strove their way socially and economically upward. His lists included support of writers still recognized today as great—Ralph Waldo Emerson, Edith Wharton, and Charles Dickens—and authors that have largely been lost, like Mabie himself, to the ages—John Fox, Jr., James Lane Allen, and S. Weir Mitchell.

In doing so, Mabie simultaneously made the case for reading as an act possessing intrinsic value, but also—perhaps only semi-wittingly—propagated a strategy of (mis)reading that Blair terms “reading up.”

Using a lucid combination of book history and reception studies, Blair explains that “when a reader approaches a text because experts have deemed it ‘the best’ thing to read and reads in the interest of self-interest, that reader is ‘reading up’” (3-4), adding that if one is reading up, “one is reading the ‘right books,’ dutifully, but not necessarily in the ‘right way’” (4). This phenomenon can cause a reader to identify with minor characters as opposed to central ones, or to ignore the social, political, and economic critique an author may have intended in favor of integrating an expert-recommended text with that reader’s own optimistic and upwardly mobile worldview.

Over the course of the book’s chapters on William Dean Howells, Henry James, Wharton and various American regionalists, Blair argues that both the recommenders of books as vehicles for self-improvement such as Mabie and the readers who followed their advice tended to speak of books less in terms of aesthetics or pleasure and more in the language of business or with monetary metaphors.

And although Mabie himself seemed embarrassed by his work for the *Ladies Home Journal*, seeking to all but erase it from his CV, his influence lingers insofar as even—or especially—non-readers have internalized the assumptions of this kind of (mis)understanding of the value—“aesthetic, emotional, social, material” (204)—of reading. Blair convincingly posits Mabie as a proto-Oprah Winfrey, pointing out how Winfrey herself is able to assert the value of reading without ever actually having to defend that assertion chiefly because of the cultural heavy lifting her predecessor Mabie did roughly a century ago.

DePaul University

Kathleen Rooney

SEEING THROUGH RACE: A Reinterpretation of Civil Rights Photography. By Martin A. Berger. Berkeley: University of California Press. 2011.

Martin Berger’s *Seeing through Race: A Reinterpretation of Civil Rights Photography* is a well-researched and nuanced analysis of iconic civil rights images depicting the struggle of African Americans in Birmingham, Alabama, during the sixties. In his groundbreaking work, Berger not only focuses on the significance of these visual images in garnering support for the black civil rights struggle, he pushes his readers to consider the ways that these documentary photographs of this important era reveal as much about whiteness as they do about blackness. In the tradition of other important works in critical race theory and critical whiteness studies, Berger illuminates “the role that the photographs played in managing whites’ anxieties about

race,” but more specifically “how white journalists and their audiences selected, framed, and responded to the most famous scenes of the civil rights era” (6).

Seeing through Race relies on close readings of the coverage of both the white and black press to buttress his argument that the consistent use of certain photographs was part of a complex assertion of an acceptable “menu of narratives that performed reassuring symbolic work” (6). According to Berger, such narratives emphasizing the brutality of powerful whites against helpless blacks not only worked to garner support for the civil rights struggle, they served to reaffirm white power and privilege. Berger contrasts the consistent choice of images depicting peaceful, middle-class protestors and helpless children being attacked with hoses and vicious dogs with photographs of clear instances of black resistance and agency. In the first few chapters of the book, he provides convincing analyses of white shame, the complex practice of whites distancing themselves from blacks, as well as the white interests served by these classic depictions of the civil rights struggle.

Berger provides a convincing analysis of the images that were consistently chosen by the press during the period of his study. However, his discussion of “the lost images of civil rights” and “visual absences” in the documentary record provides some of the most convincing evidence for his thesis (113). Most notably his analysis of the limited coverage of Emmett Till’s murder by the white media reveals the subtle and “complex symbolic work that black children performed in the white imagination” (126). In addition, Berger’s discussion of the cases of Ethel Witherspoon and Annie Lee Cooper reminds readers of the importance of intersectional analyses of the experiences of African American women. More specifically, his discussion highlights how stereotypical ideas about black womanhood functioned as part of dominant civil rights narratives and depictions that are the foundation of his study.

Seeing through Race: A Reinterpretation of Civil Rights Photography is a compelling work that contributes to the rich scholarship on the African American experience in the United States. It also provides an important example of the ways that a critical engagement with the meaning and construction of whiteness contributes to the projects of social justice equality.

Grinnell College

Lakesia D. Johnson

STRICTLY KOSHER READING: Popular Literature and the Condition of Contemporary Orthodoxy. By Yoel Finkelman. Boston: American Studies Press. 2011.

In his book, Yoel Finkelman critically investigates a community that he simultaneously inhabits and questions. A modern Orthodox Jew himself, he discovers an often hypocritical grooming of the literature, its publishers and hierarchy within the Ultra Orthodox *Haredi* community. In the preface, he presents a revealing illustration of a Haredi world’s eye view entitled *The Lost Treasure of Tikkun HaMiddos Island*. One side of the picture is clearly the “bad world” filled with corruption, lost souls, and addiction and the other is filled with synagogues, happy Jewish children, and religious celebrations. The caption states: “Many *middos* (character traits) are required as we grow up. We must be careful to choose a positive Torah environment,

which will enhance the development of good *middos*.” The concept of creating a self-contained pure environment, while being blind to the infiltration of popular and modern or post modern culture, is the nexus of this research.

The analysis utilizes varied disciplines of social and intellectual history and cultural and media studies. First, the research is connected to its social and historical context via text and collective narrative and then unravels the obvious, yet disguised outside influences of commercial and technological advances. By creating a critical research combining these stages of understanding, Finkelman reveals a world desperate to remain untouched by the outside world, claiming to have an uncomplicated and pure life while at the same time re-creating popular literature for a Haredi understanding. This re-writing takes both scientific and psychological knowledge and “stretches the truth” in order to provide a more Torah-centered answer for its public. The texts are re-told but are subtextually influenced by popular culture and literature. This subtext gives added value to the commercial value of the written word. The text is given a stamp of *kashrut* (kosher laws) by the author’s rabbinic status or place in Haredi expertise and practice. These texts are not popular culture, however they are also not-NOT popular culture.

One critical example is a discussion of parenting guides in the Haredi community. One author claims his parenting guide is as ancient and effective as the Torah. While legitimizing his book and theories with the backing and authenticity of the Torah, he himself disputes the support of corporal punishment which the texts of the Torah command. His parenting guide reads more like a secular guide written for a popular American parenting community. Another author includes citations of pop-psychology beside sources from the Torah. Finkelman reveals these idiosyncratic texts that assert both scientific and academic credentials without legitimate proof. He paints a world that is driven by a blind, simple faith, however, is intentionally “koshered” to portray a naïve and utopian world view. Education and the progress of the Haredi community becomes stifled and stuck in a narrative of the past, while mutually influenced by commercial religious gain. Filled with both subtle and blatant ironies, Finkelman brings the discussion of Jewish culture and identities into postmodern rhetoric.

Finkelman stands with only a handful of scholars such as Jeremy Stolow (author of *Orthodox by Design: Judaism, Print Politics, and the Artscroll Revolution*, 2010) who have taken a risk to reveal and criticize their own Jewish community. This scholarship calls for more critical analysis and postmodern identity theory in Jewish Studies internationally.

Hebrew Union College, Jerusalem, Israel

Tamar H. Havilio

THOSE GIRLS: Single Women in Sixties and Seventies Popular Culture. By Katherine J. Lehman. Lawrence: University Press of Kansas. 2011.

Those Girls by Katherine L. Lehman targets significant social and cultural issues, i.e., representation of single women in the popular culture of the sixties and seventies. The concept of the *single girl* appeared in 1960s as a trendy alternative to

“spinster” and became soon a “pivotal figure in post war popular culture.” The author examines the gradual shift in the grammar of representation (to rephrase a concept by St. Hall) of American female singles. The volume reveals how female characters are gradually transgressing both moral codes and constraints of the genre, i.e., they appear initially as largely comic characters whose “extraordinary incompetence exceeded only by their monumental stupidity” (119); later occupy central roles in sitcoms, and are elevated to leading dramatic roles only in the mid-1970s.

As entertainment industries aimed at producing narratives that are both profitable and politically relevant, pop culture became an arena where feminist ideas are contested. By negotiating public tensions and producing an acceptable picture of the “single girl,” American media often sent contradictory messages, or “sexual puzzles,” to their audiences. Still, pop culture was giving “lip service to feminism, countering negative perceptions of the movement circulating in society” (207). By incorporating glamour and strength, sexual appeal and independence, it symbolically resolved the contradictions and diffused the excesses of political feminism. It contributed to the development of “lifestyle feminism,” where feminist ideals are dissociated from political agendas and presented as personal and individualized choices.

Since the 1960s and 1970s, the “single girl” was portrayed as a threat to social and sexual order. The images of singles were presented as an alternative to domesticity—alluring, exotic, promising, but also risky, unstable, and unsafe. The “single girl” was a sensationalized subject, varying from independent hero-seeking self-actualization to aggressive, pitiable neurotic. Although media was “harnessing feminism for commercial ends” (117), glorifying single lives as commercially successful projects and as the road to upward social mobility, the sensationalized accounts contained possibilities both of self-discovery and self-destruction, i.e., desperate need for both sexual and emotional fulfillment, radical experience of displacement, alienation, non-belonging, and emotional (sometimes also physical) death.

