

## Book Reviews

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

## Reviews

THE CLERK'S TALE: Young Men and Moral Life in Nineteenth-Century America. By Thomas Augst. Chicago: University of Chicago Press. 2003.

Thomas Augst has written a fascinating study of how "individuality came to be produced within the modern landscape of literacy" (256). Augst traces modern literacy back to young men adapting to the middle-class workplaces of nineteenth-century U.S. capitalism. Relying on the many personal diaries written by aspiring clerks, many taking jobs far from their home, Augst finds in these unpublished writings powerful evidence for the spread of those middle-class ideals traditionally identified with Emersonian self-reliance, liberal individualism, and the secularized Protestantism of the U.S. civil religion. Interpreting these diaries in conjunction with Franklin's *Autobiography*, Emerson's lectures, and Melville's "Bartleby, the Scrivener," Augst turns a neglected topic of nineteenth-century U.S. literacy into an important study of how literature was legitimated as a medium of moral reflection and self-realization.

Augst includes useful accounts of such representative institutions as the New York Mercantile Library at Astor Place, New York, the *Lyceum* lecture series in which Emerson became a national celebrity, and popular periodicals, like *Harper's* and *Putnam's*, in which these young diarists read and studied literary models. Nineteenth-century middle-class literacy is thus the work of everyday acts of interpellation by bourgeois men who in turn shaped literary tastes in terms of individual development. We have long known that *Bildung* structures many nineteenth-century narratives, notably the novel, so Augst's research offers merely confirmation in the reading and writing practices of ordinary bourgeois subjects.

The scholarly emphasis on women's roles in the production and reception of nineteenth-century literature, especially sentimental and domestic romances, has caused us to neglect *masculine* sentimentalism, despite excellent studies in this area by Scott Derrick, Gordon Hutner, and T. Walter Herbert. Augst's interpretation of middle-class male morality suggests a new approach to the gendered "separate spheres" of the period. Alone in their rented rooms, many of Augst's young men yearn nostalgically for domestic values while fighting off sexual temptations and other distractions from the ennui of their working

lives. For these very reasons, Augst ought to have considered more carefully feminine sentimentalism in both its literary forms and women's private practices. Nineteenth-century African-American writers, such as Frederick Douglass and Harriet Jacobs, as well as Native American writers, like John Rollin Ridge and Sarah Winnemucca Hopkins, also understood the appeal of sentimentalism and adapted it to their own political, social, and literary purposes. Although Augst cannot be expected to take into account all aspects of nineteenth-century sentimentalism, his own comparative approach to popular and material cultures in relation to traditional literature requires some consideration of literacy across gender, class, and ethnic boundaries. For all its virtues, the present study remains too narrowly focused on white, middle-class, masculine practices, most of which were constructed ideologically to exclude other social formations.

The academic study of literature in late nineteenth and early twentieth-century U.S. culture undoubtedly depends significantly on bourgeois masculine values, but the feminine and minority sentimental and other literary forms excluded from the academic curriculum until quite recently were vigorously, in some cases *violently*, repressed. What do these exclusions teach us about the emergence of "American literature" out of middle-class literacy and its "moral economy" in the period? Augst's book does not help us answer this question, but it provokes us to ask it.

University of Southern California

John Carlos Rowe

THE MOST AMERICAN THING IN AMERICA: Circuit Chatauqua as Performance.  
By Charlotte M. Canning. Iowa City: University of Iowa Press. 2005.

Before radio, television, and the internet, one mass medium provided rural Americans with a mix of education, entertainment, evangelism, and patriotism that constituted a shared national experience. Called "Chatauquas" in reference to the Methodist institution at Lake Chatauqua in western New York that inspired the movement, these traveling performance companies crisscrossed the United States from roughly 1904 to 1930, playing virtually every town large enough to support a train station. Charlotte M. Canning's lively and thorough book narrates the history of circuit Chatauqua (or, simply, "the circuits," referring to the itinerant nature of the companies), which at its peak in the 1910s and early 1920s played to thousands of towns and millions of Americans each year. Canning, a theatre historian, draws on a broad range of archival sources to paint a vivid picture of the once ubiquitous circuits whose trademark brown canvas tents and wood platform stages showcased "talent" of all sorts, from Susan B. Anthony to Swiss bell ringers, from William Jennings Bryan to literature professors, from Mark Twain to bowdlerized productions of Shakespeare's plays. Over one-hundred illustrations, spaced throughout, help bring the period alive for the reader.

By focusing on the interaction between the Chatauquas and the audiences for whom they performed, Canning demonstrates persuasively that the circuits were a site of complex negotiations of citizenship and national identity. Unlike other popular entertainments of the period (vaudeville, burlesque, circus) Chatauqua spoke directly to the desire of many Americans to preserve a rural, agricultural way of life. "In the Chatauqua tent," writes Canning, "small-town America was participating in the performance of small-town America. [. . .] By performing the America they wanted to exist, Chatauqua and its communities helped to make that America exist, even if only for the duration of the performance" (5).

The book takes its organizing structure from its subject matter. After a brief but thorough Introduction ("Remembering the Platform"), each of five chapters brings a different

aspect of Canning's argument to the stage. Chapter 1 ("America on the Platform") explores how the Chatauqua circuits self-consciously allied themselves to a national mythology. This national mythos, Canning suggests, was dependent on a specifically pastoral concept of community, the parameters of which are discussed in Chapter 2 ("Community on the Platform"). Just as the physical stage stood for and at the center of the overall Chatauqua experience, the pivotal central chapter ("The Platform in the Tent") explores how the circuits were able to reposition the tent, a sign of transience and questionable virtue, as a symbol of permanence and moral uplift. In Chapter 4 ("Performance on the Platform: Oratory"), Canning turns her attention to the forms of performance form most commonly associated with the Chatauqua: the civic lecture and the elocutionary recital. Chapter 5 ("Performance on the Platform: Theater") explores Chatauqua's curious relationship to theatrical performance. Initially conceived as a morally and aesthetically superior alternative to theater, the Chatauqua movement struggled to maintain its anti-theatrical stance in the face of a growing audience desire for dramatic entertainment. A brief Conclusion ("The Palimpsestic Platform"), looks at surviving traces of Chatauqua in the late 20th and early 21st centuries, from the Chatauqua-themed Elvis Presley movie *The Trouble With Girls* (1969) to the neo-Chatauqua performances conceived and supported by the National Endowment for the Humanities, state humanities councils (mostly in the great plains), and public and private historical societies.

University of Kansas

Henry Bial

THE BLACK POWER MOVEMENT: Rethinking the Civil Rights–Black Power Era.  
Edited by Peniel Joseph. New York: Routledge. 2006.

Spike Lee's 1989 film, *Do The Right Thing*, culminates in an eruption of rage and violence. Before the credits begin rolling, the images and words of two great African American leaders appear on the screen. The audience is left to ponder whether the "right thing" is Martin Luther King Jr.'s reproachful "as you promised," or Malcolm X's audacious "by any means necessary."

The idea that these iconic personifications of Civil Rights (CR) and Black Power (BP) epitomize divergent movements is ubiquitous; it has been ingrained in public memory and is presumed by much academic work. This dichotomous splitting of black freedom struggles is precisely what *The Black Power Movement* aims to mend. Each of the essays complicates such simplistic oppositions and challenges the politics that foregrounds the division between a heroic, righteous, nonviolent CR movement, and a deviant, destructive, and politically ineffective BP movement. As the editor Peniel Joseph explains, he intends to undermine the "hegemony" that disassembles "CR and BP as a progressive regression from hope to anger to chaos" (21).

Stokely Carmichael's defiant rallying cry—as he and King continued James Meredith's 1966 "March Against Fear"—has conventionally served as the signpost marking the birth of BP and the death of CR. Joseph offers a different periodization and a more inclusive conception of BP. His elastic "long BP movement" reaches back more than two decades earlier to the ideas of Depression-era radicals. It also stretches forward to current Black Studies scholarship and various incarnations of multiculturalism; and even sideways to encompass parallel movements, such as black feminism, student, labor, and welfare rights activism, and black nationalism "from Newark, NJ, to Dar Es Salaam, Tanzania, and beyond" (7). Through this framing, BP comes to represent the entire African American struggle (not CR gone awry), revealing continuities and coherences absent in historiographical strictures that sever activism geographically (north vs. south),

generationally (adults vs. rebellious youth), economically (middle class vs. lumpen), and ideologically (rights vs. jobs).

The anthology commences with the 1965 Watts upheaval. By many accounts, Watts signifies a crucial rupture in the CR movement—an outburst of the desperately poor, socially abject, and politically estranged. Jeanne Theoharis charts instead a history of militant activism in Los Angeles (beginning with the 1941 “Alabama on Avalon” rebellion), according to which Watts was a seamless extension of years of CR organizing around issues such as school desegregation and fair housing. Yohuru Williams’s chapter on NAACP leader Roy Wilkins’s variable relationship with BP provides a more equivocal version of CR–BP transition. Simon Wendt’s examination of early 1960s Southern armed defense units complicates the standard CR narrative, though he maintains their militant resistance was a necessary facilitation of nonviolence, not an alternate course.

Whereas Komozi Woodward’s description of Amiri Baraka’s career—from the 1961 pro-Lumumba protest at the UN to the 1972 Gary Convention—underscores the connections between local BP activism and post-colonial struggles around the globe; Jeffrey Ogbar shows how BP symbols and rhetoric inspired other subordinate groups within the United States. Ogbar’s study encompasses the “rainbow radicalism” and “machismo cool” of Chicano Brown Berets, Chinese Red Guards, and the Patriots (white men donning berets and leather jackets adorned with the confederate flag!), among others.

Three essays focus on women. Rhoda Williams explores how welfare mothers, public housing tenants, and nuns in Baltimore, Maryland were “mobilized outside of, but in the context of, Black Power radicals” (81). In a similar vein, Stephen Ward’s history of the Third World Women’s Alliance aims to demonstrate that black feminism and BP were part of the same ideological framework; and, Kimberley Springer analyzes the critical reception of writings by Toni Cade Bambara, Ntozake Shange, and Michelle Wallace.

The anthology concludes by pointing to the lingering presence and promise of BP. Keith Mayes’s tracking of the growing popularity of Kwanza offers a poignant illustration of the BP movement’s “cultural offspring” and “continued resilience and relevance” (248). Joseph’s final essay presents Black Studies as one of the greatest inheritances of BP efforts to cultivate a new radical intellectual movement.

While there is much to commend in this capacious new historiography, the volume lacks definitional clarity. Is any posture of self-defense, every expression of assertiveness, a subversive performance of BP? Are readers to consider Gandhian *satyagraha* and Fanonian revolutionary violence compatible? Is BP a matter of personality, ideology, strategy, or cultural ambitions? Or perhaps, given the purposeful theatrics deployed by many activists, BP should be viewed as a form of Butlerian drag. The point is not to quibble about particular definitions or to reject conceptual fluidity, but to ask what then is not BP?

The redemptive narrative presented in the book tends toward the celebratory and sidesteps some thorny issues, such as homophobia, anti-Semitism, religious nationalism, black capitalism, as well as protagonists who now disavow BP (e.g., Julius Lester). Moreover, several of the more challenging topics that are addressed merit further probing; for instance, BP’s misogynistic construction of manhood. Black feminism may indeed be best understood as part of a dialectical struggle for black freedom. And, many black feminists, such as the Combahee River Collective, rejected separatism even as they stressed the need to construct a political agenda from their distinctive identities as black, working class, lesbians. However, when reproductive choice is considered “genocide” and BP activists slur feminists as “castrators,” asserting that “black feminists added ideals of gender equality and anti-sexism to the social activist milieu of the BP

era” (118) seems a gloss. After all, the leader credited with first crying for BP is also infamous for another statement about women’s role in SNCC, and one would be hard pressed to fashion a womanist reading of Cleaver’s depiction of rape in *Soul on Ice*.

Still, as a scholarly undertaking and a political project, *The Black Power Movement* is both refreshing and vital. Dividing the 1960s into the good and the bad is a familiar tactic of political demonology used to blunt other forms of radicalism that developed during the era. More recently, criticism has focused on the alleged *ressentiment* of the oppressed, not unequivocal assertions of power. In stunning contrast to Cornel West’s condemnation of “black nihilism” and Wendy Brown’s censure of “wounded attachments,” these authors affirm the political propriety of anger and the possibility, or even necessity, of a language of identity. Their more expansive view of BP makes evident that claims about suffering and anger at injustice are attempts to enact democratic citizenship. Anger may be reactive but it is politically energizing and, as Audre Lorde observed, creative.

In 1969, Amiri Baraka issued a warning that BP would change African Americans and thereby transform America. This anthology thoughtfully records that (r)evolution. The authors also share a forward-looking concern: namely, current attacks on affirmative action, welfare, and racial politics—all of which they attribute to the demise of black radicalism. Manning Marable once described the field of Black Studies as simultaneously descriptive, corrective, and prescriptive; *The Black Power Movement* certainly satisfies this tripartite mission.

Queens College, City University of New York

Alyson M. Cole

NOT QUITE WHITE: White Trash and the Boundaries of Whiteness. By Matt Wray. Durham: Duke University Press. 2007.

