Book Reviews

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

Reviews

EARLY AMERICAN WOMEN CRITICS: Performance, Religion, Race. By Gay Gibson Cima. New York: Cambridge University Press, 2006.

Gay Gibson Cima's *Early American Women Critics: Performance, Religion, Race* is a valuable work for scholars and teachers with interests in theatre history, African American studies, women's studies, and American literature of the colonial, revolutionary, and republican eras. Demonstrating that religion and race are inseparable, Cima describes how women critics used "host bodies" or performance roles to speak across the divides of race, gender, and class. Cima creates a living sense of women critics' participation in larger conversations and offers innovative readings of major and lesser-known individuals and texts from the eighteenth to the early nineteenth centuries.

In a compelling analysis of Phillis Wheatley as a performing critic, Cima documents Wheatley's visibility and awareness of her own performativity in the deliberate adoption of "multiple host bodies" including "the rational Christian body" and "the patriot body claiming natural rights" (86). Wheatley's performance of advanced literacy constituted an attack on slavery as significant as her poetry. Analyzing evidence about the eighteen signers of the document attesting to Phillis Wheatley's authorship of her 1773 collection, Cima argues that politics and logistics suggest there could not have been a public examination with all persons present (89-91). Instead, Cima believes that the men signed separately and that private examinations of the poet in the Wheatley home were held with only a few notables present.

Cima analyzes how women "expanded their access to public debates" in the republican era from the 1780s to the 1820s (149). Women participated in civic and religious discourse through sites of access such as literary associations, public and private schools, oratory, churches, and the theatre. Cima vividly depicts the literary realms in which Judith Sargent Murray tried to gain recognition despite accusations of immorality and heresy, and Cima interprets Murray's aesthetic and financial ambitions, her careful use of pseudonyms, and her vexed relations with editors and critics.

Susanna Rowson, not endeavoring to mask her identity, managed to use her theatrical past to bolster her literary reception and her school. Cima's writing brings to life the

theatrical and political contexts within which Rowson's *Slaves in Algiers* was staged in 1794. Reprinting Rowson's lost prologue to the play, Cima examines its differences from the prologue authored by James Fennell, delivered at the premiere, and published with the drama. Cima's reading of *Slaves in Algiers* highlights the drama's gender solidarity and its protest of multiple forms of enslavement, including marriage law and political domination (189).

As the book opens with a consideration of sites and methods of access for African American women critics, so does it close, spanning the First to the Second Great Awakenings. By the early nineteenth century, African American women found their voices in benevolent associations, educational societies, freedom celebrations, religious exhortations, and preaching. Jarena Lee and Zilpha Elaw were preachers acting out God's will in such spaces as homes, churches, and camp meetings, where "black and white religious practices overlapped in hybrid forms" (201). Cima situates her analysis within the scholarly argument "that many early Christian performance traditions are African in origin" (210). Cima's *Early American Women Critics: Performance, Religion, Race* is an essential work for scholars of African American performance and literature, and it holds compelling interest for readers in many fields.

Fort Hays State University Amy Cummins

THE MALE BODY AT WAR: American Masculinity during World War II. By Christina Jarvis. DeKalb: Northern Illinois University. 2004.

In this work, Christina Jarvis investigates the effects of militarization on male bodies and American conceptions of masculinity during World War II. As the United States entered the war, military and federal institutions processed bodies into physical categories. This process, which included policing bodies for homosexuality, coincided with the predominance of "privileged" representations of strong, youthful, white male bodies that symbolized the re-strengthening of America in the wake of the emasculating Great Depression. Jarvis also considers the difficulty in constructing a strong male body politic that since it had to reimagine a physically disabled president as virile and masculine. Constructing the United States as a muscular nation also required transforming Uncle Sam from his slender World War I form into an imposingly broad-shouldered figure that would eclipse Lady Liberty and Columbia as the primary national and military symbols. Youth similarly experienced such militarization and "musculinization," to borrow Yvonne Tasker's term via ritualized exercise programs at schools and in team sports that aimed to prepare boys and young men for combat.

The containment of women of "easy virtue" in camps and official military brothels to prevent them from squandering the nation's manpower accompanied these practices of increased surveillance on male bodies. Also, wounded bodies, notes Jarvis, threatened the burgeoning national manhood, though the Office of War Information in cooperation with Hollywood studios carefully limited their exposure to audiences in Americans' vicarious experience of the war. However, postwar popular texts, such as *The Best Years of Our Lives* (1946) and *The Men* (1950), offered methods of remasculinizing these damaged bodies as bearing "wounds of honor" and authored alternative forms of masculinity. Postwar memorialization of the war dead, of the participants, and, finally, of the entire "Greatest Generation" continues to celebrate the second World War as the "good war" and as the preferred masculine template for later U.S. wars. This is a fine work for individuals

interested in exploring the ways in which World War II continues to shape American policy, identity, and culture.