The author is examining “fictional women from the silver screen” and omitting other key figures of pop culture, such as celebrities, actresses, singers, TV and radio show hosts, models, etc., so the question “what constitutes pop culture” remains unanswered. The volume is descriptive, containing long passages of film scenes and lots of trivia, and the author is quite reserved in making her own statements or conclusions. The author is omitting the fact that fictional female characters from the 1960s and 1970s represent not only the experience of second wave feminism, but the general experience of modernity. It includes the experience of personal autonomy, displacement and non-belonging, absence of communal ties, anomy, individualisation, where self-identity emancipated from the bonds of traditions becomes an act of self-discovery. “I don’t know who I am, or what I want. I only know I have to find it out” (109)—the quote illuminates well A. Giddens’ concept of reflexive modernity.

The book is written in candid, easy style, and it is a good read for anyone interested in media, pop culture, feminism, and psychoanalysis, although this aspect is not accentuated. It presents rich empirical accounts and sheds new light on contemporary popular culture. In this light, the phenomenally successful *Sex and the City* merely

replicates the old grammar of representation, exploits the old plot where single life is the site of deadly despair and glamorous success.

Vytautas Magnus University, Lithuania

Rasa Baločkaitė

THE WHITE NEGRESS: Literature, Minstrelsy, and the Black-Jewish Imaginary.
By Lori Harrison-Kahan. New Brunswick: Rutgers University Press. 2011.

Lori Kahan-Harrison's *The White Negress*—deserving winner of the American Studies Association's 2010 Gloria E. Anzaldúa Award—acts as a significant challenge to existing scholarship concerning whiteness, cross-racial performances, and black-Jewish encounters (3). Focusing her research on Jewish and black women's racial appropriations in literature and minstrelsy, Harrison-Kahan demonstrates that gender and sexuality complicate the “masculinist paradigms” that have long circumscribed scholarly explorations of blackface minstrelsy and “black-Jewish relations” (6).

In *The White Negress*, Harrison-Kahan analyzes the representation of a fundamentally ambivalent female figure appearing in texts authored by Jewish and black artists during the interwar period. Her four substantive chapters act as case studies, exploring the portrayal of this recurrent character in Sophie Tucker's stage performances and autobiography *Some of These Days* (1945), Edna Ferber's *Show Boat* (1926), Fannie Hurst's *Imitation of Life* (1933), and Zora Neale Hurston's *Moses, Man of the Mountain* (1939). Harrison-Kahan names this figure “the white negress” after famed actress Sarah Bernhardt's self-description in her memoir *My Double Life* (1907). Associated simultaneously with Jewishness, blackness, and whiteness as well as “unconventional femininity,” Bernhardt—known for her performance of the *belle juive*, or “beautiful Jewess”—cultivated a mysterious star persona that traded on her racial ambiguity and gender nonconformity (22). Harrison-Kahan argues that, like Bernhardt, the white negresses of Tucker, Ferber, Hurst, and Hurston's texts are racially ambiguous—Jewish, mixed-race, “racially indeterminate or ethnically unidentified”—New Women, “whose crossing of racial lines becomes intertwined with her defiance of gender and domestic norms” (2). Her central argument is that the white negress complicates the black-white racial binary.

By analyzing these artists' representations of the sexually and financially independent white negress in minstrelsy and cross-racial narratives, Harrison-Kahan tests longstanding assumptions concerning the motivations behind male Jewish performers' decisions to “cork up.” On the one hand, Irving Howe, in *World of Our Fathers* (1976), proposes that American Jewish performers donned blackface as an expression of their Jewishness, an identity conveyed partly through empathy and solidarity with African Americans and their freedom struggle. On the other, Michael Rogin, in his influential *Blackface, White Noise* (1996), argues that through their blackface routines, Jewish entertainers exploited African Americans, performing racism in an effort to eschew Jewishness and claim whiteness. Yet, as Harrison-Kahan maintains, scholars have largely overlooked the ways that gender informs Jewish artists' relationships to blackface performance. Her findings suggest that “women performers appear to experience a deeper resistance to assuming blackface” (6). Their

resistance, she continues, is partly the result of antiracist impulses, but largely their concern that the masculinizing and desexualizing effects of “blacking up” precluded them from achieving ideal white femininity. Ultimately, Harrison-Kahan contends that Howe and Rogin’s opposing paradigms for understanding Jewish blackface performance—that Jews *either* identified empathetically with African Americans in order to trouble ethno-racial categories *or* disidentified with them in a bid for whiteness—obscure “the possibility that whiteness can be both produced and destabilized through cross-racial performances and encounters” (4, 179).

Likewise, Harrison-Kahan’s *The White Negress* challenges prevailing black-Jewish relations scholarship, which has largely privileged moments of solidarity and enmity between male-dominated political organizations or literary conversations between prominent black and Jewish male authors at mid-century. By exploring intercultural identifications and tensions between Jewish and black women during the interwar period, Harrison-Kahan contests the implicit assumption that men and women experience interracial relationships in similar ways and sheds light on an understudied era of black-Jewish relations.

Although, by her own admission, Harrison-Kahan’s *The White Negress* is not “a comprehensive survey of black-Jewish relations among women” or Jewish women and blackface performance, her study is perhaps most noteworthy for its assertion that future work in these fields must take women, gender, and sexuality seriously (3).
Skidmore College

Megan E. Williams

ALOHA AMERICA: Hula Circuits through the U.S. Empire. By Adria L. Imada. Durham: Duke University Press. 2012.

Aloha America maps the circuits through which relationships between the United States and Hawai’i are intimately imagined, and the ways in which the deeply gendered and racialized hula practices and performers function as the conduit, if transnationally, through which these circuits circulate. “Imagined intimacy” is indeed a concept that the book introduces to understand “a potent fantasy that enabled Americans to possess their island colony physically and figuratively” (11), a process that is embodied in these live hula circuits.

Not another book that simply frames Hawaiians as yet again “victims” of imperial and global economy, *Aloha America* paints a nuanced picture of hula performers as “actors operating within U.S. colonizing processes” (25). It takes us through a journey that explores the late nineteenth-century hula circuit in Honolulu, the dancers’ experiences of navigating colonial spaces in the United States and Europe, the Hawaiian men’s experiences as the hula brokers, and the ways in which imagined intimacy is maintained through the military photography of these hula shows.

The brilliance of this book does not stop there, however. I find its methodology most intellectually energizing and inspiring. Imada traverses between past and present, working in the “interstices of archive and field, reconstituting and creating new archives with insights gained from hula performance and ethnographic research in hula communities” (21). Interviewing surviving dancers and their families, peering

through their photographs and personal memorabilia, carefully and critically reading hula performances and films, *Aloha America* produces an archive of the present, creating a “living repertoire of hula” that enlivens the methodological field of inquiry, presenting it as its own contribution (22). In doing so it escapes the binary trap of representing hula and the performers as either victims or agencies in the global circulation of hula. Moreover, by employing a strategy of “discrepant readings” in critically examining “official and unofficial archives and performance; that is, finding ‘hidden transcripts’ within imperial scripts, scenarios, and tableaux” by focusing on “fragments and the ephemeral” such as women’s desires, the book indeed successfully produces an epistemic space that is both intimate and critical (23).

University of Hawai‘i at Manoa

L. Ayu Saraswati

AMERICA’S FILM LEGACY, 2009–2010: A Viewer’s Guide to the 50 Landmark Movies Added to the National Film Registry in 2009–2010. By Daniel Eagan. New York: Continuum. 2012.

FATALISM IN AMERICAN FILM NOIR: Some Cinematic Philosophy. By Robert B. Pippin. Charlottesville: University of Virginia Press. 2012.

AMERICAN SHOWMAN: Samuel “Roxy” Rothafel and the Birth of the Entertainment Industry. By Ross Melnick. New York: Columbia University Press. 2012.

Eagan and Pippin have written monographs whose brevity belies their significance. Eagan offers a critical survey of the fifty films added to the Registry, placing each in context, whether it is a documentary like *Grey Gardens*, an experimental film like *The Lead Shoes*, a studio product like *Pillow Talk*, or an adaptation like *A Tree Grows in Brooklyn*. He is especially good on *All the President’s Men* (1976), noting that it was a gamble, since the Watergate hearings had been televised and Nixon had already resigned. Moreover, the stars, Robert Redford and Dustin Hoffman, had lost some of their luster. Hoffman’s last memorable performance was in *Little Big Man* (1970), and *The Great Gatsby* (1972) with Redford in the title role was coolly received. The director, Alan J. Pakula was a relative newcomer, having only directed four films, although two of them, *Klute* and *The Parallax View*, were well reviewed. Still, he was not bankable.

Pakula did not have an easy time. Choices had to be made, and key figures had to be omitted, such as Katherine Graham, whom Geraldine Page was scheduled to play, until the editor of the *Washington Post* refused to have her portrayed at all. Yet despite the obstacles, the film turned out to be a triumph for everyone involved.

Historians would find much of value in *America’s Film Legacy*. Apart from *All the President’s Men*, there are essays on such films as the documentary *Let There Be Light*, *Story of G.I. Joe*, *Malcolm X*, and *The Revenge of Pancho Villa* (1936), into which bits from the presumably lost *Life of Pancho Villa* (1914) and the serial *Liberty* (1916) have been incorporated, resulting in a balanced view of Villa as both hero and villain. Although readers often ignore introductions, Eagan’s is relevant. It is a persuasive argument for film preservation, emphasizing the fragile nature of celluloid, which can catch fire, decompose, or rot from mold and mildew. Some films

are irrevocably lost, but the Registry is committed to acknowledging the best of the survivors.