As Matt Wray’s survey of thinking about poor whites in America makes clear, the category that will become white trash has a long and convoluted history. Lubbers, crackers, and human rubbish, pine rats, hill folk, and dirt-eaters—the terms as well as the exact nature of the characteristics that differentiate these colonists and later Americans from others vary widely. “Crackers, a name they got from being great boasters,” a colonial administrator wrote in 1766, “are a lawless set of rascals on the frontiers of Virginia, Maryland, the Carolinas, and Georgia, who often change their places of abode. They steal horses in the southern provinces and sell them in the northern and those from the Northern they sell in the southern” (35-36). The problem then was one of law enforcement. A Midwestern minister in 1888 saw the difference of a family of thieves, prostitutes, and nomads he described as a “pauper ganglion” dating back to 1840 in much harsher terms. “What can we do,” he asked. “First, we must close up official out-door relief. Second, we must check private and indiscriminate benevolence, or charity, falsely called. Third, we must get hold of the children” (77). People this deviant cannot be helped, he argued. They must be stopped. In 1912, the journalist Walter Hines Page had a much more charitable view. “The southern white people are of almost pure English stock,” he wrote in the *World’s Work*. “It has been hard to explain their backwardness, for they are descended from capable ancestors and inhabit a rich land. Now, for the first time, the main cause of their backwardness is explained and it is a removable cause,” hookworm. Poor whites could be cured. “I predict that within five years the whole face of this country will be changed and one will see here a new people and a new earth.”

Wray divides his ambitious study into roughly four overlapping periods. From the 1720s through the 1830s, elites’ vision of poor people descended from European immigrants changes. In the colonial era, poor whites are described as lazy because they refuse

to work. They live outside society because of their immoral rejection of the work ethic. By the revolutionary era, however, elites see these poor Americans as a dangerous class of criminals, threatening the political and economic order with their thieving and squatting and general refusal to obey the law. In the antebellum period, both pro and anti-slavery supporters describe poor whites in the South as different, a group apart from other free white people. Abolitionists, however, believe the monstrous system of slavery causes their depravity. Pro-slavery Southerners believe that difference is innate, the result of biological inferiority. From Reconstruction through the 1920s, these once sectional and political ideas about the physical differences between middle-class and poor whites grew and spread with the rise of scientific thought and social Darwinism. Eugenicists, in particular, tried to make the case that poor whites were genetically and thus racially distinct. From the early 1900s through 1915, however, a group of medical reformers countered these ideas by arguing that the differences in the bodies and especially the skin of poor whites were the result of disease, especially hookworm, and not inherent biological difference.

Wray, a sociologist, provides neither the texture and detail of social history nor the close readings of texts and visual images of cultural studies scholars. Much of the historical work here, with the exception of the chapter on the hookworm crusade, is a survey of work down by previous scholars. Wray's desire instead is to make a theoretical contribution, to provide an example of the usefulness of boundary theory for whiteness studies. White, he argues, is a social, not a racial category. His study of the contradictions of the category white trash, he suggests, provide some guidelines for constructing a "unified theory of social differentiation—a way of bringing together class, race, gender, and sex analysis into a single frame" (143).

University of Virginia

Grace Elizabeth Hale

CRACKING UP: American Humor in a Time of Conflict. By Paul Lewis. Chicago: University of Chicago Press. 2006.

In *Cracking Up*, Paul Lewis attempts to characterize American humor in the last two decades of the twentieth century. In this respect, the work resembles Joseph Boskin's 1997 work *Rebellious Laughter*. Boskin's work, however, presented a more historical perspective. Lewis's book is focused on particular issues which are laid out in the book's four major chapters. The first of these is "Killing Jokes"—jokes that "invite us to be amused by images of bodily mutilation, vulnerability, and victimization" (24). The archetypical examples are those made by Freddy Kruger in *The Nightmare on Elm Street* series of films. The second chapter deals with the "positive humor movement"—the antithesis of killing jokes—that promotes laughter and comedy as a means of physical and spiritual healing as well as a benefit in everyday workplace interaction. The third chapter examines joking in public culture and addresses the issue of humor and political correctness. The fourth chapter is concerned with humor in political discourse, and the extent to which humor is capable of establishing, enhancing, or subverting a serious political message.

*Cracking Up* is written in a lively style, and Lewis leads readers to a consideration of some topics not previously examined by humor scholars (e.g., horror films developed as a comic genre; the change in George W. Bush jokes after 9/11). Nevertheless, Lewis begins with the question of whether humor is good or bad, and proceeds to investigate each of the above topics with an eye for humor's destructive, or at least negative, potential. Lewis sees the killing jokes of Freddy Kruger and Batman's Joker as emerging from nihilistic defeatism and ontological insecurity (40, 47). The jokes allow audiences to distance themselves from humanity and to reduce their anxieties about the future.

Since Lewis weaves the cinematic humor into concerns about current social problems, it is no surprise that the Columbine high school massacre or the behavior of prison guards at Abu Ghraib are brought into connection with killing jokes. I need stronger evidence, however, to convince me that Freddy Kruger's humorous asides are implicated in—or even index—criminal assault, torture, or serial murder in the late twentieth century. Brutality and cruelty are age-old, and they do not demand a cinematic fashion to account for them. Cruel laughter is equally old, and one need only read the Bible or Icelandic sagas to glimpse the grim situations in which laughter is elicited. One is at a loss to know why these killing jokes emerge in the 1980's at the point when threats of world disaster were probably ebbing (as opposed to the height of the nuclear arms race), or what one should make of Harry Graham's *Ruthless Rhymes for Heartless Homes* (1898) in the absence, presumably, of such a sense of impending world disaster. Lewis might have interviewed some teen audience members about the horror films that they consumed and at which they laughed. Fieldwork is not something that professors of literature normally undertake, but Lewis did attend several humor conferences in his effort to understand the positive humor movement, so he might have made a similar effort in gauging the reception of these films.

Lewis is also suspicious—and rightly so—of the positive humor movement, because it is predicated on therapeutic functions for which there is no substantial scientific evidence, and because introducing comedy into desperate situations—clowning in hospitals, for example—may employ rote humor strategies that are indifferent to the sensibilities of people in desperate situations.

When it comes to the role of political and cultural discourse, Lewis is a bit more equivocal in his evaluation. Perhaps, he concedes, Cornell University was too harsh in its response to those students who circulated “75 Reasons Women (Bitches) Should Not Have Freedom of Speech” on the Internet, but might not that tasteless joke list still engender genuine sexist opinion and encourage anti-female behavior (125)? Don't humorous images in advertising encourage all kinds of negative behaviors: drinking, smoking, overeating (146)? When Jay Leno eschews principled satire and goes merely for the joke, does he not divert attention from critical social and political issues (201)? Might not humor designed to reduce stress in the workplace mask the structural causes of that very same stress (100)? When George Bush makes fun of himself, doesn't he hide his disastrous policy decisions behind a guise of amiability and good will (170)? Doesn't Rush Limbaugh conceal illogic and misinformation beneath a veneer of humorous banter (168)?

Of course humor can have negative effects. Anything can, including the best of intentions. Asking whether humor is basically good or bad, however, seems like asking whether language, or music, or art are basically good or bad. What can one say? Sometimes it's good and sometimes it's bad, sometimes it's neither. Often the question is simply irrelevant. Furthermore such evaluations beg the frame of reference within which one is operating. Lewis is certainly aware that some of his own positive assessments of particular humorous expressions are at odds with the assessments of others who are more sensitive about the subjects of the jests.

Lewis is concerned with morality, responsibility, and justice—which probably makes him a better colleague than investment advisor. He worries about the direction this country is taking, but he focuses on the wrong issue. Humor is the least of our problems. A “racist” joke (by no means a clearly-defined category) told by someone who is not a racist is less problematical in the overall scheme of things than a perfectly innocent joke told by a genuine racist. And when a racist joke is told by a genuine racist, there are more things

to worry about than the joke itself. It is the serious opinions and the actions informed by these opinions that should be the objects of concern.

California State University, Los Angeles

Elliott Oring

AMERICAN ICONS: An Encyclopedia of the People, Places, and Things That Have Shaped Our Culture. Edited by Dennis R. Hall and Susan Grove Hall. 3 vols. Westport, CT: Greenwood Press. 2006.

It is hard to dislike a trio of volumes with shiny, high-school-textbook covers adorned with images of Oprah, the Alamo, and the Babe. And the announced goal of the editors was to provide essays on American icons for browsers in public libraries, students writing term papers, and scholars of popular culture. The first two groups may well benefit from the big type, the plethora of photos, and the generally reader-friendly format of the project. But the scholarly community will not be so pleased, I fear.

The problems are several. In the 20-plus essays I sampled—they ran the gamut from Mickey Mouse and Crayola Crayons to Elvis and Whistler's *Mother*—the writing was easy to follow but lacking in depth or a sense of the inherent complexity of the subjects. The lists of sources skirted texts that treat the objects of inquiry as problematic: the references were, in most cases, the first things a "Google" search would be liable to turn up, albeit not the studies that most professional historians of a given topic would find challenging and significant.

The more serious problem, however, is the icons chosen for inclusion. Why Coney Island—and not Disneyland? Johnny Cash without the Grand Ole Opry? The Kodak Camera and not the Polaroid, the Xerox machine, etc.? The Dollar Bill and not currency and philatelic design in general? Tara without *Gone With the Wind*?

It is this decision to select narrow categories and to avoid contextual issues that limits the usefulness of *American Icons*. I found myself thinking of Howard Lamar's admirable *The Reader's Encyclopedia of the American West* (Harper & Row, 1977), a volume I still consult regularly. And every time I do, I find myself lost in one of its lengthy, informative, and literate essays, chockfull of all the specific "icons" a reader could ever desire along with what were, for the date, remarkably detailed bibliographies. Is today's library user so witless (or myopic) that a densely printed book—a *real* book—is somehow unattractive? Another more recent example of a fine reference work on American culture is the one-volume *Encyclopedia of American Folk Art* (ed. Gerald C. Wertkin) published by Routledge in 2004. The margins are wider, the typography more legible, but like the Lamar book, it is well written, well researched, and manages to retain a firm grip on the sweep of cultural history while sparing no pains to get the details straight.

In the end, I can't imagine why *American Icons* would be a welcome addition to a library given its hit-or-miss list of topics and disinterest in relating one theme to another—or to the nature of American culture. It's a great pity, though. The cover photo of Oprah hugging Elmo is a genuine icon!

University of Minnesota

Karal Ann Marling

THE NEEDLE'S EYE: Women and Work in the Age of Revolution. By Marla R. Miller. Amherst: University of Massachusetts Press. 2006.

In *The Needle's Eye* Marla R. Miller has rescued for a twenty-first century audience New England needlework and needleworkers in the generations before, during, and after the American Revolution. Her account offers a broad perspective, viewing needlework as

both paid and unpaid work, exploring both its economic and social dimensions in village life from roughly the mid-eighteenth century through the first quarter of the nineteenth century. She also brings to the topic a sensitivity to its material culture dimensions which is particularly valuable. Building upon extensive research in both archives and collections of surviving clothing, Miller also places her narrative within the broader interpretive framework of the industrial and market revolutions that transformed New England in the period. The result is a rich and thoughtful study that makes deft contributions to women's, labor, and family history, while also speaking to the regional economic and social development transforming New England in the Revolutionary era. In a final chapter, she moves beyond the temporal focus of the study and writes intelligently about changing perspectives on early-national needlework over the course of the nineteenth and twentieth centuries. As material culture study, social history, and intellectual history, *The Needle's Eye* has much to say to American studies scholars today.

Miller's introduction sets the broader framework and introduces readers to the Connecticut Valley, the primary geographical focus for the study. The carefully organized study moves through three sections: a first part focusing on clothing production and consumption; a second exploring the lives of six needlewomen whose experiences and surviving sources illuminate different aspects of the development of the needletrades in and around the town of Hadley, Massachusetts; and a final one that broadens the perspective, placing the transformation of the needletrades in this period within the broader economic transformation of New England and within changing perceptions of needlewomen and their craft in subsequent years.

This is a nuanced and complex work that contributes new knowledge on many levels. The way in which cooperative needlework among the rural gentry helped to constitute a female elite in the Connecticut Valley is a striking and original finding. Miller shows how quilting among the wealthy depended upon the contributions of their servants and slaves and played an important role in the visiting and socializing that marked elite women as a cut above their neighbors. Miller's analysis of needlework employment distinguishes among three groups: tailoresses who did plain work in the homes of their customers, skilled dressmakers who fit, cut, and stitched women's gowns, and women who worked on men's clothing, competing more directly with male tailors. Two broader points emerge over the course of the case studies. First, that needleworkers rarely kept accounts of their own but that considerable evidence of their work can be teased out of the account books of their fathers and husbands. Second, the study of needleworkers reminds us that women could be artisans, but that they did so on terms that were quite different from those of men. The clear implication is that overly male-centered criteria have defined artisan work and culture in ways that have blinded historians to female participation in artisan crafts. Marla Miller makes a real contribution by viewing artisan work through a gendered lens, reminding all in the historical trade of the value of this new perspective.

State University of New York at Binghamton

Thomas Dublin

SLAVE COUNTRY: American Expansion and the Origins of the Deep South. By Adam Rothman. Cambridge, MA: Harvard University Press. 2005.

American historians have long studied the settlement of the Old Northwest. Jefferson's draft legislation restricting slavery and the spread of democratic institutions provide a compelling picture of how founding visions played out in western lands. Adam Rothman's *Slave County* joins recent examinations of the Old Southwest by James Miller, Daniel

Usner, Thomas Ingersoll, Edward Baptist, Walter Johnson, and others to provide an equally revealing, if less uplifting, window into the early decades of the American experiment.

Rothman begins with Jefferson's utopian commercial-agrarianism and his earnest hope that diffusion might ameliorate and eventually end slavery in North America. Drawing upon the best that social, intellectual, economic, and political history has to offer, he then describes how international developments (British industrialization, the spread of cotton, heightened demand for sugar after St. Domingue's slave rebellion) and calculated decisions (largely guided by white America's "civilizing" impulse) inaugurated the displacement of Native Americans and the spread of African slavery. Adeptly moving between the local, national, and international stages, Rothman describes well-known events such as the Louisiana Purchase and Missouri Controversy, while bringing to light less studied local people and events, including the efforts of Quaker surveyor Isaac Briggs and a fascinating account of the 1811 German Coast insurrection ("the largest slave rebellion in the history of the United States," 74). In climactic fashion, Jackson's exploits against the Creeks and victory at New Orleans unexpectedly transformed a tenuously-controlled region into an "arena for the United States' greatest wartime triumphs." The war thus "reinforced the American's providential view" and the "rhetoric of freedom obliterated the reality of slavery" (160-161). By 1820 commerce and collaboration as well as "terror and violence" between ethnically-diverse peoples had transformed the Deep South, not into Jefferson's idyllic image, but into a generally-stable slave society and bulwark for proslavery national politics.