East Carolina University Anna Froula

THE HEART OF WHITENESS: Normal Sexuality and Race in America, 1880–1940. By Julian B. Carter. Durham, NC: Duke University Press. 2007.

In this smart and provocative book, Julian B. Carter argues that the concept of "the normal" in America results from an interlocking though disavowed set of relationships between whiteness and heterosexuality. The resulting "normality discourse" is made to appear politically neutral because it speaks the language of "love," despite its decidedly political project of buttressing and reproducing a specifically white civilization. As Carter writes, this book tells "the story of how 'normality' came to serve as a sort of discursive umbrella under which white, heterosexual Americans in a formally democratic society could claim both physical and cultural ownership of modern civilization" (31).

Carter's source materials are well chosen and consistently interesting. She examines both clinical and popular representations of nervous illness—neurasthenia—in the 1890s, documenting the ways in which the fragile white body was held up as a sign of potential white sterility. This emphasis on sterility had the ironic effect, Carter argues, of reconsolidating whiteness, of making "white rule" appear "both necessary and benign" (43). Carter also examines popular marital advice literature from the 1920s and 30s, arguing that the increasing gulf between men and women—a gulf created by the machine age—led to the creation of modern heterosexuality as a system that eroticizes sexual difference. The erotically charged though highly disciplined form of marriage that resulted came to stand in for a new model of white citizenship, in which difference is transformed from difficulty to possibility, all under the sign of white heterosexuality as an invisible racial and sexual standard. Finally, Carter turns her attention to early twentieth century sex education as a site where heterosexual whiteness was produced as modern normality. In all of these contexts Carter reveals a subtle understanding of cultural and theoretical contexts, and her analyses are fresh, illuminating, and revelatory, carried along on a prose that is vigorous and readable.

Despite Carter's successes in rendering whiteness and heterosexuality in all of their historical specificity, there's a tendency here for heterosexuality to default to something less historical and more general: in her words, "the investment of sexual difference with erotic desire" (79). This is a far cry from how heterosexuality was defined, to choose just one example, in 1936 in *Funk and Wagnall's New Standard Dictionary of the English Language*: "depraved feeling toward the opposite sex." This definition emerged from medical and scientific writing in which heterosexuality was birthed not as a norm, but as a pathology, a pleasure system divorced from the legitimating context of reproduction. Carter ignores this definitional history, a strange lapse for a book interested in heterosexuality as the new "normal."

I also have a concern with Carter's focus on whiteness as a norm solely "in conversation with itself" (21). While I'm intrigued by her claim that "norms appear to be inherently solipsistic" (21), whiteness—like heterosexuality—always exists, it seems to me, in anxious relation to an other. This is, of course, the common sense that Carter fights against here, and her justification for her approach is smart and compelling. Nonetheless, I found myself longing for some consideration of the ways in which the solipsism of the norm is always preceded by an earlier moment, in which the normal stares wide-eyed, in both fear and envy, at the approach of the *ab*normal.

Neither of these concerns takes away from Carter's success here. This is a brilliant book, certain to invigorate our understanding of whiteness and heterosexuality as they presided at the birth of American normality.

Skidmore College Mason Stokes

KIDS RULE! Nickelodeon and Consumer Citizenship. By Sara Banet-Weiser. Durham, NC: Duke University Press. 2007.

This contribution to the growing literature on market-segmented cable TV and children's media revolves around the controversial concept of "consumer citizenship." Sara Banet-Weiser (Communication, USC) "brackets" critics who study the impact of TV violence, sexism, and consumerism on children and who claim consumer values are displacing the participatory and rational values of political citizenship. Instead she endeavors to show how Nickelodeon, dedicated to marketing advertisements to children with programming that delivers an affirmative message of empowerment and entitlement, has made children aware of their "rights" in an environment where kids are denied political citizenship and where political identities are in decline.

She offers an interesting history of Nickelodeon, its embrace of ads for toys and candy, but rejection of program length (toy) commercials, its skillful use of kids' focus groups, and its shift from life child-focused shows to often edgy, ironic cartoons that both drew on Nick's "kids' rule" brand and yet reached an adult audience with layered messages (as in *Ren and Stimpy* or *SpongeBob SquarePants*). She offers a balanced analysis of "girl power" programming with its "post-feminist" affirmation of the self-confident female who likes fashion as well as has brains. Similarly racial diversity is treated in Nick shows as natural, even urban and cool, with borrowings from Hip Hop. The message of tolerance and the right to chose (even when parents disapprove or just "don't get it") runs throughout.