Fatalism in American Film Noir does not purport to be a critical study of the genre, but rather close readings of three films (although the author refers to many more): *Out of the Past* (1947), *The Lady from Shanghai* (1948), and *Scarlet Street* (1945), placed within the context of agency vs. fate, self-knowledge vs. ignorance, firm convictions vs. lingering doubts, and the intentional vs. the accidental. In *The Lady from Shanghai*, Michael O'Hara (Orson Welles) rescues Elsa Bannister (Rita Hayworth) from what looks like an intended gang rape (or was it staged?) and gets suckered into becoming first mate on her husband's yacht, unaware that he has been recruited to be the fall guy in a murder plot that veers out of control. Elsa and Grisby, her husband's law associate, plan to murder her husband, except that Elsa kills Grisby, and she and her husband kill each other in a glass-shattering shootout. Narrative logic is suspended, not disbelief. But the film, apart from being visually fascinating, is the most existential of noirs. As Elsa lies dying, she says: "You can fight, but what good is it? You can't win," to which Michael replies, "We can't lose either. Only if we quit." Samuel Beckett would have agreed. *The Unnamable* ends on a note of resignation without hope but stopping short of despair: "You must go on. I can't go on. I'll go on."

The existential hero goes on, like Jeff (Robert Mitchum) in *Out of the Past*, so caught up in a world out of control that he ignores the danger signals flashed by the femme fatale (Jane Greer) that will eventually cost him his life. In *Scarlet Street*, an aspiring painter (Edward G. Robinson) comes to the aid of a hooker (Joan Bennett)—the initial stage of his descent into the abyss of noir, in which everyone is lost in the stars through some astral conspiracy.

Fatalism in American Film Noir originated as a series of lectures, making it eminently readable, even when Pippin moves from lecture to lectern, adopting an academic tone that is still refreshingly clear, given the density of the subject matter. What Pippin has done, as the subtitle suggests, is to give film noir philosophical validity, since at the heart of the genre is a series of epistemological questions: What do we know? How do we know it? And most important, why do we ignore it if we know it?

American Showman is not a monograph but an impeccably researched and definitive study of Samuel "Roxy" Rothafel, who gave his nickname to a theater long since demolished and who made "The Living Nativity" and "Parade of the Wooden Soldiers" staples of the Radio City Music Hall Christmas Spectacular, still a holiday perennial. Melnick traces Roxy's odyssey from a logging community in Minnesota to Broadway—an odyssey that, unlike a movie, where time is compressed in a montage of billowing calendar pages, was not linear. There were detours and stopovers. Roxy was a street smart kid and budding entrepreneur, who offered neighborhood tours for a penny and who enlisted in the Marines at nineteen, a fact that he used to advantage when he became an exhibitor and added patriotic music to World War I newsreels. Managing movie theaters were not a goal until he ended up in Carbondale, a coal town in northeastern Pennsylvania, and took part in a minstrel show. The great

moviemakers entered the business through a combination of chance, providence, and determination. Carl Laemmle, the founder of the film company that became Universal, passed by a Chicago nickelodeon and sensed a rendezvous with destiny. Roxy was more pragmatic. An opportunity to create a combination vaudeville house/skating rink, which also included filmed entertainment, led him to think exclusively in terms of a combination of film and live entertainment, which became the distinctive feature of the theaters that he managed in New York.

Roxy's goal was to become a "high class" exhibitor, with theaters that featured attractive but not glamorous cashiers and courteous ushers, and a mezzanine promenade when patrons could socialize during intermissions. Roxy was a media convergence pioneer, even though the phrase had not yet been coined. When radio became a mass medium, he arranged for a live broadcast from New York's Capitol Theater in 1922. He did not choose a standard like Beethoven's Fifth on that historic evening, but rather Richard Strauss's symphonic poem, *Ein Heldenleben* ("A Hero's Life"), perhaps because he thought of his own life in equally heroic terms. The self-righteous objected to his signature sign off ("Goodnight. Pleasant Dreams, and God Bless You"), claiming it was a benediction delivered by a Jew. But Roxy was undaunted.

There was a period when he managed some of Broadway's biggest theater: the Strand, Rialto, and Capitol, and the one that bore his name, the Roxy, on 50th Street between Seventh and Sixth Avenue, which became the showcase for Twentieth Century-Fox movies. The Roxy was tastefully opulent, not Art Deco like Radio City Music Hall a few blocks East, but the kind of movie palace that made patrons feel better about themselves when they entered it.

Roxy's next move was to Radio City Music Hall, where he was general manager as well as producer, publicist, and talent scout. His unswerving commitment to high production values drove up the budget, resulting in a reduction of salary, a diminution of authority, and his eventual departure. A diet of frankfurters and sandwiches led to his death at fifty-three in 1936. Yet Roxy was, as Melnick described him, a media Zelig, to whom nothing was alien, as long as it meant entertainment, whether it was radio, film, orchestral music, ballet, or opera. He respected them all.

Lovers of the musical *Guys and Dolls* will think differently about the first verse of the title song after reading *American Showman*: "What's playing at the Roxy?" Now nothing's playing at the Roxy. When it was demolished in 1960, Gloria Swanson, whose *Love of Sunya* was the featured attraction at the 1927 opening, was photographed standing defiantly amid the ruins. In its day, the Roxy was known as the "cathedral of the motion picture." It was also the cathedral of Samuel "Roxy" Rothafel (1882–1936).

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Bernard F. Dick

THE ANTHROPOLOGICAL STUDY OF CLASS AND CONSCIOUSNESS. By E. Paul Durrenberger. Boulder: University Press of Colorado. 2012.

There has never been a moment in history when class inequality has been so extreme and conspicuous. Yet, paradoxically, class as a category and frame for understanding the world seems to have lost its luster. Class power structures life in absolutely fundamental ways, yet public discourse and even most academic debate is remarkably resistant to serious discussion of class as a concept and analytical tool.

The various contributors to *The Anthropological Study of Class and Consciousness* take this contradiction head on by exploring the relationships between how people experience their worlds, how they understand those worlds, and how those experiences and understandings are connected to people's class locations within the broader capitalist system. The collection, then, is less a theoretical treatise on class and more an explication of how class works.

This is part of what makes the book so timely. At a moment when many have come to assume that people, jobs, and basic services are disposable and defined solely in terms of the market, it is useful to understand both how neoliberal market forces work and how different groups of people come to understand them in certain ways and not others.

In the introduction, Paul Durrenberger looks at class not only in terms of how it structures the world, but why it remains so "invisible" within American public life. He also argues that ethnography, as a method that situates detailed first-hand observation within larger systems of power, is a very useful tool for the absolutely essential task of making class more visible.

The rest of the contributors take these questions on within the context of case studies that move across time and space, with the first three (more historical) chapters looking at the relationship between class and culture in pre-historic Mongolia, medieval Iceland, and southwest China over a several hundred year period. The remaining eight chapters are decidedly more contemporary and focus on the Americas. We move from discussions of the "Antiglobal" South and the rural U.S. to the U.S.-Mexican border, the auto industry, and even the beauty salon.

What the reader is ultimately left with is a collection that helps us understand connections—connections between how people experience the world, how they understand it, and how and why those experiences and understandings differ so significantly from one another. Like all quality anthropology, and perhaps all good scholarship, part of this process involves interrogating capitalist ideology in order to understand the reality behind the mask. The authors do this well in part by listening closely to what real people have to say.

As the title suggests, *The Anthropological Study of Class and Consciousness* is very much grounded within the discipline of anthropology. Yet, this is a readable book, with more than half of the case studies focused on the Americas. Consequently, it can be read with great benefit by scholars of American Studies or anyone interested in how the world works and is understood.

University of New Orleans

Steve Striffler

AN ARMY OF LIONS: The Civil Rights Struggle before the NAACP. By Shawn Leigh Alexander. Philadelphia: University of Pennsylvania Press. 2012.

An Army of Lions by University of Kansas historian Shawn Leigh Alexander is a highly welcomed contribution to the historiography of American civil rights. This book concentrates on African American civil rights organizations during the immediate post-Reconstruction period to the founding of the Niagara Movement focusing on organizations such as the Afro-American League and the Afro-American Council. Alexander also highlights key personalities such as T. Thomas Fortune. Alexander argues that the Afro-American League, in particular, provided the ideological platform for the more prominent NAACP. Even after the Afro-American League dissolved, local “leagues” and the Afro-American Council continued to operate from the same ideology. Such an argument helps scholars to understand better the importance of this period known as the “nadir” in terms of African American political organizing and its influence on the modern civil rights movement.

One large assertion Alexander challenges is that the Niagara Movement was the legitimate progenitor of the NAACP. Alexander’s evidence to counter this argument rests on the general context of the resurgence of white Southern terrorism in the immediate post-Reconstruction South as Conservatives attempted and succeeded to disenfranchise African Americans. Alexander points out that African American leadership saw the clear need to organize for the protection of their civil rights as early as the 1880s through calls by African American journalists such as T. Thomas Fortune and Ida B. Wells. In 1889, leaders formed the Afro-American League.

According to Alexander, historians have concluded that the Afro-American League failed in its objectives owing to its brief tenure of national activity. Countering this, Alexander contends that viewing the activity of the League’s support on all levels, local and national, renders the League successful in its attempt to protest against American racism. This particular argument is noteworthy in comprehending his larger argument. Though the League ceased to exist in 1894, supporters carried the work into the early twentieth century. In the near future, supporters of the League’s cause would organize in cities and states to carry on the ideals of the League. Eventually, supporters would organize yet another national organization in 1898, the Afro-American Council, which Alexander states “mirrored” the League in everything but its name (83).