Rothman's broadly and deeply researched portrait challenges deeply held assumptions that population pressures inevitably drove expansion while a complacent federal government struggled to define it. At every point in his story, Rothman argues, "U.S. sovereignty shaped the Deep South." The federal government "absorbed the region through diplomacy and conquest, administered its territorial governments . . . encouraged economic development . . . through nation-building measures that included the survey and sale of public lands, the improvement of the transportation infrastructure, . . . the imposition of a tariff on foreign sugar . . . [and] allow[ing] the transfer of slaves into the region" (218-219). In this sense, the book's title reflects both Rothman's desire to show how contingent choices and broad processes shaped Deep South society and his conviction that the extension of slavery there reveals much about the nation as a whole.

Many of the events and developments in this book are covered more exhaustively in other monographs. Yet, Rothman's gift lies in his ability to succinctly and cleverly contextualize and synthesize complicated events and processes. *Slave Country* is well-suited for upper-level undergraduates and graduate classes and promises to become the standard account of the settlement of the Old Southwest.

Ohio University

Brian Schoen

YOUNG MEN AND THE SEA: Yankee Seafarers in the Age of Sail. By Daniel Vickers with Vince Walsh. New Haven, CT: Yale University Press. 2005.

As many historians have observed, the Atlantic maritime culture of the Age of Sail was unique in many ways. At the same time, for most New England mariners of the seventeenth and eighteenth centuries, seafaring was but one stage in a life arc that often encompassed rural farmwork, employment along seaport waterfronts, or incipient entrepreneurial efforts. One scholar who demonstrates a keen understanding of the multifaceted experience of these sailors is Daniel Vickers. In *Young Men and the Sea*, as in his previous work *Farmers and Fishermen*, Vickers presents the full spectrum of these

seafarers' lives. He examines their occupational histories before and after they sailed before the mast, traces the familial and social connections that influenced their maritime experiences, and notes the impact of age and race upon their lives. At once a history of disparate individuals and the communities they formed, this book presents a nuanced and dynamic vision of seafaring lives in motion.

*Young Men and the Sea* concentrates on the port city of Salem, Massachusetts. First settled by seafaring colonists in the 1620s, the small outpost on the North Shore endured several rocky decades before it began to prosper. The advent of the cod fishery, supplemented by coastal trading, soon led to the development of a complex and successful local economy that expanded into shipbuilding, mercantile activity, and a growing presence in transatlantic trade. By the end of the eighteenth century Salem boasted a prominent merchant fleet that employed hundreds of sailors, as well as growing numbers of shore workers who swelled Salem's population. As seafaring opportunities ebbed by 1850 with the fading of the Age of Sail, the city's workingmen turned to shore employment in the textile mills and other factories that came to dominate the industrializing community.

Maritime Salem is an ideal research subject due to its rich resources of personal and institutional records. Court records, account books, shipping documents and crew lists, church records, family papers, and sea-journals were all meticulously kept and preserved by the literate, historically-minded townsfolk. The surfeit of documentation allows Vickers to reconstruct minutiae including the ratio of carts to boats in town (3:2 in the years after 1645, 32) as well as desertion rates among sailors aboard Salem vessels (which rose from three percent to thirty-three percent between 1726 and 1850, 197). More significantly for the purpose of the book, the quantity and variety of available sources provides a wealth of detail attesting to the experiences and motivations of Salem's seafarers.

The book is organized into seven chapters by chronological period, with the eighteenth century comprising its central section. Only the final chapter titled "Mastery and the Maritime Law" does not quite fit the flow of the narrative, as its broader discussions of maritime discipline and labor relations fall outside the purview of Salem and its inhabitants. Nonetheless, it is as insightful and informative as the rest of the work.

In conclusion, *Young Men and the Sea* is a masterly work of particular interest to maritime and labor historians, as well as a more general readership.

Kingsborough Community College, CUNY

Michael Sokolow

REGIONALISM AND REFORM: Art and Class Formation in Antebellum Cincinnati.  
By Wendy Jean Katz. Columbus: Ohio State University Press. 2002.

Recent American art historical scholarship has positioned artists within complex social contexts from which they absorbed new ideas and to which they contributed new types of themes and meanings. Wendy Jean Katz's study of artistic and civic culture in antebellum Cincinnati stresses interactions between artists, patrons, and public; connections among art, commerce, and moral reform; and intersecting ideals of education, civic promotion, and economic expansion. Her goal is to complicate models of cultural and class expansion and show how artistic works created in the early nineteenth century in this thriving western city contributed both to local and national ideals of American identity.

New cultural opportunities and ideals emerged as varied civic associations supported both artistic production and moral reform. Katz reads the diversity of participants' class backgrounds as evidence for cultural goals that combined the interests of elites, the middle class, and workers into a harmonious and economically successful metropolis. Contemporary behavior manuals and etiquette books contributed to beliefs in the importance of

binding society together through mutual engagement in both domestic and public social reform. These ideals were reflected in patronage for the visual arts, as well-known figures such as Nicholas Longworth and other individuals commissioned paintings and also supported libraries, children's schools, mechanics' education, the Humane Society, and arts organizations such as the Western Art Union and the Cosmopolitan Art Association. This social climate, Katz argues, supported hopes for a diverse citizenry engaged in mutually agreeable social improvement, yet she is careful to observe that these were predominantly middle-class values; such affirmations obscured economic barriers to class membership while pressuring both elites and workers to conform to their codes (9).

Katz sees the works of three well-known artists with links to the city—Lilly Martin Spencer, Robert Duncanson, and Hiram Powers—as illustrating these complex civic goals although none was born or stayed there; Spencer moved to New York, Duncanson traveled in Europe, and Powers eventually set up a sculpture studio in Italy. Yet Katz ties each artist's themes to the city's cultural affirmation of harmonizing and egalitarian cultural ideals. She suggests that Spencer's genre paintings of lively women and children explore the tensions within contemporary discourses of democratic egalitarianism, educational improvement, and gender propriety. She positions Duncanson's landscape paintings in relation to beliefs in nature as a source of both spiritual and moral improvement, and addresses Hiram Power's Neoclassical figures of nude yet morally idealized women as exemplifying contemporary codes of civility and honor in relation to slavery and freedom

With detailed references to wide-ranging cultural and civic developments, *Regionalism and Reform* offers a rich trove of fascinating details and thoughtful interpretations. Katz's thoroughly researched book is an important study and a model for further scholarly efforts to locate individual artists and works within the complex scope of American social and political values played out among varied classes in specific geographical settings.

American University

Helen Langa

BECOMING BOURGEOIS: Merchant Culture in the South, 1820–1865. By Frank J. Byrne. Lexington: The University Press of Kentucky. 2006.

In this carefully researched book, Frank Byrne analyzes the culture of antebellum southern merchants and their families. Using not only business documents and newspapers but also diaries, letters, and family papers to uncover their worldview, he finds a group bound “into something approaching a class with distinct interests . . . a dynamic, self-identified community” (3). Although southern merchants “did not produce” (3) a distinct ideology, they shared habits, aspirations, and attitudes that set them apart. Playing an economic role that was distrusted in the Old South, they encountered enormous hostility during the Civil War but emerged, nevertheless, equipped to prosper in the New South.

Merchants “tended to establish themselves in more wealthy, settled regions of the South” (16) and their economic interests tended to align them with the planter class and the Whig Party. But the requirements of their business forced many to travel frequently to the North and such separations “inevitably weakened patriarchal authority” in families whose domestic relations “were evolving into something more akin to those found in northern homes” (36, 78). These families “readily embraced the developing capitalist market economy” and exhibited “behavior historically associated with the northern middle classes” (93). But they were merely in the process of *becoming* bourgeois. Their dedication to slavery, patriarchy, and a conservative evangelical Christianity “proved a critical barrier to the kind of intellectual transformation necessary for them to become

truly bourgeois" (102). Still, merchants' social standing "remained tenuous" as "the region's farmers, planters, and artisans often viewed the merchant's commercial world" with "suspicion or outright hostility" (40).

If the merchant operated "within a cultural and economic no-man's-land" (75) in the antebellum period, he became "the ultimate outsider in the embattled Confederacy" (179). Merchants were often reluctant to secede, as they accurately foresaw the disruption that war would bring to their business and their families. They probably could not foresee the hostility and "flow of abuse" that by 1863 condemned them as "rapacious, unpatriotic, and alien" in a Confederate society suffering from shortages and rampant inflation (187). Yet merchants were an important element of continuity between the Old South and the New South and were ready at war's end to "embrace the same goals as 'bourgeois' New York businessmen." Byrne suggests that scholars have "underestimated the economic continuity that bound the antebellum, Confederate, and postbellum South into a commercial whole" (208).

An appendix summarizes Byrne's analysis of merchants in twenty-two counties selected from nine states in the 1850 census. Averaging only 1.8 percent of the free population, these merchants (virtually all of whom were male) were predominantly southern in origin, tended to be in their thirties, averaged \$2,542 in real estate, and had an average family size of 4.5. Roughly one-quarter had a clerk living in their homes. Nearly one-quarter owned slaves, and the average size of their slaveholdings was 7.9 (209-14).

Wake Forest University

Paul D. Escott

GEORGE INNESS AND THE SCIENCE OF LANDSCAPE. By Rachel Ziady DeLue. Chicago: University of Chicago Press. 2004.

The painter George Inness is known for hazy atmospheres, soft colors, and blurred forms in prosaic landscapes that seem quite unlike the detailed and dramatic vistas of his peers in the Hudson River School of landscape painting. While Inness's career followed similar patterns to theirs, Rachel Ziady DeLue ascribes his divergent style to his unique "scientific" system of painting. DeLue's book successfully restores awareness of what contemporaries considered the strangeness and idiosyncrasy of Inness's art. She argues that Inness is important because his very oddities demonstrate that American nature was a place open not only to statements of national identity, but to artists and writers who wanted to theorize how the world worked, by experimenting with science, religion, and the limits of perception.

The book is not a biography, nor organized chronologically, as DeLue believes sociopolitical circumstances say little about picture-making. Instead, the first three chapters offer an intellectual history of Inness's philosophy, painstakingly uncovering his construction in words and paint of a model for "spiritual sight" (3). As a self-proclaimed metaphysician, Inness's artistic theory and practice drew on both Emanuel Swedenborg's doctrine of correspondences between the spiritual and the natural, and contemporary optics. By literally reforming vision, DeLue argues, Inness intended his art to bring the viewer's perceptions closer to the divine. DeLue sympathetically and comprehensively accounts for the convoluted psychological and physiological strands informing Inness's thought, and is equally attentive to how his process of painting exemplified his aims. Subsequent chapters turn to Inness's earlier, more conventional picturesque and allegorical pictures, on which she can then project the same struggle—albeit through poetry and moral associationism—to create an alternative model for acquiring knowledge of the world. DeLue's analysis of the terms of nineteenth-

century art criticism, a source she effectively exploits throughout, culminates in a final chapter on Inness's "signature" pictures of the late 1880s and 1890s. She convincingly shows that the Impressionist way of seeing pushed him to emphasize the anti-realist, artificial ordering of his own compositions.

Inness was no outsider. His desire for art to elevate viewers, educating their vision away from material interests and toward lofty spiritual or social perspectives, was shared, as DeLue notes, by friends and patrons like Henry Ward Beecher and Fletcher Harper of *Harper's Weekly*, as well as by much Progressive thought of the later nineteenth century. Influential critics in New York's decorative and symbolist circles embraced Inness, which suggests that his practice of art could indeed be normalized by comparison, if not to the Hudson River School, then as DeLue implies, to artists like Albert Pinkham Ryder, John La Farge, and Louis Comfort Tiffany. They too rejected the vulgarity of the real and the eclecticism of the academy in favor of a richly-colored artful ideal unavailable to those with less godlike perceptions. Her book is thus valuable for anyone interested in how nineteenth-century spirituality and aesthetic theory, in reaction to their increasing exclusion from empirical science, converged in an effort to redefine truth and nature on their own terms.

University of Nebraska, Lincoln

Wendy J. Katz

THE VIEW FROM VERMONT: Tourism and the Making of an American Rural Landscape. By Blake Harrison. Burlington: University of Vermont Press. 2006.

*The View from Vermont* is an interesting new addition to a growing literature on the history of rural tourism—a topic rich with implications for environmental history, the history of consumer culture, and the social history of the interactions between city and countryside. Harrison focuses on Vermont, that most quintessentially rural state, in order to explore the ways in which the cultural meanings of "rural" have been constructed (and marketed) during the twentieth century and to show the impact of those processes on the landscape.

Vermont's identity as a rural place has been central to its appeal to tourists since the second half of the nineteenth century. As Harrison points out, though, the meanings of that rural identity have been a moving target, affected by shifting interests, priorities, and technologies. One common theme that persists throughout the time period he examines, however, are the tensions between rural realities based on productive work and the desires of tourists to embrace a different and leisure-based vision of the countryside.

Harrison begins his discussion of rural tourism in Vermont with the lakeside resort hotels and exclusive fish and game clubs that catered to wealthy urban tourists during the late-nineteenth century. In addition to providing a boon for the local economy, however, these elite sportsmen's clubs began posting their land against hunting by local inhabitants, violating local customary practices and creating visible markers of class distinction.