She recognizes that Nick offers an "idealistic and inaccurate image of a harmonious 'multicultural' youth" (5) and that Nick has become less adventuresome recently and that this may be due to its commercial success. Still, she insists that when Nick provides kids media visibility and the role of savvy consumers (as children control or influence billions in spending), this constitutes somehow consumer citizenship. Certainly, the affirmative image of Dora the Explorer may inspire girls and minorities to achieve; the mocking of adult authority in many Nick shows may lead to a healthy critical approach to the status quo; and wide-ranging issues addressed on Nick News may reach kids in the way that the nightly news shows don't. Nick may well shape the next generation as did *Mad Magazine* for boomers and the programming certainly reflects a kind of social libertarian political culture that drives the religious conservatives mad.

But "consumer citizenship"? Do kids really "own" Nick or share in any meaningful way in its decisions as citizens do of their government? Is consumer choice really akin to political choice? I understand the desire to go beyond the cultural laments of the critics of kidvid to explore the possibilities in the present. But this approach often deprives the author of critical distance. Missing, for example, is the context and wider meaning of the rebellious cool (in both the history of the American family and in popular culture). By putting aside the moral panic literature, she misses a lot in what is going on. And she could have explored the likely contradictions between Nick programmers and advertisers. This is an important book, probably the best in, what to my mind, is a flawed school of scholarship.

Pennsylvania State University Gary Cross

GOOD GIRLS & WICKED WITCHES: Women in Disney's Feature Animation. By Amy M. Davis. Eastleigh, UK: John Libbey Publishing. Distributed in North America by Indiana University Press. 2006.

In *Good Girls and Wicked Witches*, Amy M. Davis sets out to defend the Disney Studio against what she calls "often angry—even hysterical—[. . .] polemics" that label Disney films "the cause of America's social ills" (223). She adds that these "hysterical" polemicists "deal in misinformation and half-truths [rather] than engage in in-depth analysis" in order to accuse Disney of "actively promoting passivity and stupidity in women as virtues" (229). These are certainly fighting words, but who exactly is Davis fighting. There are no footnotes identifying these angry hysterical critics, but the use of the loaded word "hysterical" certainly fits with pejoratives that have been used against feminists. I have certainly read some negative criticisms of Disney's regressive portrayals of women, but I never found them to be hysterical polemics blaming Disney for all of America's social ills.

Davis sets out to right the wrongs against poor Walt. She seems so attached to him that she makes the unfortunate decision to refer to him throughout her book by his first name. She says she does this to distinguish between him and his studio, but the use of his first name establishes a sympathy between author and subject that suggests a lack of objectivity on Davis's part. For Davis, Walt Disney was just a conservative guy who reflected the views toward women of his times. Actually, this is the crux of her argument. She maintains that the animated films produced by the Disney Studio from 1937 to 2005 simply reflect societal views of women at the time of their release. Davis then goes on to examine the animated portrayals of human female characters in Disney feature films through three distinct periods: a classical era (1937–1967), the middle years (1967–88), and the Eisner era (1989–2005, when the studio was under the leadership of Michael Eisner).

What Davis does show convincingly is that once Disney died in 1967, ending what she calls the studio's classical period, the images of the Disney Studio's female characters became less regressive, most notably so in the Eisner era. Davis admits that in the classical period Disney heroines, especially Snow White, Cinderella, and Sleeping Beauty, were largely powerless victims. These beautiful, but pathetically helpless female characters were unable to fight against their oppressors and simply waited for their princes to come along and rescue them. According to Davis, after this classical phase, female images in Disney features began to present "an image of women—and femininity—which although not perfect, is largely positive in its overall make-up" (235). Well, I, for one, am just not convinced. Certainly, it would be unfair to say that there are no positive aspects to Disney heroines, especially in the more recent Eisner period, and Davis takes pains to point them all out in films such as *The Little Mermaid* (1989), *Aladdin* (1992), *Pocahontas* (1995), and *Mulan* (1998). Whereas Davis thinks she has demonstrated that Disney's female characters are largely positive, what she really shows is that they represent a mixture of progressive and regressive traits.