Alexander’s work fills a gap in African American historiography that has so often overlooked the steady political activity of African American leaders during the “nadir.” By combing through organizational records and African American newspapers, Alexander presents a well-written, engaging, and full-bodied text. This book will enrich future scholarship of this period as it opens avenues to study key figures like Bishop Alexander Walters and Rev. Walter Brooks. This work will also improve the teaching of African American history as it offers such a rich and detailed portrait of the work of African American men and women to overcome white supremacy that laid the foundations for the NAACP and leaders like W. E. B. Du Bois.

Calvin College

Eric Michael Washington

ARRESTED JUSTICE: Black Women, Violence, and America's Prison Nation. By Beth E. Richie. New York: New York University Press. 2012.

Ms. B., Tanya, and the New Jersey 4 (Vernice Brown, Terrain Dandridge, Renata Hill, Patreese Johnson). Tamika Huston, Kelley Williams-Bolar, Tiawanda Moore, and Kemba Smith. Their tragic sufferings bear witness to “arrested justice” by making visible the obscene reality of what Beth E. Richie calls “the male violence matrix”—the physical, sexual, and emotional assaults encountered by black women at the intimate, community, and state levels (127). A criminology, law, and justice scholar and anti-violence advocate, Richie documents not only their stories—the sort often obliterated or minimized—but also the unjust treatment, legislation, and increasingly decontextualized anti-violence struggles and analyses that have driven advocacy and reform.

The black women whose names appear above experienced a range of violence—from physical assaults at the hands of police officers and a homophobic stranger, intimidation and murder by male partners, and condemnation and systemic exclusion. Their stories are not theirs alone. They reveal a process of criminalization—whether because of their race and gender, class and sexuality, audacity to walk in “off-limits” public spaces, attempt to secure a better education for children, or decision to engage in community activism—that violates them yet again. Such denigration, alongside identity and the political milieu, influences the responses of the media, the state, and activist communities.

In the chapter “How We Won the Mainstream but Lost the Movement,” Richie persuasively charts how movement advocates, over time, excluded entire swaths of women and by extension forms of violence in their search for mainstream legitimacy and resources in the conservative political eras of the 1980s and 1990s—a time rife with attacks on the social safety net for marginalized groups. To be sure, shelters, rape crisis centers, and domestic violence laws were established with purposeful effect, but Richie asks us to question: for whom? And that begs the follow-up questions: who was left out and why? Richie answers her questions in part by exposing how the tendency to focus on “neutral” gender, intimate partner violence, and attendant remedies often disparately impact, even bypass, black communities at the same time that they fail to capture the types of violence experienced by black women in a “prison nation,” which “depends on the ability of leaders to create fear . . . to identify scapegoats . . . and to reclassify people as enemies of a stable society” (3). As Richie writes, this “loss of focus . . . seriously compromised the transgressive and transformative potential of the anti-violence movement’s radical social critique of power, various patriarchies, economic exploitation, and heterosexism” (91).

This book provokes outrage and affords insights, and it does this by centering black women, both through testimonies and black feminist frameworks that unmask, as well as develop strategies and praxis, for addressing the matrix of male violence. In doing so, *Arrested Justice* also presents a needed counterweight to male-focused studies and activist agendas on the carceral state, provides a stark reminder of the

interlocking nature of oppression, and demands that we be formidably attuned to the explanations, rationalizations, and contexts in which social justice is forged.

Case Western Reserve University

Rhonda Y. Williams

THE BEAUTIFUL MUSIC ALL AROUND US: Field Recordings and the American Experience. By Stephen Wade. Urbana, Chicago: University of Illinois Press. 2012.

The text is a collection of twelve case studies that explore how the vernacular creativity of performers and instrumentalists functions on traditional forms of music. Wade selected thirteen representative tracks from his 1997, thirty-track CD. Those recordings are from the legendary Library of Congress Archive of Folk Culture (AFC) collection, 1933–1946. Each of the thirteen tracks is a performance by one of the subjects, two by Ora Dell Graham. In their excitement, the reader might proceed directly to the case studies to get up-close to the lives of the subjects. This would be a mistake. Wade makes excellent use of the preface and introduction to give readers a panoramic view of this work that will heighten their appreciation for the text. There, we get a glimpse into the author’s early interactions with vernacular performers and gain an understanding of his commitment to folk music. For the “reservoirs of culture thrive not only in institutionally sanctioned preserves such as museums and concert halls, but also in the streets and marketplaces” (x). Wade does not attempt to move vernacular music into the ivory tower, but to position the “peasant fiddler” as equally worthy of an acknowledged place in the human experience “as the symphony violinist” (25).

Wade conducted in-person and telephone interviews; corresponded via personal notes and emails; and consulted numerous books, journal and newspaper articles, and AFC files to produce the case studies. The rigor of Wade’s scholarship is matched by the book’s literary allure. His writing is fresh and full of imagery, which contributes to this work being a multimedia experience between two covers. Reading cases could be laborious. But, across the twelve case studies, Wade skillfully holds the reader’s interest in what interviewees said or what the researcher read about the subjects. In addition to the music CD that comes with the book, Wade gathered many never-before-published images of his subjects and their families and friends (199, 242). He included sheet music for some songs and lyrics for others. The opportunity to engage with the material through several forms of media heightens this work’s intellectual appeal. Wade brings his experience as a researcher, educator, essayist, musician, and composer to bear on this work in an informative and thrilling manner.

This work builds on the research and fieldwork of folklorists including John and Alan Lomax, Benjamin Botkin, and Archie Green. Wade helps the reader by recalling their work and contributions to the understanding and appreciation of vernacular music. He moves beyond matters of textural and melodic variations that preoccupied scholarly attention of the early 1930s. Rather, he opens up the lives of the performers and places their lived experience alongside their AFC recording. The result is a set of rich biographies that traces iterations of a song along its trajectory to present day manifestations of the piece. “The Beautiful Music All Around Us” brings together

a fuller profile of twelve performers from the past and underscores the relevance of AFC field recordings to performers and audiences today.

Independent Scholar, Kansas City, Missouri

Z. Hall

BLACK STAR, CRESCENT MOON: The Muslim International and Black Freedom beyond America. By Sohail Daulatzai. Minneapolis: University of Minnesota Press. 2012.

Black Star, Crescent Moon offers a provocative interrogation of the interlocking processes that have entangled and conjoined African American and Muslim communities in the U.S. from the 1960s to the 1990s through literature, film, sports, Hip-Hop culture, and the prison industrial complex. In this transdisciplinary work containing five distinctly themed chapters, an introduction and epilogue, Sohail Daulatzai engages the meaning of Muslim identity and traces the political reach of Islam's diaspora throughout the U.S. and beyond, forming what he calls the Muslim International. As he argues, the presence of Muslims and their perception as quintessentially both non- and anti-American at key points in U.S. political history intersects with the racialization and criminalization of African Americans, resulting in mutually reinforcing discourses and practices of marginalization.

Popular culture, especially in the forms of film and Hip-Hop, is one of the central sites of contestation defining Muslim identities. While the U.S. government, influential pundits, and conservative think tanks have conspired to stigmatize Muslims as perpetual suspects of terrorist activity, argues Daulatzai, through Hip-Hop culture and the resurgent interest in Malcolm X, African Americans and Muslims have formed a counter-public through an embrace of Islamic cosmology and tradition woven into song and verse.

The author offers original, critical readings of novels, films, music, and shifting political geographies since the Cold War in revealing the machinery that has relegated black and Muslim identities to the margins while simultaneously claiming multicultural inclusiveness. Only by appealing for inclusion under the cloak of what Daulatzai calls "Imperial Multiculturalism," can these groups claim citizenship.

According to Daulatzai, the War on Drugs and War on Terror have locked African Americans and Muslims in a politics of non-inclusiveness. The New Right's post-Cold War logic has marshaled the exclusionary politics employed during the Cold War. In this instance, anti-Muslim rhetoric has replaced anticommunist hysteria. Daulatzai argues persuasively that the sharp edge of this campaign consists of reimagining Americanness and democracy as naturally aligned with nativist discourses of whiteness. Such logic, still in operation today, reads that to be black is to be deviant and to be Muslim is to be a terrorist threat, and to be black and Muslim is to be branded un-American.

Black Star, Crescent Moon finds affinity with numerous recent studies that investigate the politics and stakes of global solidarity since the 1960s. Students, scholars, and activists interested in black radical traditions that linked Islam with social justice, and the legacy of Third World alliances across race, class, and regional lines will

be especially drawn to this work. However, the study would have benefitted from an engagement with the politics of gender and radical feminist constructions of the Muslim International. This gap notwithstanding, Daulatzai's argument concerning the wholesale framing of Muslims and African Americans as noncitizens and criminals is as urgent as it is compelling.

Hampshire College

Christopher M. Tinson

CELLULOID SERMONS: The Emergence of the Christian Film Industry, 1930–1986. By Terry Lindvall and Andrew Quicke. New York: New York University Press. 2011.

Lindvall and Quicke traced the corpus of filmmaking, and the film-related activities of organizations or individuals who sought to evangelize, preach, teach, provoke, or convert through the medium of 16mm film—otherwise known as celluloid sermons. As the title indicates, the authors focused on the period of 1930–1986. However, they contextualized Christian “talkies” with the purposes, technological challenges, and failures and successes of silent Christian films such as *King of Kings* written by Jeanie Macpherson and directed by Cecil B. DeMille, 1927. Discussions of post-1986 films such as *The Passion of the Christ* (2004) serve as the closing bookend to situate the text's target period along the trajectory of the Christian filmmaking.