More middle-class tourists vacationed on the farm, either by boarding with a farm family or by purchasing an abandoned farm as a summer home, and the emergence of clusters or colonies of urban professionals, writers, and academics ensconced in their vacation homes also complicated social relations in Vermont communities. As Harrison put it, "Vermont's abandoned landscape became a palimpsest on which vacationers inscribed a new rural aesthetic based on leisure and consumption rather than on productive agricultural work. As the scale of their efforts grew, as summer homes spread into communities statewide, vacationers exerted an increasing degree of power over landscape and identity in rural Vermont" (69).

The growing prevalence of the automobile after the 1920s extended that influence and power by bringing more tourists to Vermont for day and weekend trips, and they increasingly expected views from the roadside that conformed to their notions of a pristine or “unspoiled” rural landscape rather than the nitty-gritty of working farms and villages. State government accommodated them by promoting highway beautification and regulating roadside billboards, and they actively advertised the appeals of the Vermont countryside in terms of such icons as the pristine village green and church steeple or a new posterboy for rural life, the covered bridge.

The automobile also made year-round tourism more feasible, so the rural landscape took on a multi-seasonal cast that extended from maple sugaring in the spring, to apple harvests and bright foliage in the fall, and winter sports, especially skiing. Harrison ends his study with a chapter on the rise of skiing in Vermont, which exacerbated many of the tensions and contradictions of his earlier story. The appeal of skiing owed little to Vermont’s rural identity, and this led to a series of conflicts and regulatory battles against expansive ski villages and capital intensive snow-grooming and snow-producing equipment that marked the landscape in new and environmentally disruptive ways.

Harrison’s well-researched and well-written study has much to recommend it. A few of his themes and findings extend and amplify earlier studies of rural tourism in New England as well as other areas, but the particular claim that Vermont has on rural identity in American culture makes this an important work to consult.

Harvey Mudd College and Claremont Graduate University

Hal S. Barron

LINCOLN’S SPEECHES RECONSIDERED. By John Channing Briggs. Baltimore: The Johns Hopkins University Press. 2005.

John Channing Briggs approaches Lincoln’s oft-studied speeches with an English professor’s eye, linking them together as a continuous body of work, rather than as separate windows into other social, political, and cultural issues of the Civil War era. For Channing, Lincoln is more than an important American political figure; he is a rhetorician and intellectual of the first order. “His thought was often intricate, layered, [and] controversial,” Briggs writes, and “anyone who reads the primary record [of his speeches] in sequence runs into his paradoxical complexity” (5).

Accordingly, Channing provides a very close, meticulous reading of Lincoln’s speeches, from his Lyceum Address in 1837 (the first major public speech of his career) to his Second Inaugural Address, delivered just one month before his assassination in 1865. Channing found that Lincoln created “oratorical forms of great simplicity and depth” (6), combining political and religious symbolism that was approachable and familiar to common Americans with a sophisticated and subtle dialogue concerning the most fundamental values of American life: moral decisionmaking in a majoritarian democracy, the threat of tyranny in American politics, the proper role of reform groups, the need for a “political religion” that elevates law and order above all, and the need for charity and compassion towards the Confederate enemy.

The *sine qua non* of all these efforts was, according to Channing, the institution of slavery. Unlike many other Lincoln scholars who see Lincoln coming to the subject of human bondage rather late in his career, Channing sees even his earliest speeches as efforts at grappling with the problems posed by human bondage. “For Lincoln, of course, the problem of perpetuating self-government was connected, from the earliest stages of his career, with the anomaly of slavery’s presence in a self-governing republic,” Channing argues, “In all his speeches, early and late, these issues blended into one another” (2).

The analyses provided by Channing in *Lincoln's Speeches Reconsidered* often provide fascinating nuggets of insight and reveal familiar Lincoln speeches in a new light. His examination of Lincoln's eulogy on the death of Henry Clay in 1852, for example, shows that Lincoln's take on Clay's career was quite unlike those of other Americans who memorialized the Great Compromiser. While others focused on Clay's efforts to effect sectional compromises, Lincoln attempted the "daring innovation" of arguing that "Clay's opposition to slavery was long-standing, principled, and at the heart of his legacy" (115). This is a fascinating and largely unique take on Lincoln's eulogy of Clay, and one that is admirably sensitive to the speech's larger historical context.

But there are drawbacks to Briggs's overall approach. At times he makes tenuous connections between Lincoln's speeches and other major American texts like *The Federalist Papers*, or speeches by Daniel Webster and John C. Calhoun. Moreover, he seems at times to have failed to adequately consult the burgeoning historiography on Lincoln's speeches, giving his arguments a somewhat exaggerated suggestion of originality. At one point, for example, Briggs argues that Lincoln's prewar speeches "remain in relative obscurity." But there is in fact a very rich literature on Lincoln's Lyceum Address alone, not to mention works by Harold Holzer, Richard White, Allen Guelzo, Douglas Wilson, and others that offer the same sort of deep, close reading of Lincoln's speeches that is so highly valued by Briggs.

Nevertheless, *Lincoln's Speeches Reconsidered* is a valuable intellectual history of Lincoln's speeches and developing thought on the issues of democracy, slavery, and self-government. Briggs takes Lincoln seriously as an American thinker and is highly sensitive to context in doing so. As such, his book offers an important contribution to the literature on the nation's sixteenth president.

Anderson University

Brian Dirck

BUFFALO BILL IN BOLOGNA: The Americanization of the World, 1869–1922. By Robert W. Rydell and Rob Kroes. Chicago: University of Chicago Press. 2005.

This study of the impact of American mass culture on the rest of the world examines the "mobilization of cultural and ideological resources on a scale unimaginable in a preindustrial society," which lacked mass transportation and communication facilities (4). The authors note that the tensions between the powerful and seemingly powerless inhibit the ability of rulers to maintain cultural hegemony. People of all races, classes, genders, and value systems select those aspects of mass culture that appeal to them and, conversely, reject those they found less attractive. Thus analyses of mass culture need to take the audience response to a particular product into account, a process which was and is informed by the recipients' own culture.

The authors observe that the period from the end of the Civil War to the end of World War I was the time when the United States first existed as a unified nation, its regions brought together by the first transcontinental railway and the speed of communication made possible by railways, telegraphy, and telephones. The study ends with radio, quickly commercialized in the United States as background music (Muzak), which the authors believe is a fitting metaphor for the pervasiveness of American mass culture, if not its banality.

The study begins with an examination of the ante-bellum origins of mass culture in Phineas T. Barnum's American Museum shows. Variety shows attracted large audiences after the Civil War. In emulation of the new industrial giants, the Theatrical Syndicate of the 1890s owned over 500 theaters across the nation and ensured a mass market across

for entertainment. Wild West Shows and circuses not only amused their audiences but also gave them a national vocabulary of shared interests and visions of America, as did the popular dime novels of the late-nineteenth century, the rags to respectability stories of Horatio Alger, and popular western novels such as *The Virginian*. Inexpensive photography further democratized the nation's recreation as even quite modestly-circumstanced individuals could capture their own private and not so private Kodak moments.

Some American intellectuals of the World War I era (the Young Americans) rejected mass culture as corroding cultural sensibilities and dehumanizing. Others embraced it as liberating and democratic. Some European commentators such as W. T. Stead, Matthew Arnold, Max Weber, Maxim Gorky, and Johan Huizinga aired their concerns over the Americanization of culture and its presumed debasement. Others, including Antonio Gramsci, defended American culture and pointed to the Babbitts in European society. For most, however, Americanization had negative connotations threatening European art forms.

The authors conclude their examination of the development of mass culture in the United States and its reception in Europe by calling for a second volume which would consider the importance of the Marshall Plan in exporting U.S. values to war-torn Europe. This book is less about Buffalo Bill in Bologna than about the development of new cultural forms in the United States. There is little on Africa, Latin America, or Asia, so perhaps the authors could consider post-World War II cultural dispersion.

Brunel University, Uxbridge, England

S. Jay Kleinberg

WHEN THE GIRLS CAME OUT TO PLAY: The Birth of American Sportswear. By Patricia Campbell Warner. Amherst: University of Massachusetts Press. 2006.

Patricia Warner's book seeks to "explain the origins of American sportswear, the most important clothing of the twentieth century and beyond" (5). This broad, relatively casual clothing category became a dominant mode of dress for American women following World War II, but in this book it stands for much more than a conventional means of attire. Warner argues that the roots of this style stretch back to the 1860s and that an examination of its development can illuminate many aspects of change in women's roles during the intervening time period.

The type of everyday dress today designated as sportswear grew from a more literal type of sports clothing—clothing that reflected women's increasing participation in athletic activity during the late nineteenth and early twentieth centuries. The book describes women's successive involvement in croquet, skating, tennis, swimming, and bicycling during the late 1800s. Warner shows that despite the boundary-bursting implications of women's public participation in such activities, the threat to middle-class Victorian gender ideology was contained by requiring these women to appear in clothing that adhered to the highly gendered, constraining clothing styles of the era. She then describes a separate tradition of female athletics that developed in physical education classes among the growing cohort of women attending college during this period. In private, single-sex settings, more latitude in the development of clothing alternatives was socially permissible. As the humble gym suit evolved it became more practical, physically liberating, and revealing. Eventually, graduates of these institutions transported this practical approach to dress into the world, influencing both the way women dressed and their role in the wider culture.

Warner makes good use of accounts and images from contemporary women's magazines to provide support and some vivid details. The second half of the book makes even more effective use of numerous photographic archives to trace the development of col-

lege women's athletic clothing styles—some previously undocumented in any systematic way.

On the other hand, the book engages virtually none of the scholarship on gender and the history of sport that has emerged in recent decades. Likewise, it does not examine the cultural work of fashion in any depth, preferring to regard its development as a straightforward progression from “clothes for courting” to clothes that were “sensible, practical, and comfortable” (7). Some historians have argued that the influence of collegiate physical education has been overstated because available sources have tended to point researchers in that direction and obscured its limited role in a much broader and more complex re-evaluation of gender roles that occurred at that time. It is not necessarily that Warner's argument could not hold its own against such challenges, but in this book the wider debate goes unacknowledged and the counterarguments unanswered.

Nonetheless, *When The Girls Came Out To Play* provides much new information and many new insights into its subject. It also convincingly supports the contention that clothing can and should be examined as an important vehicle for the expression and transformation of historical gender identities.

Miami University

Rob Schorman

JAZZ ON THE RIVER. By William Howland Kenney. Chicago: University of Chicago Press. 2005.

Jazz has not always been “America's classical music.” In the first decades of the twentieth century it was regarded by much of the black and white Establishment as unsettling, provocative, even dangerous—attitudes exacerbated by the social upheaval of the Great Migration around the time of World War I. Enter black riverboat jazz bands to negotiate the color line: to help “white Americans approach in an oblique manner underlying social and cultural changes that were too deep and too heavily laden with pain, guilt, and fear for most citizens to discuss openly” (5). Such is the thesis of *Jazz on the River* by William Howland Kenney, who, like in his earlier studies of Chicago jazz and recorded music, supports his argument with speculative but compelling historical and cultural analyses.

On the riverboat, servings of jazz-accompanied dances were diluted with generous helpings of schottisches, polkas, waltzes. Blues and very slow (or very fast) dancing in general were prohibited, and the carefully-rehearsed, tuxedo-clad musicians read from stock arrangements that left little room for improvisation. Because of these restrictions, riverboat jazz was modified into “a partially tamed adaptation of New Orleans jazz” which “eliminated violence, affirmed the possibility of social order, and offered a promise of racial reconciliation” (81).

Music on the river began early in the nineteenth century with black roustabouts, who, after loading or unloading cargo, entertained packet boat passengers on board between stops. When railroads made packet boats obsolete by the end of the century, excursion boats emerged on the nation's largest waterways in response to the public's fascination with the “swan complex”—a romantic association of river travel with “water, air, whiteness, and graceful feminine movement” (32). Kenney sees riverboat orchestras as refined extensions of roustabout culture and as stimuli to the swan complex.

Chapter One traces the history of the Streckfus family, whose four generations dominated the excursion boat business on the Mississippi and Ohio Rivers until the 1950s. Although dance bands played on Streckfus steamers as early as 1901, the hiring of Fate Marable, a light-skinned, hard-drinking pianist from Paducah, Kentucky, as band leader

in 1907 was to make history. From 1917 until 1940, Marable, the topic of Chapter Two, ran a waterborne jazz “conservatory” for black musicians that emphasized music literacy and professional discipline. Louis Armstrong, Marable’s most famous “graduate” and the subject of Chapter Three, became, for three summers (1919–1921), “the focus of a highly symbolic cultural struggle between oral and literate approaches to musical performance” (75). Subsequent chapters investigate the musical cultures of Memphis and St. Louis; the riverboat careers of Bix Beiderbecke and Jess Stacey; riverboat jazz on the Ohio; and the decline of jazz on the river. Appendices include exhaustive lists of excursion boat musicians and river songs and tunes.

The book is well written and well researched. Jazz may have been born in the Crescent City and attained its first maturity in the Windy City, but it “grew up” on the Mississippi. Kenney’s account of the music’s little-known adolescence helps to explain its appeal and acceptance by the general public.

University of Richmond

Gene Anderson

AMERICAN COMMODITIES IN AN AGE OF EMPIRE. By Mona Domosh. New York: Routledge. 2006.

In *American Commodities in an Age of Empire*, Mona Domosh explores how U.S. companies established an “informal” empire during the late nineteenth and early twentieth centuries as they expanded into international markets and used images of foreign people and places to promote their products to domestic consumers. Domosh focuses on the experiences of five of the largest American international companies during this period: Singer Manufacturing Company, McCormick Harvesting Machine Company, H. J. Heinz Company, Eastman Kodak Company, and the New York Life Insurance Company.