It is perhaps the major flaw in Davis's otherwise readable, if badly copy edited, study that she holds so firmly to an outdated "images of women" approach. This approach was popular with early feminist analysts like Molly Haskell in *From Reverence to Rape: The Treatment of Women in the Movies* and Marjorie Rosen in *Popcorn Venus* (both published in 1974). It involves a simplistic reflection thesis that approaches female characters as straightforward representations of ideas about women prevalent at the time, and the critic's task is to decide if these images are positive or negative. Since these early

days, feminists have concluded that film images are rarely, if ever, entirely positive or negative, and Hollywood in particular is adept at luring audiences in with fantasy bribes only to recuperate this progressivity for patriarchy by the film's end. Thus, film images represent a complex negotiation between competing ideological positions. To defend Disney films as Davis does is really only to foreground their progressive elements and minimize regressive aspects.

So many problems with Disney film portrayals of girls and women emerge from Davis's analysis that it is difficult to see how she can possibly conclude that the image of women presented is "largely positive in its overall make-up." Female characters are almost always placed in competition with each other or even worse are presented as bitter enemies with one woman out to destroy the other. Women act with men and for men; female goodness is consistently identified with female beauty; the ugly villainesses are more seriously evil than male villains, who usually have a comic side; and these villainesses are not just viciously evil, but usually presented as insane. Whereas girls are allowed to accompany boy heroes on their adventures, as women they must settle back into their traditional domestic roles by the film's end. Are these really what Davis sees as "largely positive" images? Davis can defend Disney's animated heroines as strenuously as she wishes and perhaps "hysterically" attack the nameless critics who point to flaws in Disney's characterizations of women, but the mixed nature of the characters she examines tells the real story.

Armstrong Atlantic State University Karen Hollinger

CRADLE OF LIBERTY: Race, the Child, and National Belonging from Thomas Jefferson to W. E. B. DuBois. By Caroline F. Levander. Durham, NC: Duke University Press. 2006.

IN PURSUIT OF LIBERTY: Coming of Age in the American Revolution. By Emmy E. Werner. Westport, CT: Praeger. 2006.

In recent years, childhood studies has moved in two opposing directions. One approach, rooted largely in the disciplines of history and sociology, has sought to recover children's voices, perceptions, behavior, and experiences, and has focused on the highly specific circumstances in which children have grown up, emphasizing differences rooted in class, ethnicity, gender, region, and era. This approach treats children as agents who play an active role in their own social, cognitive, physical, and moral development, in constructing their cultural and social identities, and in reshaping cultural sensibilities.

The other approach, derived largely from literary studies, focuses on childhood as a cultural category that reflects adult nostalgia, anxieties, expectations, and desires, and which is imposed on children. Less concerned with the experience of individual children than with cultural symbolism and representation, this approach explores the shifting divide between adults and children, the representation of childhood in literary and visual culture and social and political discourse, and how artists, educators, psychologists, physicians, and poets came to classify childhood in essentialist terms, as a sacred, symbolic category, defined in opposition to adulthood, yet embodying adult preoccupations with asexual innocence, organic wholeness, vulnerability, spontaneity, intuitive, malleability, and connections with nature.

Superficially, the two approaches could scarcely be more divergent, one dealing with "real" children, the other with adult representations. In fact, the approaches are only superficially contradictory, since cultural conceptions inevitably color observations

of children's behavior and shape the institutions and practices that structure children's lives.

The two books under review—serious works of history written by non-historians—reveal the twin currents in recent childhood studies. Emmy Werner, a developmental psychologist, has devoted much of her career to studying resilience in children. Caroline Field Levander, a literary scholar at the forefront of efforts to promote a transnational, interdisciplinary approach to literary and cultural studies, has looked, in her recent work, at how representations of the child reflect and codify the prevailing ideologies of particular cultural periods.

Levander demonstrates that since its inception, the American nation has been imagined as a child and that this rich metaphor has been invoked repeatedly to understand the country's genealogy, its revolution against a "corrupt parent" (in Thomas Paine's words), and its national character. In the nineteenth century, the metaphor helped obscure anxieties surrounding national unity and expansion; in the twentieth, the notion of the innocent, vulnerable, and malleable child played a pivotal role in arguments in behalf of an expanded welfare state and school desegregation. What makes childhood an especially compelling metaphor, she shows, is that it is open-ended: It is an "empty or loaded cipher," associated with innocence, vulnerability, and dependence, but also emblematic of nature, recklessness, and the promise of independence.