The authors focused on the activities of Protestant churches, but included the activities and influences of Catholic churches, clergy, and laymen in the ecumenical crusade against the perceived lack of morals being projected at twenty-four frames per second on theater screens across America. Lindvall and Quicke chronicle the involvement of organizations created to support and manage the Christian film industry, and the roles played by existing Christian and secular organizations. Various forms of support came from companies like Eastman Kodak, corporate magnates, and other wealthy individuals. The appendix, Chronology of Christian Film History, helps the reader to follow the discussion of the overlapping histories.

Readers are helped to appreciate the challenges faced by the Christian film industry in its struggle to utilize film technology for its own purposes and audiences. For example, filmmaker Ken Anderson's primary aim was effective messaging regarding Christian training and discipleship. He was criticized for “simply producing radio drama on film” (140). Mel White eventually worked on a group of biographical films based on the twenty-third psalm. *Though I Walk Through the Valley*, based on the life of Tony Brouwer, follows the struggle of a Christian college professor living with terminal cancer. It is one of the first films to record the last year in the life of a dying man. The authors reported that the reality film “horrified and humbled” one viewer as “the brazen camera intrudes on the intensely private suffering of a family watching the husband and father die” (137). It can be argued that such a film would not shock or awe today. Lindvall and Quicke provided numerous examples that demonstrate how several genres resulted from the varied interests of Christian filmmakers. For the Christian film industry there seems to have been a constant struggle between didactic messages verses entertainment. The authors explicate how opening up film studies for Christian students moved Christian films away from this struggle toward

adopting Hollywood cinematic techniques and narrative styles that generated more appeal for their audience and created new audiences.

The authors acknowledged leaving out “significant and valuable contributions” made by filmmakers, religious groups, and secular organizations (xiv). However, they hint that there is a “next part” to this story (218). It is an opportunity for the authors to include some of what they have missed in this highly informative volume.

Independent Scholar, Kansas City, Missouri

Z. Hall

CORN PALACES AND BUTTER QUEENS: A History of Crop Art and Dairy Sculpture. By Pamela H. Simpson. Minneapolis: University of Minnesota Press. 2012.

Don't let the trim size fool you. *Corn Palaces and Butter Queens*' large size and splashy cover seems designed to sell in the gift shop at the Mitchell, South Dakota, Queens's Corn Palace, but Simpson has pulled together a new and serious work of cultural studies. Providing a highly readable narrative of the history and meaning of corn palaces, crop art, and butter sculpture from 1870 to 1930, in its best moments the book details the extent to which these forms of material culture were “testimony to the gospel of progress” (xvi). The book's main themes trace “democracy and providence,” “modernism and progress,” and most over-archingly, “abundance” in cereal architecture (xix). Loaded with evocative color and black-and-white advertisements, photographs, and line drawings from magazines, Simpson includes images as essential texts, but sadly often refrains from deconstructing them in depth. While very engaging, *Corn Palaces* rarely confronts current academic debates about nineteenth-century Manifest Destiny and cultures of domestic empire. To this reviewer, the artistic and ideological issues which underlie narratives about abundance and progress in this era are inseparable from the same issues which underlie national expansion. Also, the best analysis here often comes at the end of chapters, or is saved for the conclusion of the book. Chapter 5, “Boosters, Saracens, and Indians,” most effectively narrates how butter and corn arts have borne larger expansionist ideologies. But here again, Simpson's recounting of the Winnebago Indian presence at various Corn Palace celebrations holds out too long in explaining that corn art was consistently rearticulated as “a symbol of white triumph” (135). In the last chapter, “An Ongoing Tradition,” contemporary butter and corn art is blithely celebrated, rather than critiqued within the ongoing agricultural aesthetics of abundance today. Serious, and endemic, agribusiness problems with “King Corn” are also left for the conclusion and even there given short shrift, effectively buttering over the contemporary industrial food problems these types of historical displays and celebrations have clearly been precursors to. Also, for as much time as is spent on butter and corn, the author rarely engages issues of the use of these artistic media. What has made corn and butter especially easy or useful media, beyond their clear literal and symbolic abundance in the Midwest? Somewhat understandably, perhaps a more politicized rendering of cereal and butter architectures was minimized for its consumption by a wider popular audience. Nonetheless, Simpson's focus on women artists and assembly of little-used sources throughout the book is refreshing. Sadly, *Corn Palaces and Butter Queens* has been

released one year after Professor Simpson's passing. Whatever its flaws, the book's liveliness seems a fitting tribute to her long career as a valued teacher-scholar.

Northland College

Erica Hannickel

COLORS OF CONFINEMENT: Rare Kodachrome Photographs of Japanese American Incarceration in World War II. Edited by Eric Mueller. Chapel Hill: University of North Carolina Press. 2012.

Colors of Confinement is a disturbing portrait of America's World War II shame, the incarceration of 110,000 Japanese Americans and Nationals. Bill Manbo's Heart Mountain amateur Kodachrome photographs of friends and family paint a poignant picture. The narratives and scholarly essays combine with the photos to forge a powerful statement. As humans we see the world in color, so the Kodachrome images convey the circumstances, as we would experience them if we were there. This level of reality is something that existing black and white camp photos cannot duplicate. In addition, Manbo's work is authentic unlike the propaganda photos taken by white WRA photographers who often times photographed meanings they brought and not what they witnessed. Through Manbo's camera lens it is painfully evident that internees were not criminals or enemies of the state but hardworking men, strong women, and playful children.

Manbo shows us a community that was effectively raped by their own government and in response they fought the stigma by diligently pursuing normal lives. Had they mentally embraced the rape as appropriate, it would have caused untold personal damage to already fragile psyches. As a result, his photographs contain a perspective of normalcy that belies the incongruous prison circumstances behind barbed wire and under the shadow of guard towers: Manbo's father-in-law and mother-in-law pose in their Sunday best much like the "American Gothic" painting by Grant Wood, Boy Scouts proudly carry the stars and stripes, his son scales a barbed wire fence like a jungle gym, his relatives pose and smile in a group photo, and the Bon Odori festival dancers celebrate and honor the dead.

Bill Manbo's understated style illuminates "irony" on multiple levels. The Bon Odori participants honor ancestors whose ethnic backgrounds caused the dancers to be incarcerated. As we examine the photos of the kimonoed dancers today, it is hard to imagine that many of these vibrant people are now dead. Just as they danced in 1943, their children and relatives now dance for them.

Understandably there are ironies not explicitly addressed by Manbo. None of his photos contain white people. None document the fact that many young men either volunteered or were drafted to fight in the U.S. Army. None show the shame and suffering bottled up in the hearts of the victims. None foreshadow the difficulty of returning home, starting new lives, or the 1988 government apology and redress.

As someone involved with the Seattle Japanese American Citizens' League *Pride and Shame* traveling exhibit in 1970, which evolved into the impetus for national redress, I recommend Sadamu Shimabukuro's book entitled *Born in Seattle: The Campaign for Japanese American Redress*.

After redress, “What tasks remain for the victims and community?” Japanese Americans were the first to suffer the injustice and as a result have a responsibility to tell their American story and to ensure that it never happens again. This is their legacy and one major theme of the book. A few borrowed lines from my unpublished poem after 9-11 entitled “Legacy” elaborate my thoughts.

*I won't turn my back
in silence knowing vultures
will descend on shuttered stores
and homes when hate
stains holy walls.*

*Who will stand
on granite mosque stairs,
link arms with brown brothers
and sisters?*

*I will stand for my
Mother and Father,
who sixty years ago
could not stand against US Army
bayonets, Browning rifles,
President Roosevelt
and Executive Order 9066.*

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Lawrence Y. Matsuda

CRUEL AND UNUSUAL: The American Death Penalty and the Founders' Eighth Amendment. By John D. Bessler. Boston: Northeastern University Press. 2012.

“Nor shall cruel and unusual punishment be imposed.” Professor Bessler, an associate professor at the University of Baltimore School of Law and an adjunct professor at the Georgetown University Law Center, focuses on these final eight words of the Eighth Amendment to the United States Constitution in his book *Cruel and Unusual*. This clause, applicable to the States via the Due Process Clause of the Fourteenth Amendment, is the only Constitutional limitation on the federal and state governments' authority to punish its citizens.

The Eighth Amendment also places substantive, but unspecified limitations, on bail and fines. While the imposition of bail or a fine can give rise to important questions, the cruel and unusual punishment clause is the constitutional workhorse of the Eighth Amendment. This clause has been interpreted by the United States Supreme Court to require that the punishment of non-capital crimes be proportional, to require

that the treatment of prisoners and the conditions of confinement be humane, and to prevent the use of torture or other unnecessarily painful treatment as punishment.

The Cruel and Unusual Punishment Clause is, most importantly, the constitutional provision that the United States Supreme Court has relied on to govern and give meaning to the use of the death penalty in the United States, both the methods of execution and the procedures by which the penalty may be imposed during the trial process. The opinions issued by the Supreme Court on the death penalty, primarily since 1972, rely on the history of the Amendment and its current use in America. Paralleling this structure, Professor Bessler explores both the Founding Fathers' understandings of the meaning of the clause and its interpretation and use through America's history. In the end, although the book could have been edited to provide more flow, less repetition, and a generally tighter construction, Bessler concludes that the revolution inherent in the American democratic experiment requires that opponents of capital punishment more actively seek its abolition.