In individual chapters on Singer, McCormick, and Heinz, Domosh considers how these companies created visual and textual images that associated their products with ideologies of civilization and progress. In the chapter on Singer, Domosh examines magazine advertisements and a series of promotional trade cards that feature people in different countries using Singer sewing machines. The cards emphasize the ways that people around the world are similar to Americans and have the potential to become “white” through the acquisition and use of American commercial products, but set limits on this idea by reasserting geographical difference in order to keep others at a safe distance.

Domosh’s chapter on McCormick offers critical readings of the company’s illustrated catalogs, which associate foreign spaces with premodern farming techniques and link McCormick equipment with progress. Domosh argues that the catalogs relocate the U.S. frontier narrative to foreign lands in order to show that foreigners may be able to emulate the conquest of the West in their own countries through the use of American technology.

From the 1880s on, H. J. Heinz Company emphasized the purity of their commercially prepared food and represented the company as a patriarchal family concerned with the well being of its workers and the people who consumed its pickles and sauces. In order to reinforce its family image, Heinz presented its factory as a domestic space, and encouraged American consumers to tour the factory to witness the sanitary and hospitable conditions for the workers, largely girls and women (the “girl in the white cap” in Heinz advertisements). Domosh draws on reports of corporate travels to show how Heinz naturalized their expansion into international markets by positioning foreign consumers as members of their extended corporate family. In this scenario, the Heinz representatives sent abroad

to peddle their goods were imagined as friendly visitors who enabled people around the world to share in the progress represented by their prepared foods.

Domosh connects these case studies as examples of “flexible racism,” arguing that “because American companies set out to ‘civilize’ through consumption and because these new consumers remained, spatially and discursively, outside the bounds of political citizenship, they could be represented as historical agents in their own right, able to become white through consumption” (189). Domosh thus points to the potential for commodities to erase difference and demonstrates that racial identity and stages along the “civilizational hierarchy” were not fixed (194). Domosh’s provocative and engaging study will be especially valuable for scholars interested in race and empire, the circulation of commodities, and the history of capitalism.

Harvard University

Amy Spellacy

CALIFORNIA VIEJA: Culture and Memory in a Modern American Place. By Phoebe S. Krupp. Berkeley: University of California Press. 2006.

*California Vieja* meticulously chronicles five distinct triggers that set off waves of pseudo-Spanish-Mexicanism in the cultural symbolism of Anglo California in the late nineteenth and early twentieth centuries. The first is the publication of the wildly popular novel, *Ramona*, in 1884. Written by Helen Hunt Jackson and crammed with moonlight and roses romance about an ideal *rancho* society of the past, it sent winter tourists scrambling for California by train in search of picturesque adobes and souvenir shops purporting to be the place where the fictional Ramona was married. At the ranch that might have been the home of Ramona—had she been real, of course—family members dressed up as characters from the book and enacted *tableaux vivants* for the camera.

The second is “El Camino Real,” the king’s highway better known as the route taken by the barefoot friars who built a chain of missions from the Mexican border to San Francisco. Beginning in 1902, the road was revived (or reinvented) with the considerable help of local women’s clubs and was soon espoused by local automobilists in a period in which route signs were rarer than gas stations. Harrie Forbes, one of the prime activists, joined her husband to create a thriving business out of manufacturing guideposts for the Camino: picturesque mission bells dangling from otherwise undistinguished route signage. The couple also sold smaller replicas for travelers, of course.

The third story is that of the Panama–California Exposition of 1915. The younger brother of San Francisco’s Panama–Pacific fair of the same year, San Diego’s was a regional show, spotlighting California products. Its buildings and ambiance, however, were steeped in a kind of neo-Spanish atmosphere, including guards in pointy sombreros, senioritas in shawls, strolling guitarists, periodic fiestas, and a wonderful pseudo-churrigueresque architectural fantasy village by Bertram Goodhue. If the Spanish could have afforded to rebuild Spain in Southern California, the San Diego Fair is undoubtedly what they would have built.

The fourth example is the planned suburb of Rancho Santa Fe, where Mary Pickford (star of the 1910 film version of *Ramona*) and Douglas Fairbanks (star of 1920’s *Zorro*) settled into marital bliss in a home called “Rancho Zorro.” The development itself took its name from the railroad, which owned an unprofitable tract outside San Diego. The houses—still settling the style for California homes today—were largely the work of Lillian Rice, who managed to combine all the modern amenities with the shady arcades and tile roofs of some idyllic past.

Finally, Ms. Kropp takes up Olvera Street, a foul alley adjacent to Los Angeles' mission-style Union Station which became a Mexican market and a major tourist magnet in the 1930s, under the guidance of Christine Sterling, would-be actress and historic-preservation activist. (Women get their due throughout!)

The book is a goldmine of new information. Its argument, however, is somewhat elderly: namely, that Anglos took parts of the Spanish-Indian-Mexican past while mistreating and despising actual members of these groups. That they compensated for the perils of modernity by retreating into an imagined region of history. That memory's mystic chords were played out of tune throughout. *California Vieja* could have benefitted from a less formulaic approach. Is escapism always a bad thing? Was California's particular brand of historicism influenced by the movies? By the existing "fantasy" architecture of the region? How does the California Mission/Rancho fantasy stand up to all the others so vividly described in the fiction of James M. Cain and Nathanael West? Or the proto-theme park proposed by Frank Baum, author of the Oz books, for Catalina Island? Less theory, perhaps—and more imagination!

University of Minnesota

Karal Ann Marling

FRONT-PAGE GIRLS: Women Journalists in American Culture and Fiction, 1880–1930. By Jean-Marie Lutes. Ithaca, NY: Cornell University Press. 2006.

The most striking images from Jean-Marie Lutes's analysis of gendered publicity in the late nineteenth and early twentieth centuries are of the bodily violations that female journalists endure—or nearly escape—in the interests of getting a story. By invoking such reported incidents as Nellie Bly's brush with a doctor bent on performing an unnecessary tonsilectomy and Djuna Barnes's submission to a grisly force-feeding procedure, Lutes underscores her central concern, namely that the body of the female journalist of this period was inseparable from her reportage. Through the spectacle of her journalism, the female journalist became newsworthy herself.

But this is just one of the thematic threads of *Front-Page Girls*. Lutes, an assistant professor of English at Villanova University, also is interested in the "channels of influence between journalism and literature" (5), the discursive kinship between women's reportage during this period and fiction by and about women journalists. Lutes offers a series of fascinating analyses—in which she reads women's bodies, as both subject and object, against a variety of news and literary texts—and demonstrates the logical interdependence of the two genres in this context.

Even so, the narrative lacks unity. Wedged between chapters on the writing of "girl stunt reporters" and the "sob sisters" is a chapter on Ida B. Wells and other African-American newswomen of the period. The analysis of black women's journalism foregrounds the whiteness of the other writers under discussion as well as the differences in the common sense that attached to white and non-white bodies. At the same time, Lutes' discussion of the black women journalists' role in the black counterpublic is not woven into the narrative and feels like a tangent.

Similarly, the narrative fails to lay sufficient groundwork for the analysis, in Chapter 4, of Henry James' two versions of *The Portrait of a Lady* or the discussion in Chapter 5 of the interplay of the journalism and fiction of Edna Ferber, Willa Cather, and Djuna Barnes. Located in the book's final chapters, these discussions are another departure from the narrative's initial focus. This lack of cohesion is emphasized by the presence of a short epilogue that opens a new discussion of the portrayal of the woman journalist in film.

Each chapter in *Front-Page Girls* is an important essay on one aspect of Lutes's analysis of the female embodiment of journalism; however, the book is less than the sum of its parts. The project is simply too ambitious for 165 pages of text. While Lutes opens doors to the ways in which women writers were both empowered and constrained by their bodies in different contexts during the same period, synthesis is lacking at key moments.

Within each chapter, however, the scholarship is richly detailed and thorough, and the analysis is insightful. Chapter 3, a reading of the "sob sisters'" coverage of the 1907 murder trial of Harry Kendall Thaw, brilliantly demonstrates the spectacle of both the women journalists and Thaw's wife, the star witness, all of whom are at various moments both subjects and objects within the sphere of publicity, where power manifests in bodily control.

Baker University

Gwyneth Mellinger

IN A SHADE OF BLUE: Pragmatism and the Politics of Black America. By Eddie S. Glaude Jr. Chicago & London: University of Chicago Press. 2007.

"Our democratic way of life is in jeopardy," says Eddie S. Glaude Jr. He sees plutocratic and garrison state tendencies to be prime manifestations of American democracy on the wane. Although acknowledging major gains made by many African Americans, he holds that a large segment of the black community feels the full brunt of dedemocratization—abject poverty, high incarceration rates, poor health, and other crises. Glaude teaches in the Religion Department at Princeton, and authored previously *Exodus! Religion, Race, and Nation in Early Nineteenth-Century Black America*. He explains that the new book "came to life" during his participation in Tavis Smiley's Covenant Tour, which publicizes the social and political issues outlined in the media personality's *The Covenant with Black America*. Like Smiley, he contends that African American politics needs new leaders with wider political vision. But Glaude does not frame a "political blueprint." Rather he draws heavily on John Dewey's social thought to problematize the ways African Americans "think about" the problems of their communities and nation and to inspire them to create a new political vocabulary and "deliberative space" for Black America.

Glaude acknowledges Dewey's political activism and belief in racial justice, but rightly criticizes the philosopher's failure to engage seriously the extremely oppressive pre-World War II, American racial regime. However, Glaude argues that Dewey's social theory provides tools to illuminate today's restructured system of white supremacy and to rethink African American politics accordingly. He draws widely from Dewey's writings, intelligently summarizes his "pragmatic historicism," and applies it to contemporary African American thought and politics. Dewey's concept of "public" is integral to Glaude's critique of Black America's political vision. Theorizing civil society's role in modern democratic states, Dewey held that societal subgroups, or even entire nations, transform themselves into publics when they engage, in a politically active way, the problematic conditions (often negative ripple effects of interorganizational activities) that they suffer. Dewey held that publics struggle to secure their values and interests by raising awareness of the problems, proposing changes, and fashioning political means to institute them. He contended that socio-political practices must be reinvented to cope effectively with changing environments. Dewey believed that genuine democracies, which extend means of participation and of public formation as widely as possible, favor fast, just, effective, reconstructive responses to problems of differently located subgroups and, thus,

nurture cooperative interdependence and political legitimacy. However, he argued (in the 1920s and 1930s) that the deeply rooted, American culture of “rugged individualism,” refracted in dominant free-market and Social Darwinist policies, was inadequate to grasp and regulate corporately organized society and to cope with its exceptionally complex, often harsh, “indirect consequences.” Thus, Dewey held that the American public was bewildered, inchoate, and quiescent and that its prophetic values of equal opportunity, uncoerced communication, and free association were at risk in the new climate of steep inequalities, mass communications, and reactionary populism. Glaude employs Dewey’s concept of public and other facets of his social theory to stir reflection and debate about the problematic condition of Black America today, absence of a black national public and overall genuine, national democratic public, and consequent cleft in the soul and body of the nation.

Glaude asserts that the last and greatest “national black public” flourished at the peak of the civil rights and black power era (late 1960s–early 1970s), but was curtailed by state repression, ideological fragmentation, and social transformation. He holds that the “post-soul” generation, of which he is a part, matured in a new world that provided dramatically increased opportunities for a vibrant black middle-class, but left the black urban underclass economically and socially devastated. He adds that a new immigration wave and other socio-cultural changes have reconstituted Black America in other ways. Trapped in now moribund civil rights and black power symbolics, Glaude argues, African American leaders lack the political imagination with which to grasp prudently the barriers to black solidarity and forge new discursive and political means to overcome them. He sharply criticizes romanticized Black Nationalist and Afrocentrist “History,” which claims to rediscover a “true black identity” in which racial unity inheres. Although appreciating the importance of collective memory for community building, Glaude charges that “reification of blackness” is “bad racial reasoning,” which obscures the divisions, complexities, and possibilities of Black America and of the broader society. He does not reject black identity and collective agency per se, but, in Deweyan fashion, envisions them as necessary, yet contingent elements with which to build consensus and to forge a public. In the short epilogue, Glaude praises Tavis Smiley’s attempt to initiate a “post-soul” politics and create an inclusive black public through his State of the Black Union and Covenant Tour gatherings, leadership foundation, active media role, and overall effort to propose changes, convene experts, leaders, and policymakers to debate them, and reach broader African American and multiracial audiences. Putting aside the substantive shape of the new black politics, Glaude focuses, albeit modestly, on the profoundly difficult, but arguably preliminary task of challenging policy-oriented, black intelligentsia and their multiracial fellow travelers to shift the metatheoretical and discursive grounds of their practices and to expand their political imagination.

Glaude offers a succinct, accurate, and accessible portrayal of Dewey’s social theory. Stressing the tragic sensibility inhering in Dewey’s argument about the uncertainty of human action, Glaude counters critics who charge that the philosopher is unduly optimistic. At many junctures, he quotes passages from Ralph Ellison, James Baldwin, and Toni Morrison to demonstrate how they converged with Dewey and how African American experience can enrich pragmatism. Glaude’s treatment of pragmatism would have been stronger had he addressed in more detail the Deweyan method of “inquiry” and drew on George Herbert Mead’s social psychology, which Dewey considered to be the “hub” of his pragmatism and which anchors his central argument about communication and democracy. However, *In a Shade of Blue* is fully in tune with the spirit of Dewey’s thought and is an exemplary application of it to a topic of utmost cultural significance. The Deweyan

themes are interwoven with Glaude's critical engagements with the literatures on African American identity, agency, religion, and politics. He traverses these multidisciplinary debates comfortably and lucidly, deploying theory with a light heuristic touch and averting all-too-common tendencies to use it as mere decoration or as an appeal to authority. Glaude's provocative assessment of African American politics will be contested, but it is thoughtful and earnest. His call for wider political vision is morally compelling in light of the continued serious erosion of the life conditions of the black underclass and recent (June 2007) Supreme Court decision that affirmed the trend toward resegregation. His book is worthwhile reading for anyone interested in the condition of Black America and of American democracy. I will assign it to my graduate pragmatism seminar.