Drawing upon a wide range of archival sources as well as literary and political texts, she shows how the child metaphor played a crucial role in social and political discourse, informing the ways that nineteenth-century America imagined race, gender, and national expansion, helping, for example, to reinforce an association of women with the private sphere, and naturalizing racial and gender hierarchies by configuring the "national child" as implicitly white and male. Yet she also shows how the dominant nineteenth-century configuration of the child metaphor was contested in abolitionist fiction, the sentimental novel, regional writing, and anti-imperialist commentary, and how the child as "a rich site of cultural meaning and social inscription" was used by figures as diverse as William Wells Brown, Charles Sumner (in the 1849 Massachusetts school segregation case, *Sarah Roberts v. City of Boston*), Walt Whitman, Mark Twain, Henry James, W. E. B. DuBois, and K. Anthony Appiah. This impressive work covers such diverse topics as the uses of the child metaphor in the Texas Revolution and the Mexican War and German-U.S. relations, and the development of late nineteenth century psychological models of the self.

In a series of well-received works, Emmy E. Werner has examined the factors that help children bounce back from adversity. To explain why it is that some young people succeed in overcoming hardship, stress, pressure, and disappointment, Werner not only conducted longitudinal studies of poor children in contemporary United States, but also burrowed into the past, exploring how earlier generations coped with the trials and tribulations posed by war and migration.

Her overarching theme is that resilience is not an in-born trait or a genetic predisposition; rather, it is an attribute that is fostered when children feel a sense of purpose and responsibility and have a supportive extended family network, and adult mentors. Today, there is a tendency to regard children as fragile, vulnerable creatures who are "at-risk" from an almost endless series of threats and traumas. Werner argues that children are much more adaptive, capable, and resourceful than we generally think, but that a capacity for resilience depends upon adults' success in fostering internal strengths and providing external support. Children who feel helpless or inadequate or who lack supportive relationships are far less able to deal with life's disappointments and deprivations than those

who sense that they are valued and who have developed such traits as optimism, initiative, and perseverance, and have well-developed communication skills. Resilient children do not consider themselves victims; rather, they engage in creative problem-solving.

In her latest volume, Werner draws upon diaries, letters, and reminiscences of a hundred boys and girls between the ages of five and 16 to document young peoples' participation in the Revolution and the far-reaching ways that it altered their lives. The first-hand accounts included in the manuscript bring the period to life in a way that few other sources do. Especially noteworthy are excerpts from the diaries of Hessian teenagers who fought in the Revolution and accounts of Loyalist exiles.

Despite the popular image of the Revolution as fought by citizen soldiers, in fact, the regular army depended on the poor, the marginal, and the young. For poor indentured servants and apprentices, the Revolution offered prospects of greater freedom (though in practice they often found themselves subjected to rigid military discipline). Many consider the Revolution a pretty tame affair, but as this volume underscores, the Revolution touched the lives of all segments of the population, especially the young, challenging older notions of patriarchal authority, deference, and hierarchy. It generated severe risks and disruptions (including the rape of young girls), but it also gave young people an unprecedented degree of autonomy and adult-like responsibilities.

University of Houston Steven Mintz

TRUST AND POWER: Consumers, the Modern Corporation, and the Making of the United States Automobile Market. By Sally H. Clarke. New York: Cambridge University Press. 2007.

Most of our professional rewards go to projects that explore the theme of equality and the issue of identity in the United States. We give far fewer rewards to works that examine directly the making of American capitalism. Scholars have recently rediscovered the allure of studying consumer society but little economically sophisticated or business-centered work has made a major mark in Americanist fields of study.

Clarke's theoretically sophisticated book is unlikely to change that pattern, though it should. Written for a specialist audience, the pages turn very . . . . . slowly. Then, too, the work's seemingly narrow focus and economic orientation distance it from questions that currently rule American Studies. Clarke, however, has much to tell us about how American consumers and managers battle for power in the marketplace. Her analysis of how corporate auto managers struggled to maximize their companies' profits, while both maintaining necessary and workable relations with car dealerships and building the trust and credit-capacity of auto consumers, is brilliant—and explains how a critically important aspect of Americans' marketplace experiences unfolded in twentieth-century America.

Above all, Clarke has written a substantial history of American political economy. In a study deeply informed by information economics, Clarke links arguments about how corporate auto manufacturers did their best to win over consumers to the virtues of their products but at the same time used whatever power they could exercise—through business-friendly courts and legislators, control of franchised auto dealers, development of credit mechanisms, and via marketing manipulations—to pass "social costs" on to consumers and to maximize their dominance of critical marketplace relationships.