Professor Bessler spends more than half of his book meticulously outlining the Founding Fathers' beliefs and opinions about the death penalty, exploring the wide variety of literature that was available to them as well as their own words. Bessler explores the English roots of the cruel and unusual punishment clause and discusses the common meanings of the words. His research demonstrates that "original intent" is not monolithic. The Founding Fathers had complex opinions about capital punishment; they were not wholly and totally convinced that capital punishment was always a correct penal response, even in cases of heinous crimes.

Professor Bessler, backed by in depth historical research, argues that the drafters of the Bill of Rights, including the Cruel and Unusual Punishment Clause, meant for interpretation of the clause to adapt as society progressed. He concludes that an "originalist" should accept changing interpretation of the clause. Professor Bessler's research is in direct response to those on the Court, perhaps most notably Antonin Scalia, who adhere to the conclusion that since capital punishment was known and widely in use at the time of the adoption of the Eighth Amendment, then it is beyond question that the use of capital punishment is acceptable under the Constitution today. Overcoming this familiar "original intent" interpretation is no easy task, but the historical record compiled by Professor Bessler is impressive. *Cruel and Unusual* develops a much needed historical record showing that the Founding Fathers and the drafters of the Bill of Rights were not thoughtless supporters of capital punishment who expected and hoped that the practice would be continued throughout the history of the country and used by the government they formed.

On the foundation of his conclusion that the drafters of the Bill of Rights did not intend an unwavering adherence to the use of capital punishment, Professor Bessler places his second, overriding, purpose—presenting a case for the abolition of the death penalty. For Bessler, death is no longer a legitimate punishment for even the worst crimes. First, he bases his case for abolition in his historical interpretations. The Bill of Rights was adopted to protect American citizens from the potential overreaching of the government. Based on his historical research, Bessler identifies non-discrimination as the core principle of the Eighth Amendment. The amendment

was meant to prevent unfair and disparate treatment. Finally, as a historical matter, Bessler concludes that the interpretation of the Cruel and Unusual Punishment Clause was intentionally left to the courts and was meant to change and develop.

To strengthen his call for abolition, Bessler discusses the historical and modern use of the death penalty, the development of its legal interpretation and abolition movements through time. This part of the book will be familiar to those who follow the debate, but also accessible to those who would like a detailed discussion of the death penalty in the modern and contemporary eras. These chapters examine the myriad of troubling issues surrounding the imposition and implementation of the death penalty. He explores the change in executions from public spectacles on town greens to private events inside prisons. He describes the change from swift executions in colonial times to the development of the “death row phenomenon,” the mental deterioration of inmates spending years and decades in harsh death row conditions. He notes that the American Medical Association and the American Psychological Association declare that physicians should not assist with executions or medicating inmates to render them competent for execution. He chronicles the ebb and flow of public opinion about capital punishment. Bessler also catalogues America’s failure in the international arena; America keeps company with China, Iran, Iraq, Pakistan and Sudan, as countries that most use death as a punishment.

For Bessler, as for many opponents of capital punishment, use of death as a punishment is no longer merely a legislative choice of penalty, but a true human rights violation. The protection of the human right to life, in Bessler’s analysis, is an imperative supported by the historical record and made necessary by the current abysmal record compiled by America’s use of death as punishment. If the Eighth Amendment is a check on the government’s right to do violence to its citizens, then the governmental execution of one of its citizens renders the Cruel and Unusual Punishment Clause, unacceptably, a nullity.

Cruel and Unusual is a long, sometimes slow, read, but Bessler significantly contributes to the literature by providing a compelling interpretation of the “original intent” of the Eighth Amendment’s Cruel and Unusual Punishment Clause. He also makes a compelling revolutionary argument that if we wish to be the country that was foreseen and hoped for by our forefathers, we must abolish the death penalty. Benjamin Rush proclaimed in 1873, and he is seconded by Professor Bessler in 2012, “THE REVOLUTION IS NOT OVER!” (339).

University of Kansas School of Law

Elizabeth Cateforis

DEMOCRATIC NARRATIVE, HISTORY, AND MEMORY. Edited by Carole A. Barbato and Laura L. Davis. Kent: Kent State University Press. 2012.

This book grew out of the 2009 meeting of the annual “Symposium on Democracy” at Kent State University. Established in 2000, the symposium is both “a living memorial” to those who died in the May 4, 1970 shootings, and an opportunity to promote “scholarship that seeks to prevent violence and to promote democratic values and civil discourse” (viii). The 2009 symposium’s title was “Re-membering: Framing,

Embracing, Revising History,” and the volume’s three sections deal, accordingly, with (I) balancing historical events and “eternal concerns,” (II) “shaping public memory and raising public consciousness” via media culture, and (III) examining “acts of remembrance and reconciliation within local communities” (viii-ix).

The editors, Carole Barbato and Laura Davis, argue that the historical meanings discussed in this volume hold “relevance for a particular community but also [speak] indelibly to the human community,” making “meaning of past history in order to serve the future” (ix). Using the Kent State tragedy as its starting point, the collection dives into timeless topics such as dissent, war, peace, race, globalization, and state power. All of this is handled both provocatively and, at times, awkwardly.

The first section eases the reader into historical events, covering early anniversaries and international reverberations of the 1970 shootings. That said, the fact-based “This We Know” chronicle, composed by the editors plus Mark Seeman and provided as an appendix, ought to be read by the uninitiated before tackling the first essays. Closing the section is Jay Winter’s provocative, philosophical piece on the virtues and vices of socially constructed silence. The next section’s media culture essays are a positive—as much about the meaning of journalism as about Kent State. Edward Morgan’s piece stands out as an excellent introduction to sixties-era media coverage and biases. In the final section, Renee Romano’s contribution is impressive, exploring the benefits of “turning to models popular outside the United States” in order to “grapple with . . . contested history”: a truth and reconciliation commission (160-61). He discusses this in relation to the 1979 shooting of anti-Klan activists in Greensboro, NC, but argues it should be applied to violent historical events where history and memory are contested (161-62).

The most disappointing aspect of this volume, in relation to the topics advertised in its title, is its relative silence on the headlining adjective “democratic.” It is present explicitly in the Devan Bissonette essay (section two), and implicitly in Cathy J. Collins’s recounting of the struggle to commemorate school desegregation in Little Rock (section three). Even Winter’s piece would have been stronger in relation to the volume if it had addressed the topic of silence in a democracy—i.e., Can democracy stand silence, no matter the latter’s usefulness? Instead, the excellence of Winter’s essay merely fits into a constellation of essays only loosely related to the book’s title. Given the unevenness with which the primary essays address the “democratic” adjective, one might expect the section introductions—which attempt to tie together the contributions—to do that heavy lifting. Sadly, those pieces generally neglect both descriptive and normative discussions of democratic narrative, history, and memory.

Despite its deficiencies in making “democratic” theory and applications explicit, this is an informative, thoughtful volume that will educate the reader on the Kent State tragedy, as well as the problems of memory, contested narratives, commemoration, and social justice. The book could be fruitfully utilized in undergraduate and graduate courses on public history, the Sixties, historical theory/methods, and postwar America, as well as by professional public historians.

Loyola University Chicago

Tim Lacy

HENRY FORD'S WAR ON JEWS AND THE LEGAL BATTLE AGAINST HATE SPEECH. By Victoria Saker Woeste. Stanford: Stanford University Press. 2012.

Victoria Saker Woeste's, *Henry Ford's War on Jews and the Legal Battle Against Hate Speech*, contributes significantly to our understanding of the dramatic libel lawsuit brought by Aaron Sapiro against the American automotive pioneer. Woeste's meticulously researched book thoughtfully examines the complex circumstances and personalities behind the case, the intricacies of the trial, and the implications of its resolution. She analyzes Sapiro's suit within the framework of American libel law and argues compellingly that, contrary to most interpretations, the case represented a lost opportunity in the struggle against hate speech.

The book draws on previously published biographies, as well as new archival research, trial transcripts, and interviews to portray the major players in the lawsuit and the conflicts among them. In the years following WWI, Henry Ford increasingly embraced anti-Semitism, and in 1920 turned his newspaper, *The Dearborn Independent*, into a medium through which to voice his concerns about "the disproportionate influence of the Jews on politics, culture, entertainment, diplomacy, industrial capitalism, and the state" (47). Over the next several years, Ford published a series of accusations about individual Jews and "International Jewry." Louis Marshall, a prominent attorney and President of the American Jewish Committee, was among those targeted by the paper. He responded by urging restraint, arguing that Jews were better off demonstrating good citizenship than stooping to respond to anti-Semites. The paper also attacked Aaron Sapiro, a lawyer involved in organizing farmers' marketing cooperatives. Incensed by charges of personal and professional misconduct, Sapiro rejected Marshall's path of restraint, and opted instead to sue one of the most powerful men in America for libel.

Woeste's book chronicles the case of Sapiro v. Ford, detailing the strategies employed by defense and prosecution, and contrasting Sapiro's quest for vindication in an individual libel suit with Marshall's behind-the-scenes pursuit of a means to silence the voices of anti-Semitism. In many accounts, Marshall emerges as the hero, ending the legal proceedings by extracting from Ford an apology to "the Jews" and a promise to stop publishing anti-Semitic material. Woeste questions this interpretation of events. She argues that Marshall might have used the apology to reinforce the still-ambiguous concept of group, rather than individual, libel in American law, thus effectively combatting anti-Jewish hate speech. Instead, she depicts him as outmaneuvered by Ford, who appreciated that an apology would free him from the headaches of the lawsuit, but without legal enforceability, offer virtually nothing of substance to either Sapiro or the fight against anti-Semitism.