University of Kansas

Robert J. Antonio

THE LANDSCAPE OF REFORM: Civic Pragmatism and Environmental Thought in America. By Ben A. Minteer. Cambridge, MA: The MIT Press. 2006.

Traditional scholarship portrays the American conservation movement as split into two warring camps: technocratic elites such as Gifford Pinchot, first chief of the U.S. Forest Service, and romantic aesthetes such as John Muir, founder of the Sierra Club. Not only is this one-dimensional picture a poor, even misleading, reading of Pinchot and Muir, but it is also, as Ben Minteer argues, an oversimplification of "what is in fact a complex and rich moral tradition" (2) of environmental thought and policy reform.

Minteer recovers some of that rich moral tradition by examining a "third way" within the conservation movement: the "politically grounded and civic-spirited" (4) pragmatic conservation of Liberty Hyde Bailey, Lewis Mumford, Benton MacKaye, and Aldo Leopold. Minteer lauds this tradition for its "pluralistic model of environmental thought and action that accommodates both the prudent use *and* the preservation of nature" (4) as well as for its value in fostering "civic regeneration and social improvement" (5). In doing so Minteer aims to encourage environmental thought that is not only concerned with the natural world, but also the "revitalization of democratic citizenship, the conservation of regional culture and identity, and the constitution of the public interest" (189). Minteer succeeds admirably in this goal, having produced a compelling book that should interest scholars in a wide variety of fields.

Minteer begins with an examination of the Cornell University horticulturalist and nature study advocate Liberty Hyde Bailey. Bailey not only developed a philosophical rationale for ethical treatment of nonhuman nature—particularly in his book *The Holy Earth*—but he also was a staunch advocate for the cultural enrichment of rural communities. Bailey put these commitments into practice as Chair of Theodore Roosevelt's Country Life Commission and as the most important theorist of rural nature study. Even Bailey's advocacy of school gardens as a means to teach nature study "entailed a strong civic dimension" (39) because they emphasized a kind of stewardship that benefited both the child and society. Minteer demonstrates the close connections between nature study and the pragmatic, progressive education reforms advocated by John Dewey.

Liberty Hyde Bailey was not the only pragmatist Minteer examines. The regional planners Lewis Mumford and Benton MacKaye were deeply influenced by John Dewey (despite the heated Dewey/Mumford debate in the pages of the *New Republic*) and Josiah Royce, respectively. Mumford, perhaps today best remembered for his scathing critique of power and technology, *The Pentagon of Power*, was also a bioregional thinker active in the Regional Planning Association of America. Like his fellow regional planner MacKaye,

Mumford worked toward “a decentralized, green vision for an aesthetically, politically and ecologically reconstructed urban and rural environment” (104).

This tradition continues today in the form of Natural Systems Agriculture and the ecologically-oriented community planners commonly lumped together as the New Urbanists. This reader wished Minter had more thoroughly explored the intersection of conservation with the cultural pluralism that civic pragmatists also championed. Rather than a defect of Minter’s research, however, that criticism suggests important directions for scholarship that builds from this important and timely book.

Miami University

Kevin C. Armitage

MODERN DANCE, NEGRO DANCE: Race in Motion. By Susan Manning. Minneapolis: University of Minnesota Press. 2004.

DANCING MANY DRUMS: Excavations in African American Dance. Edited by Thomas F. DeFrantz. Madison: University of Wisconsin Press. 2002.

Literary criticism analyzes written language to understand its social and aesthetic significance while dance criticism reads, interprets, and analyzes the language of the human body in a similar way. Two recent critical volumes, *Modern Dance*, *Negro Dance* by Susan Manning and *Dancing Many Drums* by Tommy DeFrantz intervene in narratives of American studies by introducing dance as a barometer of social history. Even though both volumes cover the dance performance work of twentieth century African American artists, the two authors’ perspectives on the work differ. Manning provides a complex critical reading of social art practices based upon reviews and primary documents, while DeFrantz edits a collection of African American writers and artists who respond to dance aesthetics and practices. Manning is an outside critic, digging through the archive and questioning the social, racial, and gender presumptions behind each dance document. In contrast, De Frantz uses multiple scholars’ voices to describe the social and cultural elements that influence African American dance work.

DeFrantz is interested in definitions: “What is Black dance? What does it have to do with race? How is it different from African American dance?”(4). At the same time, he allows the investigations of his contributors to speak to crossover and disjuncture between and among the artists and their forms. DeFrantz wants to reclaim a history that is not defined by binaries of black and white, one that recognizes African American artistry. In his volume, the individual nuances of performance spring from the page in each perceptive essay.

Even though the editor divides the book into three sections: Theory, Practice, and History, the sections are not distinct; their subjects cross, intersect, and remain in dialogue with one another. In the theory section P. Sterling Stuckey discusses Christianity and the challenge of reading dance hidden within religious contexts. Nadine George comments on the politics of negotiating gender, race, and black-face identities in Vaudeville. Marya McQuirter analyzes the aesthetics of the awkward, and Richard Green demonstrates how Pearl Primus allowed her dancing body to resolve racial dilemmas.

The theory section mutates into a discussion of dance practice. Authors in this section decipher the means and mechanisms of making dances. Their collective writings respond to questions about art production, collaboration, and dissemination. Marcia Heard and Mansa Mussa for example, trace the histories of contemporary African dance through the practices of artists like Chares Moore and Nana Yao Opare Dinizulu. Photographs of bodies in motion provide context for the cultural studies readings. Other essays are more concerned with aesthetics and trends. Sally Banes and John Szwed revisit dance

instruction songs that teach European Americans how to dance to black music while Veta Goler discusses blues aesthetics in Diane McIntyre's lifelong collaboration with jazz artists. The anthology concludes with a history section that excavates information about under-documented African American artists: Asadata Dafora, Margot Webb and Harold Norton, Katherine Dunham, and the New York Negro Ballet.

Manning takes a different approach to social activism within dance. Whereas most critical studies of modern dance focus on primarily white choreographers with a nod towards including African American artists, Manning integrates the histories of black and white dance in modern America. Her carefully crafted writing describes continuity and change in the "staging of blackness and whiteness during the period when the term 'Negro Dance' was in common usage" (xxiv).

Her book discusses some of the same African American artists as the De Frantz volume, however the strength of the writing is the way that it illuminates the complexities of race, culture, and artistic production. Because she includes white (and other) artists, she places the work of the African American artists within a wider social and historical context. Manning thematically groups her material around political approaches to content. For example, the first chapter "Danced Spirituals," describes the work of black and white choreographers who were inspired by African American spirituals. It includes close readings of performances by Edna Guy and Helmsley Winfield as well as Ted Shawn and Helen Tamiris. What is unique about Manning's approach to chronicling these dance works is her consideration of text, venue, audience response, and artistic intent. Her reflection on each of these diverse elements allows her to astutely analyze the political implications of the performances.

The chapter "Dancing Left" is particularly interesting in this respect. During the 1930s, both the Worker's Dance League (a consortium of leftist dancers) and the Federal Theatre Project produced dance projects about the underclass. Only the Federal Theatre Project however, supported African American dance productions. Manning notes that "When African American performers linked dances of the Black Atlantic to dances of social protest, Martin [a *New York Times* dance critic] and his peers hardly took notice" (101). She then delves into the complexity of shifting racial landscapes by describing a 1991 reconstruction *How Long Brethren* by African American choreographer Dianne McIntyre. Manning confronts the reader with the irony of having a protest dance by white Jewish choreographer Helen Tamiris' reconstructed 55 years later by a choreographer who would not have been recognized when the dance first created. Through nuanced writings that include multiple critical outlooks, Manning is able to bring politics to dance history.

The two books *Modern Dance*, *Negro Dance* by Susan Manning and *Dancing Many Drums* by Tommy DeFrantz offer alternative perspectives about African American dance in the twentieth century and make strong contributions to academic understandings about how dance speaks to American societies.

State University of New York at New Paltz

Anita Gonzalez

A NATION OF REALTORS: A Cultural History of the Twentieth-Century American Middle-Class. By Jeffrey M. Hornstein. Durham, NC: Duke University Press. 2005.

Jeffrey Hornstein's *A Nation of Realtors* is an important addition to American culture scholarship, arguing persuasively that the U.S. real estate industry architected a twentieth-century cultural paradigm that equated owning one's "own" home with authentic middle class status. In addition, *A Nation of Realtors* has a spooky relevance today (2007), as

the U.S. mortgage industry scrambles to recover losses from its aggressive, and arguably abusive, financial products targeted at naïve and overly optimistic home “owners,” creating one of the newest American flavors of mainstream financial hardship.

Hornstein’s book turns on the question of what constitutes “middle class” in the United States. He writes: “How did virtually all Americans come to think of themselves as ‘middle class’ in the twentieth century?” (ix). From the promotion of the real estate agent as a serious, stufed professional to the quasi-scientific boosterism that argued for a new science of “realology” by mid-century, the book provides an important study in the intersection of aspirational consumer culture, boot-strapping entrepreneurship, and American history.

Social and economic researchers differ on definitions of U.S. middle class status. One of the main strengths of Hornstein’s book is that it argues powerfully that the term “middle class” defines a state of mind rather than an externally applied demographic or economic fact. The book shows how cultural mythology—here an American belief in self-determined individual achievement and optimism about the promise of equal life chances for all—combine with business interests to produce a sustained and powerful cultural and business premise which is a central theme of U.S. history.

One of the values of Hornstein’s book is his meticulous history of an occupation that he argues marks American cultural identity: the real estate agent. The “realtor,” as Hornstein traces, is a uniquely American invention. Real estate agents were also one of the primary professions open to and marketed toward women. Thus, the story of the central role played by the real estate industry’s promotion of home ownership in defining normative culture, and the armies of women real estate agents who ultimately turned this idea into reality, is both historically important and a good read. Among the book’s other strengths is its textbook example of how business and consumer ambition synergistically weave together a perceived truth, no less real because it is constructed. Hornstein demonstrates how the desire to professionalize one realm of an otherwise lower status sales job—the real estate agent, or realtor—synergistically orchestrates tandem growth in the real estate industry. Developers, leveraged capital in the form of mortgages, and consumer desire are only a few of the synergistic businesses that the real estate market conjoins.

This is an excellent book. It would make a valuable text for course work in cultural, business, consumer, and women’s history. If there is a less successful element in the book, it can be found in the book’s attempt to provide a moral perspective. While Hornstein’s conclusions may be justified, the argument that the real estate industry and its agents fueled the demise of inner cities and urban areas in favor of economically efficient tract and suburban home developments suggests rich territory for a more complex economic and market perspective. Future scholarship on the intersections of human striving and economic interests must contend with Hornstein’s case study of the U.S. real estate industry as one overall direction of property ownership and the resulting life’s chances.

University of Missouri–Kansas City

Janet Rose

**BLACK WRITERS, WHITE PUBLISHERS: Marketplace Politics in Twentieth-Century African American Literature.** By John K. Young. Jackson: University Press of Mississippi. 2006.

Realigning the broad concerns of cultural studies with the revisionary tendencies of American literary history is a necessary project for twenty-first century scholars, mainly because the conditions that obtain in the production and reception of literature have changed radically. John Young argues convincingly that by giving sustained attention to

the contexts of textual production, “we can best understand both the complex negotiations required to produce African American texts through a predominately white publishing industry and the material marks of those negotiations” (5).

Young seeks to use the methodologies urged by editorial theory to illuminate relations among writers, editors, and publishers as well as how such paratextual materials as book designs, advertising, and reviews reinforce racialized lines of power. Thus, Young forces us to recognize shortcomings in literary histories that ignore the importance of texts as elements in what Michel de Certeau would call the practice of everyday life. Young provides solid evidence that the phenomenon of marketing African American literature is a microcosm of the political economy of the United States.

Young’s discussion of the material and immaterial aspects of textuality leads us to reconsider how urgent is the need to write literary histories which are informed by a sociological consciousness of literary commerce. The five chapters in *Black Writers, White Publishers* are representative treatments of specific issues. The first two chapters deal with the problematic ending of Nella Larsen’s *Passing* (1929) and the “aesthetic tension” (65) manifested in the printings of Ishmael Reed’s *Mumbo Jumbo* (1972). Chapters three and four focus attention on Gwendolyn Brooks’s shift from mainstream publishing to the black bibliographic environments of Broadside, Third World, and David presses and to Oprah Winfrey’s successful marketing of Toni Morrison’s fiction for popular audiences. The final chapter is devoted to the considerable problems of editing Ralph Ellison’s unfinished novel *Juneteenth*.

Although Young’s examination of Oprah’s Book Club pales when compared with Cecilia Konchar Farr’s *Reading Oprah: How Oprah’s Book Club Changed the Way America Reads* (SUNY Press, 2005), his book is, nevertheless, a remarkable contribution to scholarship in American and African American literatures. It provides models of how scholars might begin to fill the gaps left by cultural studies and literary histories that isolate textuality and transmission by failing to articulate how the practice of literary power is constituted. It is crucial, as Young argues in his conclusion, to address how editorial theory and practice have blurred the contingent reality of “race” in America. Indeed, the more ethical scholarship that Young imagines has the possibility of moving us beyond the severe limits of racial binaries into a more adequate and sophisticated historical explanation of how writers and publishers interact in the production of a vast body of works that add flesh and blood to the vexed skeleton of a national literature.

Dillard University

Jerry W. Ward Jr.

HISTORY, MEMORY, AND THE LITERARY LEFT: Modern American Poetry, 1935–1968. By John Lowney. Iowa City: University of Iowa Press. 2006.