To give one example, Clarke shows how early-days auto manufacturers learned to limit their liability—i.e. keep angry and/or injured auto buyers from suing them—in order to develop their business. She shows in particular how court rulings, based partly

on masculinist notions of adventurous risk-taking, gave early manufacturers a pass on product defects. Auto company lawyers successfully argued that consumers, in other words, and not entrepreneurs, were the real risk-takers in early 20th century America (courts similarly bestowed upon injured or killed workers the same heroic role). Clarke explains that auto buyers, in those early days, often resorted to "sociability" (e.g., joined auto clubs) to learn how to safely control their dangerous machines. During the late progressive era, the courts turned against the manufacturers, forcing them to instigate research and testing to make safer, more reliable products; unable to rely on a privileged legal position they had to, instead, win their customers' trust. Clarke argues that as auto makers sought a mass market, not only did they turn to marketing style and design to increase sales, they also learned that it was actually good business to show customers that owning an auto was not a risky adventure but was safe and fun. Clarke gives an equally remarkable account of the evolution of the auto credit market and the role the government played in that development.

Using the twinned themes of "trust" and "power," Clarke has given us a model for how to understand the historic battle—mediated by the government—between corporate managers fixated on profits and consumers seeking safe and satisfying products.

Temple University David Farber

HISTORICAL ATLAS OF CALIFORNIA. By Derek Hayes. Berkeley and Los Angeles: University of California Press. 2007.

Most historical atlases present a series of newly drafted maps that depict the changing distribution of ethnic groups, transportation systems, and the like. This is a useful formula, but one eschewed by Derek Hayes. Instead, he looks at how California has been perceived through time by reprinting historical maps. Poor reproduction quality, limited selection, and/or weak commentary are potential enemies of this approach. Hayes's effort, however, is a masterpiece that satisfies both the mind and the spirit.

The author is a trained geographer and map historian who, by chance, also acquired skills in text design while producing a series of gardening books. In 1999 he combined these interests to publish a collection of historical maps about British Columbia. It sold well and led to a career. Within the last nine years, in fact, Hayes has created and marketed two illustrated histories and seven historical atlases. Such an impressive output might imply shoddy quality, but this is not the case. The author's earlier volumes have won numerous awards, and the same distinctive combination of popular appeal and high scholarly standards is present here. At $39.95 cloth bound, this book is a bargain.

The California atlas is a visual delight. Its 280 glossy, oversized pages contain 587 maps and illustrations, 535 of them in full color. Reproduction quality is uniformly high and the varied layouts include numerous close-up, sectional views that limit problems of illegibility from original graphic materials being reduced to fit the page. The book's thirty-one chapters each opens with three or four pages of quality narrative, but readers will be drawn immediately to the sumptuous maps. These average two per page and are accompanied by informative captions that may be the atlas's single best feature.

Hayes's work is satisfying either to browse or study in depth. The chapters are arranged chronologically, with a third of the space devoted to the pre-American period. Each is self-contained. Included are expected topics such as missions and the gold rush, but also several unusual ones: the exploration of the interior, the San Francisco fire of 1906, and plans for local defense during World War II. No matter the subject, however, his carefully selected contemporary maps draw readers into the past in a way that modern

versions cannot. To see the Gulf of California shaded in red on a 1544 map is to understand the power (and color) perceived in the silt-laden output of the Colorado River. To see a detailed chart of Japanese-American assignments to particular relocation centers in 1942 is to feel fear and prejudice in action, while to view the none-too-detailed Fremont map of 1848 that most gold seekers used is to comprehend how faith can triumph over practicality. The whimsical is here for balance, as well, my favorite being a 1938 guide to the homes of the movie stars.

Historical Atlas of California should have broad appeal and provides a useful update and supplement to David Hornbeck's *California Patterns: A Geographical and Historical Atlas* (Palo Alto, CA: Mayfield Publishing, 1983).

University of Kansas James R. Shortridge

UNDER THE BOARDS: The Cultural Revolution in Basketball. By Jeffrey Lane. Lincoln: University of Nebraska Press. 2007.

Jeffrey Lane argues that in the past thirty years, basketball has grown fascinating and successful by marketing a "transcendent culture" (xvii). It has both fetishized and fettered an individualist ethic rooted in black masculinity, and it has pumped up heroes who evoke nostalgia for a white-dominated past. Lane reminds us that when trying to understand basketball's cultural significance, race always matters.

He begins by examining the intersecting values and vocabularies of three black cultural institutions: basketball, hip-hop, and drug dealing. All celebrate a "savage individualism" (3) based on conspicuous consumption, machismo, and manipulating the group for personal gain. Each is a "game" that rewards a select few. Yet basketball's commercial interests have marketed its association with "authentic" black masculinity, allowing customers a safe vacation into a media-driven image of gangsters and ghettos. The tattooed, corn-rowed, brutally honest superstar Allen Iverson is the popular emblem of this ethic, and Lane explores how basketball has aggrandized, manipulated, and harnessed Iverson's deviant image for commercial ends.