Woeste's study clearly reveals the pervasiveness of anti-Jewish sentiment in American society, but interestingly it also demonstrates its limits. Woeste takes note of the many farmers, organizers, and ultimately, jurors who supported Sapiro. This aspect of the case is worth further consideration for what it reveals about the complexities of American anti-Semitism during the interwar period, and the difficulty of determining how best to fight it. Woeste's book, however, offers a fascinating and

rewarding account of *Sapiro v. Ford*, and what the case teaches us about hate speech, libel law, and the anti-Jewish crusade of an American icon.

Muhlenberg College

Jessica Cooperman

IN THE CROSSFIRE: Marcus Foster and the Troubled History of American School Reform. By John P. Spencer. Philadelphia: University of Pennsylvania Press. 2012.

Those who study the history of education realize that there are no quick fixes for providing equal educational opportunity for all. Throughout America's educational history, some groups (Whites and European immigrants) were given increased participation in public schooling while others groups (people of color, women and non-European immigrants) continually faced limitations. After more than a century of limited schooling opportunities for African Americans nationwide, and shortened efforts to address inequality, a new breed of school reformers believe that addressing the achievement gap, devoid of lessons from the 1960s will be the cure all for the problems of urban school reform. John P. Spencer poses the biographical experiences of Marcus Foster as a "cautionary lesson" for current school reformers. In Marcus Foster, author John Spencer writes, "we see that problems of access, of achievement, of resources, of responsibility, were more complicated than they appeared to be in polarized public debates over who was to blame" (3). Furthermore, Foster's story provides a sense of what is possible with school reform while confronting the restrictions of that same reform.

In the Crossfire chronicles the school leadership experiences of Marcus Foster. As the principal of three Philadelphia schools and the superintendent of Oakland Public Schools, Foster was able to turn around schools others considered a failure. With compensatory funding, Foster targeted teacher expectations, student and parental attitudes and involvement, as well as community and business support to revitalize the educational environments of the schools and district he led. His charming personality as well as his ability to bring diverse people together to solve school problems served as an asset in fulfilling his goals. Unlike Foster, current school reformers have taken a more adversarial approach by demonizing teachers and unions rather than working with them to solve problems. Each time Foster became a principal at school, he gave teachers and other groups a seat at the table in determining how they would reform the school. This inspired the teachers and gave them buy-in for the changes that would be necessary at each school.

Spencer argues convincingly that liberals in the post-World War II period expressed conflicting views about school problems. Some blamed the school system and racist society for problems students experienced in schools. Others used cultural deprivation arguments to determine that situations beyond the schools led to the problems by blaming the lack of abilities on students and their families. Marcus Foster's leadership bridged this ideological divide among liberals. Foster took a more holistic approach to solving the problems in urban schools, recognizing both the societal and familial difficulties his students faced.

This book is an important contribution to the debates currently occurring around school reform. The push for excellence, and high stakes testing as the solution to narrowing the achievement gap without a concerted effort to provide additional funding for the schools with the most need, is simplistic. As Spencer rightly demonstrated, Foster made great strides in the schools he revitalized because he had additional compensatory funding to provide tutoring for students, outreach for communities, and additional services to improve the education of his students. It is doubtful his efforts would have been as effective without the additional aid.

This book is well written and researched. Foster's experiences are well situated in the context of the times, and Spencer superbly incorporates Foster's work in the crossfire of the arguments around schooling in the 1960s. Spencer also recognizes that the traditions of equality and of excellence have been long a part of the Black community's cultural ethos and Foster comes from that tradition.

There are only a few minor critiques that can be made of an otherwise excellent book. First, the book is very repetitive, particularly with Spencer's constantly rehashing his arguments. He left no doubt in readers' minds about what he was arguing. To a lesser extent, on a couple of occasions Spencer called nontraditional families "broken." Discussing families as "broken" has become outdated. This terminology makes children of these families feel as if there is something wrong with the people who come together to give them a home. Additionally, in a critique of proponents of community control in Ocean Hill Brownsville, Spencer agreed with historian Jerald Podair's assessment. Spencer determined that black educators' rejection of white middle-class values did not accompany calls for "respect for learning, hard work, and a desire to improve one's condition." Blacks and Puerto Ricans have long demanded educational excellence they believed some white educators failed to provide. Community control was an attempt to create an environment for that excellence to flourish, not an opposition to excellence. Moreover, the values Spencer spoke of were not limited to the white middle class. Blacks and many poor people have long sought to improve their lives and have worked hard often in spite of minimal reward for that work.

In spite of these minor criticisms, this is an important study for those concerned with educational leadership, school reform, and the context for understanding current educational initiatives. Marcus Foster's professional career highlights the tensions and possibilities in revitalizing urban educational systems. Spencer should be commended for such an important and timely study.

Indiana University

Dionne Danns

PUTTING THE BARN BEFORE THE HOUSE: Women and Family Farming in Early Twentieth-Century New York. By Grey Osterud. Ithaca: Cornell University Press. 2012.

In *Putting the Barn Before the House*, Grey Osterud examines the first forty years of the twentieth century and the complicated economic decisions made by rural women in the Nanticoke Valley of New York State. As the title implies, the major-

ity of women in this demographically diverse community believed that the fruits of their labor, whether from the home, barn, field, or off-farm employment, needed to be reinvested in the family's agricultural enterprise. The subject matter explored in this text is not new, but the diversity of the Valley results in historical conclusions that are different from those highlighting other regions of the country. Immigrant women often farmed while their husbands worked in town. Their commitment to owning land and keeping the farm made them more willing to re-invest in the farm with modern labor-saving technologies, but not the farm home. On farms with good soil and enough resources, families chose to concentrate on one crop, often dairy or poultry. On these farms some women actively participated in farming activities, while others adopted divisions of labor that mimicked the prescriptive literature and advice of agricultural reform groups, such as the state's Cooperative Extension Service. Osterud's real contribution is that she looks beyond class, exploring such issues as inheritance, marriage, and rural political and reform organizations. She clearly demonstrates that no one factor entirely influenced a woman's perspective and that rural people are far from monolithic.

The presence of Endicott Johnson and International Business Machines Corporation (IBM) in nearby towns changed the make-up of neighborhoods as well as established off-farm employment options. Some farm families chose a single family member to earn regular wages in town, other families peddled crops to urban employees, and still others adopted specialized farming businesses. Some abandoned farming for urban living after trying to survive on hilly and less fertile farms. In their wake came first generation immigrants, mostly from Eastern Europe, who purchased these farms and changed the community. *Putting the Barn Before the House* reveals the complicated nature of a rural community in transition.

Putting the Barn Before the House is based on extensive oral histories, archival collections, manuscript collections, and printed sources. The depth of these sources is reflected in the detailed narratives and analysis devoted to each individual—some serving as the sole subject of a chapter. This is Osterud's second monograph detailing the history of farm women in Nanticoke Valley, which speaks to the rich primary source collections she uncovered related to the region. Her previous work, *Bonds of Community*, focused on the second half of the nineteenth century and the absence of the ideology of separate spheres in rural women's lives. In this work, she continues that theme to looking at women's decisions that prioritized the farm business over domestic comfort. Scholars interested in women's studies, rural / agricultural studies, labor studies, and immigration would all benefit from the important conclusions of Osterud's work.

University of Kansas

Sara E. Morris

QUEER ENVIRONMENTALITY. By Robert Azzarello. Burlington: Ashgate. 2012.

Queer Studies and Environmental Studies have not always been ready bedfellows.

According to Robert Azzarello, author of *Queer Environmentalism*, that is because they have tended to operate under competing assumptions about what is “natural” in the world. On the one hand, Azzarello writes, Environmental Studies has tended, for its part, to depend on a heteronormative discourse of the “natural” (which it inherited from Darwinian evolutionism) that presumes that the primary goal of both human and non-human nature is to “survive and reproduce.” In such a discursive context, he says, everything that impedes or perverts those primary goals—from toxic oil spills to queer men—gets classed casually, and often unwittingly, within the more problematic category of the “unnatural” (4-5). By contrast, Azzarello writes, the field of Queer Studies has consistently voiced a “radical hermeneutic suspicion” of such simplistic and stable definitions of humanity, sexuality, and nature (15).

Azzarello’s book sets out to overcome this impasse by finding a common ground for exchange between the two fields. Its author contends that a more productive exchange might come about if we were to cultivate a queer environmentalism that was rooted in, as he puts it, “a habit of thought that conceptualizes human beings, other life forms, and their environments as disregarding—and, at times, flaunting their disregard for—the ostensibly primary, natural law ‘to survive and reproduce’” (4, 136). Assuming that Azzarello is right, this queer habit of thought would not be entirely new. It is, he says, already embedded in our nation’s environmental literature, although we have been blinded to its existence because of our own heteronormative reading practices.

To flesh out this project of a “queer environmentalism,” Azzarello reinterprets the writings of four major American authors—Henry David Thoreau, Herman Melville, Willa Cather, and Djuna Barnes. He claims that each of these authors, despite their distance from one another in time and space, proposes in his or her distinct way a queer rewriting of the normative relations among humans, sex, and nature.

In discussing Thoreau, for instance, Azzarello reminds us that the erstwhile Romantic tossed aside his culture’s expectations of heterosexual marriage and the begetting of progeny to pursue a non-normative eroticism with nature—a queer environmentalism that was tied up in rethinking the meaning of both human sensuality and human purpose. Azzarello explains that Thoreau’s novel reorientation to nature and the ontology that came out of that reorientation was always non-normative. On the one hand, he dared to celebrate the naturalness of *homo sapiens* as a decidedly animal species by replenishing the bodily sensuality in our encounters with nature, while, on the other, and paradoxically, he consistently strove to transcend both the notion of an un-problematized animal body and his own culture’s ontological assumptions about human and non-human nature. In a sense, Thoreau freed up space, that is, for a queer ethics by rejecting received binaries and by re-imagining the “human-animal-divine matrix” that framed mainstream Victorian discourse (54). Azzarello’s other sections on Melville, Barnes, and Cather offer equally interesting insights about how we might reread the canon of American environmental literature in similarly productive ways.