Focusing on six poets—Muriel Rukeyser, Langston Hughes, Gwendolyn Brooks, Elizabeth Bishop, George Oppen, and Thomas McGrath—John Lowney’s book argues that their approaches to cultural memory were deeply inflected by both their experiences of the Depression and their leftist commitments. Lowney grounds his approach to cultural memory in Pierre Nora’s concept of *lieux de mémoire*, which distinguishes “cultural memory” from “history” in modern societies as essentially “archival.” Further, Lowney wants to recuperate a concept of “collective memory,” not in the problematic sense of a hegemonized collective but of a socially dialogic memorialization. Lowney reads the documentary impulses of the poets discussed, especially in their long poems, as ways of articulating a dialogic and fragmentary memorial against the amnesiac forces of hegemony. He identifies the recurring motif of ruins as emblematic in this project, exemplified in the

excerpt from Wallace Stevens's "The Man on the Dump" that serves as the book's first epigraph: "The dump is full / Of Images" (1). For Lowney such sites as the dump, ghettos, ecologically damaged rural spaces, and battered coastal fringes epitomize both the devastating effects of the Depression-era social experience and the myriad possibilities for politically resistant acts of memorialization. The ruined national landscape produced under these conditions mirrors the fractured and perhaps ruined possibilities of poetry and cultural memory for mid-century poets; and in turn ruins also metaphorize the shattered hopes for leftist change remaining in the aftermath of the Depression.

This study has many strengths, and Lowney's approach to the motif of "ruins" is one of its most promising. Although cultural memory in twentieth-century American poetry has been addressed by several critics, no one else has approached it through the trope of ruins. Lowney's excellent scholarship illuminates many often ignored or forgotten dimensions of social, political, and cultural history. Through carefully researched and critically nuanced readings Lowney problematizes simplistic categorizations long-held in American poetry criticism. Although several of these writers have been given considerable attention in recent scholarship, the focus on Bishop's early leftism provides a much-needed alternative to the tendency to depoliticize her work; and the chapter on McGrath brings welcome attention to a poet who has been unfairly ignored. His chapter on Brooks reveals important continuities between her critically celebrated early formalism and her later Black Aesthetic period. Lowney shows how poets often read through an a-political formalism (Bishop and Oppen) were deeply invested in leftist political concerns; and he also shows how poets often marginalized for their leftism (Rukeyser, Hughes, and McGrath) produced formally innovative approaches to cultural memory.

Yet the book could have done more with its central theme and motif and provided closer attention to form. Numerous studies of Rukeyser's *The Book of the Dead* have recently appeared, and most have provided the historical detail Lowney presents; but he has little to say about its form. Overwhelmingly his commentary focuses on subject and content, but pays little attention to the specific tactics of the poetic line that realize Rukeyser's counter-memorializing project. By ignoring formal elements, Lowney continues an unfortunate tendency in studies of left-oriented poetry that privilege content. This lack of close explication is evident in almost every chapter: most of the Bishop chapter, for example, focuses on her prose works. It's especially unfortunate in the McGrath chapter: here is a poet whose unique musical handling of lineation, alliteration, and rhythm deserves a careful analysis. The promising thematic motif of ruins presented so well in the introduction often seems presumed more than shown in the rest of the chapters: while Lowney's careful historical scholarship demonstrates how the Gauley Bridge region or Key West were ruined, he doesn't demonstrate through close textual analysis how the poetry articulates "ruin" in relation to memory in each case.

Despite such shortcomings this book provides many excellent readings. Lowney's analysis of Brooks's "In the Mecca" is nuanced and informative. The chapter on McGrath, although it needs more attention to poetics, is rich and well-researched. And his chapter on Oppen's "Of Being Numerous" is one of the best I've read because it gives the poem the historical context so necessary to appreciating its political significance. Overall this book admirably complements a growing body of critical work that has recuperated the leftism of twentieth-century American poetics once banished by a generation of postwar critics.

Shippensburg University

Michael Bibby

RACE WORK: The Rise of Civil Rights in the Urban West. By Matthew C. Whitaker. Lincoln: University of Nebraska Press. 2005.

*Race Work* examines the struggle for civil rights in a multiethnic community of the southwest, Phoenix, Arizona, where African Americans comprised only 5% of the population and Jim Crow reigned. Lincoln and Eleanor Ragsdale, middle-class professionals from Oklahoma and Pennsylvania, moved there in 1945 and devoted fifty years of their lives to civil rights advocacy and “racial uplift.” Lincoln, a veteran Tuskegee Airman and a third generation mortician, was “one of eleven Tuskegee graduates assigned to Luke Air Field in Arizona . . . as part of an experimental integrated gunnery team . . . one of several test cases that influenced President Harry S. Truman’s desegregation of the U.S. military.” (77) Eleanor was a third generation teacher.

Prosperous professionals, the Ragsdale’s bought a home in a wealthy white area off-limits to blacks. They refused to be intimidated by hostile neighbors and police, threatening phone calls, and racial graffiti painted on their home; Eleanor helped other black families integrate the area. Active in the NAACP, they funded a suit on behalf of three black children seeking to attend Phoenix Union High School, recruiting a \$500 donation from Senator Barry Goldwater. The landmark decision handed down in 1953, a year before *Brown v. Topeka*, was “the first legal opinion in the United States declaring school segregation unconstitutional” and invalidated the state’s school segregation laws (121).

Seeking jobs for blacks, Lincoln and the Rev. George B. Brooks confronted bank officials and major employers, Ragsdale making demands and threatening mass protest if blacks were not hired and Brooks quietly following up to secure agreement (142-143). They testified to the U.S. Civil Rights Commission in 1962, documenting housing and employment discrimination by corporations receiving federal funds, county and city government, and the Federal Housing Authority; the Commission found that Phoenix was one of the most segregated cities in the United States. Seeking a public accommodations law, in 1964 the Ragsdales with NAACP, CORE, and Urban League activists blockaded the Arizona Senate, refusing to let anyone in or out until the city council acted. Troops removed the protestors; however, four months later the council passed the ordinance. The millionaire Ragsdales paid heavily as loans for their hearses were called in and white insurance companies bought off their customers.

Whitaker’s thesis is: World War II veterans and black professionals migrating to the West post-1945 brought a new militance to agitation for civil rights that bore fruit and then lost momentum after the mid-1960s, as black solidarity fractured with the emergence of younger nationalists and class divisions; the movement eroded further in the 1970s and 1980s with the advent of black and white neoconservatives and without a coalition with Mexican Americans. He concludes that by the 1990s, the Ragsdales’ commitment to capitalism and self-help, political agitation, and integration left them “out of step with younger, more nationalist voices” and discouraged that the desegregation they had worked for had “virtually destroyed the economic base of black communities, and . . . damaged black social and cultural networks,” a concern articulated by many movement veterans (279).

*Race Work* is a well written addition to the burgeoning field of civil rights community studies of cities outside the South.  
Friends University, Wichita, Kansas

Gretchen Cassel Eick

RACE AND SPORT: The Struggle for Equality On and Off the Field. Edited by Charles K. Ross. Jackson: University Press of Mississippi. 2004.

*Race and Sport* is a collection of essays. All relate to the topic, but because the area is so extensive, the essays do not form a cohesive body of work. Topics, approaches, and quality vary from one essay to the next. Together, the essays constitute a collection that will provide useful reference and starting points for whomever would understand the subject.

Perhaps the most useful essay of the collection (at any rate, useful to me as I am interested in the long-term integration of professional baseball) is "Major League Baseball's Separate and Unequal Doctrine" by Michael Lomax. Lomax traces the action by some major league teams to cope with racial discrimination in Southern spring training settings in the early 1960s, long after the original integration of baseball. It is one thing to say the teams "did something" about the segregation practices that nettled black and Latino players. It is another to depict the action by powerful (read good) players to pressure teams to refuse to allow discrimination against spring training players. One wonders whether segregated housing, dining, and entertainment would have ever been corrected had certain players and, consequently, clubs taken decisive action.

Three essays take up subjects of which most of us are blissfully unaware: the important role of Fritz Pollard in the early development of professional football, the existence, and impact, of women's basketball in small black colleges during the first half of the twentieth century, and the socially conscious business practices of the great boxer, Sugar Ray Robinson, and a few contemporary, wealthy athletes as well. Patrick Miller discusses the forlorn efforts of black commentators to change white attitudes about black people by pointing to the virtues of black sportsmen.

Gerald Gems attempts to connect the expansion of American sports to the expansion of American power and influence in the Pacific region, along with cultural resistance to such influence. A quotation illustrates the vulnerability of broad claims about culture: "Cerefino Garcia developed his famed 'bolo punch' to symbolize his Filipino sentiments" (112). Whatever Garcia may have said, he used the bolo punch to win matches, not to make cultural statements for future historians!

The remaining two essays are about a current issue, the student-athlete. Earl Smith presents some realities about black students in "white" colleges. Most of them are athletes and many have been handicapped by a variety of serious social problems. Institutions must heed reality if they are to provide a good education to this population. Keith Harrison and Alicia Valdez provide an idea on how colleges might improve the academic performance of black athletes. The "scholar-baller" model takes these young men and women where they are at and attempts to inculcate an academic side to the "athlete role" which is ordinarily seen as involving little beyond "staying eligible."

Any scholar who is serious about the subject of race and sport will find this volume useful.

University of the Pacific

John Phillips

RICHARD HOFSTADTER: An Intellectual Biography. By David S. Brown. Chicago: University of Chicago Press. 2006.

In 1963, the year British historian E. P. Thompson published *The Making of the English Working Class*, Richard Hofstadter, whom biographer David S. Brown ranks in intellectual significance in the United States with Charles Beard, won a second Pulitzer

Prize for his iconoclastic *Anti-Intellectualism in American Life*. Both men had a profound impact on the writing of history. Each struggled to move beyond the deterministic frameworks of orthodox Marxism by exploring the relationship of socio-economic factors to culture. Both turned to social science for new theoretical perspectives: Thompson to anthropology, Hofstadter to sociology and psychology. Thompson's work remained a "must read," passing from hand to hand among a generation of New Left historians in the United States. But many of Hofstadter's best writings were lumped together rather unfairly by the 1970s generation with the "consensus school," a self-congratulatory genre of historical cheerleading associated most notably with Daniel Boorstin, who celebrated the "genius" of American politics those younger scholars dismissed.

Thompson and Hofstadter were both drawn to history by what the latter described as a "sense of engagement with contemporary problems" (1). Thompson, a member of the Communist Party Historians' Group between 1946–1956, left the party in 1956, but retained his passionate commitment to expanding Marxist analysis. A teacher of adult education in Leeds when he completed *Making* and founder of the Center for the Study of Social History at the University of Warwick in 1965, he inspired generations of social historians.

In contrast, Hofstadter's time on the American Left was brief. Born and educated in Buffalo, he joined the Young Communist League at the University of Buffalo during the Depression and hung out with left-wing students, drawn partly by the charismatic influence of his fellow philosophy student and first wife, Felice Swados (the sister of novelist, poet, and social critic Harvey Swados), whose Jewish-inflected radicalism not only encouraged his activism, but also offered an entrée into the energetic Jewish secularism of this decade.

But by the 1960s writing history in the United States meant immersion in a socio-political milieu quite different from Britain, whose intellectual and political landscape was shaped by a labor movement with strong socialist and Communist traditions. If Brown does not explore this comparison, his meticulous "extended conversation" with Hofstadter's writings delivers the tools to do so. Hofstadter well understood the link between his milieu and the history he wrote. Of the 1930s, he noted, the "events of those years no doubt . . . influenced my views on the past." "I know it is risky," he confessed in 1960, but writing history came "out of my engagement with the present."

Prosperity and anti-unionism meant the postwar United States lacked a political context affected by the institutions and social structures of an assertive working class. Initially a critic of FDR—Hofstadter's master's thesis on southern sharecropping indicted his unwillingness to confront southern Democrats over cheap black labor—he lasted only four months in the Communist Party, rapidly discouraged by its dogmatism. McCarthyism proved more disillusioning still. Its irrationalism led him toward non-materialist explanations for political behavior, just like the British Marxists. But while Thompson unearthed a revolutionary tradition embedded in the small acts of working class life, Hofstadter's wariness of mass movements grew. He turned to psychology and notions of status anxiety, gravitating to Horkheimer and Adorno's "authoritarian personality" to explain how ideas functioned in history. Learning much from social science in a collegial relationship with C. Wright Mills at the University of Maryland, his return to Columbia three years after his PhD in 1946 proved critical. "Columbia did not make Hofstadter," Brown notes, "but it stimulated his intellect in a way that no other university in any other city could" (167).

Hofstadter once remarked, "I spent a lot of years acquiring a Jewish identity, which is more cultural than religious" (53). Only half-Jewish, he lacked the ethnic "habitus" that might have enabled his more discerning Jewish graduate students to recognize him

as a fellow Jew. Yet it was among Columbia's liberal Jewish intellectuals that this son of an immigrant intermarriage between an Eastern European Jewish furrier and a German Lutheran mother found a home. Hofstadter was invited into what Daniel Bell called "the West Side Kibbutz," a group that included Bell, Seymour Martin Lipset, Lionel Trilling, Fritz Stern, Peter Gay, and Walter Metzger. Hofstadter's debt to Morningside Heights was molded by these friends and colleagues.

A sharp critic of capitalism and deeply suspicious of rightwing anti-Communists, Hofstadter also mistrusted "the people" as too easily manipulated. The university became his refuge, where he believed the free exchange of ideas remained crucial to democracy. Beleaguered and confused by the student rebellions of the 1960s, he reserved his sharpest criticism for white students, whose self-indulgent bating of the police he felt threatened academic freedom.