The third chapter investigates race and power relations in the modern NBA. In 1997, when Latrell Sprewell of the Golden State Warriors tried choking his abusive coach, P. J. Carlesimo, an uproar ensued: An angry black male had attacked a white authority figure! The NBA suspended Sprewell for the season, and the media painted him as a thug. Yet his teammates stood by him, a sign of racial solidarity. Some African Americans pointed to a racial demonization of Sprewell, resulting in an overly harsh suspension. This black–white gulf remains a taboo subject within the NBA, even as race was central in the disparate reactions to the 2004 brawl between the Indiana Pacers and fans of the Detroit Pistons.

Subsequent case studies consider Larry Bird and Bob Knight as white heroes of basketball's past. "In sports," Lane writes, "whiteness is synonymous with the forces of good—hard work, tradition, sound fundamentals, morality" (115). Bird was venerated not just for his astonishing skills, but also because his Celtics lent an antidote to black flamboyance. His stardom plugged into Boston's continued racial and ethnic tensions. Knight's teams at Indiana University thrived by sublimating individualist impulses. He became an icon of a simpler, more rural, whiter Hoosier history. When he was fired in September 2000 after repeated abuses, he won passionate defenders, because his conservative, militaristic image reflected a sense of white control.

A final chapter looks to basketball's global future. International players—well-drilled products of a professional club system—comprise a growing percentage of NBA rosters.

Rather than knock the young black males who have become both heroes and pariahs, Lane faults the exploitative, inefficient, "amateur" player development model in the United States, dominated by sneaker companies and universities.

Throughout the book, Lane maintains this balanced, measured approach to basketball's transformations. *Under the Boards* does not break so much new conceptual ground as it does provide an accessible, intelligent account of the sport's racial and cultural meanings. It provides a revealing lens into modern American culture, and it should be an important resource for any scholar of basketball.

University of Memphis Aram Goudsouzian

PURE BEAUTY: Judging Race in Japanese American Beauty Pageants. By Rebecca Chiyoko King-O'Riain. Minneapolis, MN: University of Minnesota Press. 2006.

If race is biologically false, then so is mixed-race. If people believe that race is biologically real, then they will view mixed-race individuals as either members of some new race, or a literal mixture of the races of their forebears. The "literal mixture" view tends to prevail, with the result that many believe that mixed-race individuals need to be assessed and evaluated as to what race they "really" are. In *Pure Beauty: Judging Race in Japanese American Beauty Pageants*, Rebecca Chiyoko King-O'Riain takes an ethnographic approach to these issues, in the context of Japanese beauty pageants in the United States. Mixed-race has intruded on Japanese traditions of racial purity, due to aging demographics and a high rate of out-marriage in the Japanese American community. One result is a relaxation of racial purity rules for beauty contestants, which has led to intense contestation about who looks Japanese, or appears to represent the community. Despite these divisive identity politics, the pageants endure. They are occasions for celebration and reconnection with Japanese identity. At the same time, they represent the Japanese American community to the other ethnic groups in the United States. Contestants are enthusiastic about their participation, as a form of community involvement, as well as opportunity to develop personal interests and careers through the attention they get and contact with influential people afforded.

A Japanese and white, second-generation "beauty queen," herself, King uses a "triangulated" methodology of documentary and archival research, interviews, and participant observation. She claims that the ways in which "race" is contested, structured, and restructured, over the bodies of young women in beauty contests in San Francisco, Los Angeles, Seattle, and Honolulu, is a form of work, a "doing of race." Drawing on Judith Butler's notion of the performance of gender, O'Riain believes that beauty pageant participants keep traditional Japanese culture, as a social fabrication, alive, while at the same time changing it enough to include themselves, if they are not racially "pure":

> Racialized gestures and acts, such as "walking Japanese" in kimono, reveal the process of expressing these fabrications—and are intentional. These actions take effort and work to perfect and perform. In addition, all of the pageants are exhibitions and therefore are performed on stage, with an audience, and with judging taking place at the time of performance. This sense of the public display and the controlled exhibition makes the pageant a very visible and therefore unique social act. (19)

King-O'Riain's book is a detailed portrait on a relatively small canvas. It would have been a stronger work if she had focused more on the distinction between what people believe and what people are justified in believing. Lacking, as well, is engagement with feminist issues regarding the objectification of women's bodies inherent in all beauty pageants and their attending cultures (although she does note the feminist objections). King-O'Riain seems unaware of how racism against Japanese-Americans, including internalized forms of it, might compound the objectification of women in the pageants. Nevertheless, *Pure Beauty* is an interesting and informative contribution to American racial studies in general and Asian-American studies in particular.