Queer Environmentalism is an openly theoretical book that is carefully argued, and it will likely find a ready audience among ecocritics interested in the type of

questions that it raises. However, given the book's overt orientation to that relatively rarified readership, I suspect that it will have trouble finding traction or making waves in the broader environmental community that it sets out to persuade.

National University

Bob Johnson

SOCIAL DEATH: Racialized Rightlessness and the Criminalization of the Unprotected. By Lisa Marie Cacho. New York: New York University Press. 2012.

American law, according to Lisa Marie Cacho, is rife with *de facto status crimes*, defined as “specific activities that are only transparently recognized as ‘criminal’ when they are attached to statuses that invoke race (gang member), ethnicity (‘illegal alien’), and/or national origin (suspected terrorist)” (43). California’s Proposition 21, for example, attached extra penalties to “gang-related” violence, with “gang-related” being commonly understood as violence perpetrated by non-whites. Through examining this and other case studies of racialized rightlessness, Cacho’s *Social Death* proves itself an eye-opening account of how and why the American polity “is dependent upon the *permanence* of certain groups’ criminalization,” groups who are thus rendered functionally “ineligible for personhood” (6).

Among the archive of incidents whose larger meaning the author explicates are: popular outcry against white teenagers being charged under Proposition 21; indefinite detention and deportation of a suspected Cambodian gang member; the placement of the so-called “War on Terror” within the broader context of “illegal” immigration; the situation of Elvira Arellano, who publicly resisted deportation in order to keep her family together; and, finally, the death of the author’s own cousin in a purported drunk-driving accident. For each of these, Cacho explicates how the legal system (and opinion makers such as journalists) judge certain racialized groups as inherently criminal while treating whites on an individual basis with regard to specific conduct (*actus rea*), not their *de facto* status. Those so criminalized by dint of status can seek recognition for their grievances “only by conforming to those U.S. heteronormative ‘morals’ and ‘standards of living’ that, ironically, have been defined over and against their very communities and their communities’ survival strategies”—and, through this appeal to respectability, essentially disavow others as deviant non-conformists (129).

Cacho’s work echoes Roberto Esposito’s *Third Person* (2012, English translation), especially in their shared argument that human rights cannot be pursued based upon the notion of personhood since the concept of the person creates the division between the human being and the bearer of rights in the first place. Like *Race Defaced: Paradigms of Pessimism, Politics of Possibility* by Christopher Kyriakides and Rodolfo D. Torres (2012), *Social Death* illustrates how the racial hierarchy of the United States exists as a function of transnational capitalism, how neoliberalism produces arguments for individual or group worth that obscure the question: who benefits from the placement of countless people into a state of social death? Cacho’s own strengths lie in pairing the broad-based, theoretical perspectives with an inti-

mate gaze into the sphere of social death, illustrating how individuals are personally rendered non-persons by the neoliberal regime.

In response to this system of racialized rightlessness, the author advocates for the practice of “unthinkable politics,” urging her readers to move beyond “realistic” approaches and instead “to be critical of what makes us vulnerable to state violences *and* what makes us susceptible to the state’s seductions” (145). Few books since Charles W. Mills’s *The Racial Contract* (1997) have so successfully paired a scholarly inquiry into the mechanisms of white supremacy with a revolutionary consciousness.

Encyclopedia of Arkansas History & Culture Guy Lancaster

SUBVERSIVES: The FBI’s War on Student Radicals, and Reagan’s Rise to Power. By Seth Rosenfeld. New York: Farrar, Straus and Giroux. 2012.

Subversives is a compelling and meticulously documented work of cultural history that moves with the inexorable pace of tragedy, part Greek in its concatenation of events, deceptively unrelated but propelled as if by some strange design; part Shakespearean in its mammoth cast of characters, a mix of protagonists with tragic flaws and antagonists too lacking in self knowledge to elicit pity and fear.

It all seemed so simple: Free Speech. Or so the students at the University of California at Berkeley thought in 1964, when in the midst of a protest, a (then) philosophy major injected the voice of reason into what was turning into a shout-out. “My name is Mario Savio,” he declared, thus becoming a Hamlet in a tragedy-by-installments. Blazingly committed, with a crusader’s zeal, Savio only wanted students to enjoy their First Amendment Rights. His zeal set off the Free Speech Movement, which spiraled out of control and devolved into the Filthy Speech Movement. That was how the public perceived it. A notorious dance replete with drugs and sex undermined the cause even more. The students became “The Kids”; the police, “The Pigs,” and a simple plea for due process became a generational conflict.

Although curricular reform was needed (e.g., an ethnic studies program), some of the demands made by counter organizations were so ludicrous that they alienated many of the original sympathizers. Rosenfeld did not have to portray Savio as a Hamlet who morphed into a Christ figure; history took care of that. Savio went through his own agony in the garden—depression, homelessness, panic attacks, a failed marriage. But still he managed to graduate summa cum laude with a degree in physics from San Francisco State, from which he later received a master’s. The years of protest took their toll. Savio died of heart problems in 1996, a mere fifty-three. Clark Kerr, Berkeley’s president, was also a tragic scapegoat, but enjoyed a longer life, dying at 92. He was a victim of both history and J. Edgar Hoover, who believed informants’ reports that Kerr was too far to the left. When the Free Speech Movement galvanized Berkeley, Kerr was faced with an impossible situation: how to keep the campus from succumbing to anarchy. When the demonstrations turned ominous, Ronald Reagan, then California governor, argued that they were Communist-instigated. Reagan became a major player in the offstage drama to have Kerr fired. Savio and Kerr could not withstand the juggernaut of the FBI and Reagan, whose

anti-Communist paranoia began in 1946 when he started cooperating with the FBI after becoming convinced of Communist infiltration of the movie business. Ironically, in 1938, according to Reagan's biographer, Edmund Morris, Reagan, then a liberal with a concern for the marginalized and the dispossessed, considered joining the Communist Party (*Dutch*, 158). Equally ironic is that, as an undergraduate at Eureka College, Reagan advocated a student strike when programs were in jeopardy because of restructuring. But that was in 1928. One wonders how Reagan's political career would have fared if he retained his idealism.

Subversives is a monumental achievement. Read it and wonder how much talent was lost in the cataclysm that might have been averted if the need for recognition were divorced from the fear of radicalization. One erratum: Larry Parks did not win an Oscar for *The Jolson Story* (1946), although he was nominated. The best actor Oscar went to Frederic March for *The Best Years of Our Lives* (1946), which the House on Un-American Activities Committee (HUAC) found questionable because it implied that WWII veterans had problems adjusting to civilian life. Such were the times. *Subversives* should be required reading for the social network generation, who don't know how good they have it.

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THE VOICE IS ALL: The Lonely Victory of Jack Kerouac. By Joyce Johnson. New York: Viking, 2012.

In Joyce Johnson's insightful 1999 biography, *Minor Characters*, we are introduced to Jack Kerouac as a dynamic and pathetic man, bursting with words and ideas, trying to balance living by his ideals with spectral and real familial responsibilities. It's a beautiful recounting of Kerouac in all of his complexity—neither a hagiography nor bitter tell-all, her memoir panoramically captures Kerouac at a moment when he stares deer-eyed at the approaching fame that would soon envelop him. In Johnson's biography, *The Voice is All*, the younger Kerouac is in focus, from his birth in Lowell, Massachusetts, to around 1951, years before the publication of *On The Road*. Although it does not break new ground, it is a well-written reminder of the chaos and intensity of Kerouac's and the other Beats' lives—"the beautiful angels" were a hard-living bunch whose egotistical search for "truth," painstakingly recorded in their own works, is still surprisingly fresh when retold by Johnson. Her intimate knowledge of Kerouac and his life, along with her desire to protect him from his legions of critics, lends a continual sharpness to her writing as her crisp sentences illuminate without being showy.

While there are stronger biographies of Kerouac—Gerald Nicosia's *Memory Babe* is the most authoritative—Johnson's focus on Kerouac's French Canadian childhood, which she persuasively (although not conclusively) pinpoints as the source for his linguistic experimentation, is its most welcome addition. For example, she uncovers a fifty-seven-page manuscript "Les Travaux de Michel Bregne" in which Kerouac experiments writing in French as a way to get at his authentic speech—which Johnson claims partially allowed Kerouac to be free to write *On the Road* in

its spontaneous prose style. Is this true? We mostly have to take Johnson's word for it because she does not elaborate or explain.

This is the main frustration of the biography. Johnson had access to the Kerouac archive in the Berg collection at the New York Public Library. In itself, this is exciting—a wonderful writer with intimate knowledge of Kerouac, pouring over his unpublished texts, could certainly lead to new discoveries. However, she was not given permission to quote extensively from these works, and while there are numerous mentions of the Berg material, they feel like unqualified asides rather than important additions to Kerouac scholarship. The result, then, is that this book feels more like a good reiteration of stories you have heard before: Johnson recounts—in all of its raw exuberance and sordid details—the “lonely” life of Kerouac by focusing on his beliefs, loves, and early writing career. Is it somewhat sensational? You bet. But for Kerouac fans whose shelves sag under the weight of books by and about him, this will be a fine, although nonessential, addition.

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