What is missing from Brown's treatment of this period and from much of the biography, however, is an analysis of Hofstadter's views on race. Brown notes his sympathy for black sharecroppers in his master's thesis, his support for the civil rights movement, and his willingness to defend the rights of certain prominent individuals—Angela Davis and Eldridge Cleaver, for example—who were threatened by the security state. But he barely mentions that Columbia students protested not only the Vietnam War, but the university's plan for a new gymnasium in an African-American neighborhood, displacing black residents and denying them access to the new facility. These students believed the university to be a microcosm of U.S. inequalities. Nor does Brown discuss the debate over racial preferences in the mid-1960s between black intellectuals and liberal, primarily Jewish academics. Here Brown's methodology, which utilizes Hofstadter's published writings to frame his narrative, does not serve him well. In 1964, Columbia graduate Norman Podhoretz, freshly installed editor of *Commentary Magazine*, launched a roundtable on "Liberalism and the Negro" which, in retrospect, laid bare pluralism's inadequacies, especially with regard to how race worked to block social mobility for African Americans. Several members of the "Upper West Side Kibbutz" eventually joined in a heated conversation with black intellectuals, including James Baldwin and City University psychologist Kenneth B. Clark, which continued into the 1970s. Jewish social scientists including Nathan Glazer, Bell, Lipset, and others brandished immigrant Jewish success as proof of pluralism and opportunity in U.S. society, even for oppressed minorities. They considered African Americans as any other ethnic group, eventually faulting, not the larger society, but the inadequacies of black community institutions. There are hints in Brown's analysis of Hofstadter's last published work, *America at 1750*, that he took his cues on the emerging racial crisis from his pluralist colleagues in the Upper West Side Kibbutz, but what else did he think about these divisive issues?

Despite these omissions, Brown has captured Hofstadter's intellectual complexity, his brilliance as a writer, thinker, mentor, colleague, and friend, with considerable skill and sensitivity.

University of Michigan, Ann Arbor

Regina Morantz-Sanchez

DARK SIDE OF THE MOON: The Magnificent Madness of the American Lunar Quest.  
By Gerard DeGroot. New York: New York University Press. 2006.

Gerard A. DeGroot's survey summarizes other volumes about the first 25 years of the U.S. human spaceflight program. On top of works by William E. Burrows, Paul Dickson, Howard McCurdy, Walter McDougall, Tom Wolfe, and others, DeGroot then stacks an upper stage of unconventional analysis. Though not included in his bibliography or notes,

readers of William Sims Bainbridge's *The Spaceflight Revolution* of 1976 will find much of DeGroot's argument familiar. The Apollo program was a "brilliant deception" and "glorious swindle," created by "a gang of cynics, manipulators, demagogues, tyrants, and even a few criminals" (xi, xiv). "Scheming politicians," "tricksters" (i.e., Wernher von Braun), and profit hungry aerospace managers cooperated with a "weapons industry" that was "an octopus whose tentacles held politicians, academics, and financiers in a steely grip" and created a "meaningless contest" that "fleeced" citizens for an "ego trip to the Moon" (xii, 87, 98).

Obviously, conspiracy is at the center of DeGroot's argument. This is a corrective to standard technoutopian triumphalisms. The author, however, too often tries to substitute literary flourishes for sustained research. The military-industrial complex point above, for instance, is affirmed, not discussed. Corruption in aerospace contracting, meanwhile, merits half a page; DeGroot then concludes "And you thought Apollo was a story about heroes" (153). Rhetorical?, yes; persuasive?, no.

The same characterizes the discussion of popular attitudes. For the first 9 chapters, "public opinion" is a monolith reflected (or, more often, created) by journalists. "A hysterical public, egged on by an ignorant and irresponsible media, engaged in an orgy of fear" after Sputnik (62). Rhetorical orgies aside, DeGroot does not mention polls or how "fickle" or "hard to measure" opinion actually was until page 188.

DeGroot's critiques are also familiar. (Monolithic) "science" was sacrificed on the altar of politics and prestige. Earth-focused weather, communication, navigation, and spy satellites had far more important and enduring effects than astronauts. The first point is simplistic. Space scientists in new specialties (i.e. geologists who became "comparative planetologists") "raced" to get robotic spacecraft to Mars, Venus, and beyond before the Russians, and spent billions doing it. The latter point is very true (but, again, left undeveloped).

DeGroot too regularly over-reaches in his arguments. Saying that "for most Americans, the [thermonuclear weapons] 'missile gap' and the [Cold War prestige-based] space race were two sides of the same coin" is a big, bold generalization (92). It also needs substantiation the author does not provide. Saying that space was an "all-consuming [cultural] distraction" and that "America was lost in space" in the 1960s equates young white males in high school and college with technical interests with everybody of every race, age and gender (183). Accuracy takes second place to simplicity. Sixteen pages later, DeGroot admits "enthusiasm for NASA was a manifestation of socioeconomic standing" (199).

DeGroot's book will puzzle or infuriate space advocates. Accordingly, it will also be a good text to use in advanced courses and graduate programs. At its best, it strikes right to central points. At its worst, it is overblown phrasing masquerading as analysis. Used carefully, DeGroot's book helps clarify how transcendent, prestige-based, space projects can get lavish funding for very short periods; while pragmatic programs providing clear and immediate Earthly benefits enjoy enduring popularity.

Lake Erie College

Kim McQuaid

ELECTRIC LADYLAND: Women and Rock Culture. By Lisa L. Rhodes. Philadelphia: University of Pennsylvania Press. 2005.

The word "groupie" is commonplace, a derisive term used to describe a particular kind of female fan assumed to be more interested in sex with rock stars than in their music. Groupies are understood to be "easy," with low self-esteem, and too stupid about

music to be proper fans, but also—paradoxically—predatory and exploitative of the hapless musicians whose artistry they cruelly ignore in their lust for celebrity sex. For anyone casually acquainted with rock culture, the term describes the most usual position of women in the music of the 1960s and 1970s.

In *Electric Ladyland*, Lisa Rhodes disrupts this assessment and reveals the diverse, creative and important roles of women in rock that have been obscured in sexist accounts of rock culture. She examines the work of women who were fans, rock critics, and musicians during the tumultuous years when rock dominated popular culture. Most importantly, she sheds new light on the fascinating, complex, and contradictory experience of the groupie.

The book tackles three main areas of rock culture where women's involvement has been obscured: performance, journalism, and fandom. In the first category, it contributes usefully to the dialogue about and history of female musicians, an area already explored in such books as *She Bop*, *She's a Rebel*, and numerous articles and books about individual rock stars. Rhodes's discussion is doubtless informed by her own professional experience as a rocker; her 1986 album *Shivers* led to collaborations with the likes of Aaron Neville, Joan Jett, and Stevie Ray Vaughn, and she was featured in *Billboard* magazine and the television show *American Bandstand*.

Nevertheless, Rhodes's original and interesting book draws on archival research, interviews, and thoughtful scholarly analysis, rather than memoir. In its second section, *Electric Ladyland* presents sustained discussion of the lives and work of women rock critics Ellen Willis and Lillian Roxon, who penned some of the most creative and original rock criticism of the rock era; Roxon compiled, edited, and herself wrote most of a *Rock Encyclopedia* (1969), and Willis wrote for publications such as *The New Yorker* and *Ms.* The work of these two critics indicates the importance of rock music and culture to the serious press during the 1960s and 1970s. In the first serious published analysis of these writers' work, Rhodes deftly deconstructs the sexist, even misogynist, values and ideology of rock journalism in magazines such as *Rolling Stone*.

In 1969, that magazine published a special issue on groupies, and their prurient interpretation of the groupie's role and function came to be definitive. As Rhodes demonstrates, however, groupies themselves understood their experiences and importance in very different terms, both before and after *Rolling Stone* gave them notoriety. The third and most exciting part of *Electric Ladyland* concerns itself with groupies, contextualizing them in the upheavals surrounding sex roles and sexual relations of the 1960s and 1970s. Giving voice to former groupies as well as musicians, Rhodes helps the reader reassess easy assumptions about the role of women in rock, and, indeed, in contemporary culture.

Dalhousie University

Jacqueline Warwick

SEEKING REFUGE: Central American Migration to Mexico, the United States, and Canada. By María Cristina García. Berkeley and Los Angeles: University of California Press. 2006.

In this clearly written and engaging treatise, García posits that the United States, Mexico, and Canada reacted to the Central American refugee crisis (1974–1996) on the basis of each state's interest, as well as a consequence of each others' actions. She also pays substantial attention to the grassroots movements and advocacy networks that pushed the agenda on the table in each of these three countries.

García first addresses Central American migration to Mexico. The Central American refugee crisis was particularly challenging for Mexico, not only because it accommodated the largest numbers of Central American refugees, but also because this was the first time in its history that Mexico had become a major refugee destination. While national discussions about migration had previously focused exclusively on out-migration, Mexican authorities now had to turn their attention to their newly found position as a safe haven for refugees. This also meant that Mexico's regional and international credibility now depended on its responses to immigration. This was made even more difficult when the Guatemalan government demanded that Mexico repatriate the refugees, in light of concerns that refugees were providing support to the opposition forces in the refugee camps.

The first group of Central American refugees to arrive in Mexico were the Nicaraguans, who began coming in the 1970s, and continued to arrive until the 1990s. Nevertheless, the Mexican government never officially recognized or gave any assistance to the Nicaraguan refugees.

Guatemalans, in contrast, were recognized as refugees, and were placed in refugee camps. Guatemalans had been migrating seasonally to Mexico since the mid-twentieth century for work, and the southern part of Mexico was Guatemalan territory until 1824. In fact, Mexicans presumed that the first wave of Guatemalan refugees in 1980 were the estimated twenty to one hundred thousand seasonal workers that come to Mexico each year. The Mexican government eventually agreed to accept the Guatemalan refugees, so long as they remained in the refugee settlement camps. These camps were initially only along the southern border. However, international organizations and advocacy networks were able to convince Mexican officials that these refugees were in danger, and 18,000 of the 46,000 Guatemalan refugees were relocated further north in Mexico.

While the majority of the Guatemalans who fled to Mexico were agricultural workers, the Salvadorans were more urbanized, and thus more likely to end up in Mexican cities, where they tried to blend in so as to avoid immigration officials. If they were accosted and found to be undocumented, they would be immediately deported to Guatemala, where they often would attempt to enter the country again. In 1990, Mexico deported 126,000 Central Americans, as compared to the 12,133 Central Americans the United States deported in 1989.

The Mexican government established a voluntary repatriation program when the civil conflict allegedly ended and democracy supposedly returned. Many Guatemalans chose to return, while others, hearing of continued violence in Guatemala, elected to remain in Mexico. In 1996, the Mexican government created a special program which allowed Guatemalans to regularize their status, and by the year 2000, around 25,000 Central Americans had taken advantage of these legal provisions and decided to remain in Mexico.

By the late 1980s, there were as many as one million Central American refugees in the United States, as compared to between 500,000 and 750,000 in Mexico. Since the Guatemalans were granted protective status in Mexico, more Guatemalans opted to stay in Mexico, while Nicaraguans and Salvadorans, who were not officially recognized by the Mexican government, were more likely to migrate to the United States. Mexico's policy also allowed U.S. officials to claim that Guatemalans did not need protected status in the United States. As García points out, this is just one of the many examples where Mexican policy has an impact on the United States.

In the United States, refugee advocates claimed that the United States had a moral obligation to help refugees because of the United States's long history of economic and military intervention in Central America. The Reagan and Bush administrations, however,

were “reluctant to admit that their policies caused displacement and generated refugees” (33), as this would have implied that the governments that the United States was supporting with billions of dollars each year were “terrorizing their own citizens” (10) and “were despotic regimes that violated human rights” (90). Between 1983 and 1990, only 2.6 percent of Salvadoran asylum seekers were granted asylum, and only 1.8 percent of Guatemalans. In contrast, Nicaraguans had an asylum approval rate of 25.2 percent in these same years. This is of course much less than that for Cubans or those from the USSR, whose approval rates hovered around 75 percent during the Cold War.

García provides ample historical background for United States–Central America relations, going back to the mid-twentieth century, and links these actions to the conflict and subsequent emigration. García describes in detail the ways that migration policy decisions were intimately linked to foreign policy decisions. But, she also explains how grassroots organizations were influential in both of these sorts of policies. In response to the violations of human rights at the border and in Central America, a sanctuary movement emerged which involved as many as 450 safe havens in 1987. NGOs and religious organizations who were opposed to U.S. foreign policy in Central America operated sanctuaries as a means of protest. “They criticized the Reagan administration for requesting continued aid to El Salvador, to supposedly end the violence, while denying safe haven to the victims of that violence” (93).

As in Mexico and the United States, Canadian NGOs were active in ensuring that human rights issues were taken into account in immigration policy decisions in Canada. In all three of these countries, religious-based movements were willing to engage in extra-legal activity in light of what they perceived to be inhumane refugee and asylum policies. Canada received far fewer Central American refugees than did the United States or Mexico, and granted asylum to a larger percentage of applicants.

The passage of the Immigration Reform and Control Act in the United States led to higher levels of emigration from the United States to Canada, and thus to policy changes in Canada. Like in the United States and Mexico, the call for increased restrictions on border control was supported by the general public, but vociferously contested by advocacy networks. García ends this book with a brief discussion of immigration politics and policies in North America in the post-9/11 era, which expands her discussion of the common goals and responses of the three North American countries. She argues that Mexico, the United States, and Canada share the goals of increasing free trade in the region, but also wish to control the movement of “undesirable” people.

Overall, this book does an excellent job of balancing the stories of three countries who sent refugees North and three countries who had to respond to the Central American refugee crisis. García’s analysis is detailed and comprehensive, yet easy to follow. This book will be suitable for both regional experts and novices, insofar as it provides substantial historical background, yet also points out connections that have not been made before, especially those between the advocacy networks in the three countries and the governmental policy decisions.

University of Kansas

Tanya Golash-Boza