University of Oregon Naomi Zack

UPLIFTING THE PEOPLE: Three Centuries of Black Baptists in Alabama. By Wilson Fallin Jr. Tuscaloosa: University of Alabama Press. 1997.

Local and regional studies of African American institutions are important and there is nothing more understudied than African American churches. This is especially true of Baptist churches which were indigenously created institutions throughout the Caribbean and the American South beginning in the eighteenth century. Wilson Fallin's book *Uplifting the People* is therefore a welcome addition to the study of the African American Baptist church at the regional level. What is all the more interesting is that Fallin writes both as a historian and as a black Baptist clergyman from Alabama. Although being an "insider" does not necessarily give one more understanding when interpreting history than being an "outsider," he uses his unique knowledge to convey the story of Black Baptists in Alabama with critical insight about its past and deep care for the existing institution today.

Though the idea of being uplifted has been scoffed at by a younger generation of historians and cultural studies analysis, Fallin interprets the idea of uplifting differently. He truly sees the work in terms of its spiritual component when American slaves reinterpreted Christianity through the lenses of African cultures and radical evangelicalism. The Afro-Baptist faith which slaves created sought to reshape the lives of its people not only politically, but also as persons with transcendent meaning. The uplift that Black Baptists sought was not one-dimensional but for the entire person. One could not be free from physical bonds of oppression without being called to be free to live in community as a brother or a sister in the love of God.

And to this end, Wilson succeeds at narrating a rich history of Black Baptists in Alabama. Out of slavery, though economically impoverished, Black Baptists fostered churches, built associations, created schools, and promoted political and civic awareness. In fact, as Fallin points out it was based on the strength of the Black Baptists that the Civil Rights Movement, under the leadership of Baptist clergymen like the Reverend Fred Shuttlesworth, Ralph Abernathy, and Martin Luther King Jr. was to have its most successful campaigns in cities like Montgomery, Birmingham, and Selma.

There are only two quibbles that I have with this book. The first one is glaring. The central problem of the book are its citations, or should I say, the lack thereof. The key thing missing from this book are more detailed citations, especially about key issues and personalities. Simply put, the source material needed to be better documented. My second quibble is minor. Although Fallin discusses the rise of gospel music within the Baptist churches, he does not discuss the cultural impact that Alabama quartet singing had on America. Among African Americans, black Alabamians were widely known for their religious quartets, and it was black Alabama's northern bound children who urban-

ized that tradition of singing into legendary Motown acts—the Supremes, the Temptations, the Four Tops, and the Jackson Five.

University of Kansas Randal Maurice Jelks

DIVINE HIERARCHIES: Class in American Religion and Religious Studies. By Sean McCloud. Chapel Hill: The University of North Carolina Press. 2007.

Class has become a neglected topic in the study of American religion. In part this can be attributed to the fact that scholarship has focused instead on gender and race. This is an odd state of affairs since an interest more broadly in sociology in what has become known as intersectionality would seem to call for a genuine effort to explore the reciprocal impacts of these three social divisions. McCloud's book announces its intention to bring class back in, which would be a salutary development. He contends that he does so informed by the work of Pierre Bourdieu on habitus in order to develop his own conceptual framework for making sense of the role of class in shaping religious sensibilities and encounters.

Unfortunately, the book doesn't deliver on its promise. In fact, in many respects what we have between the covers is less a book that advances an argument sequentially from chapter to chapter than a series of discrete essays. The whole, in short, does not amount to more than the sum of its parts. Any study of class and American religion must reckon with the work of H. Richard Niebuhr published over seven decades ago, and while McCloud does discuss him briefly, he fails to engage the major claims Niebuhr advanced. While an earlier generation of scholarship was influenced by Marxist ideas about class, McCloud wants to cast such an approach to the dust bin of history, preferring instead to view class in such vague terms as "availability" and "constraint," a cultural studies approach that is quite at odds with the more materially grounded perspective from a bygone era. The book is all about approaches to class and never about exploring the ways that the class structure in America has changed as we have moved from the era of Fordist production to a post-Fordist, post-industrial one. You can't really bring class back in if you fail to examine the historical specificity of class formations, and McCloud simply does not go there.

If there is one recurring theme in the book, it is that cultural crisis and deprivation theories of religion are not only empirically suspect, but are infused with middle class biases. While much of this discussion of the past is engaging, it frequently has relatively little to do with class and far more to do with race. This is certainly the case in the discussion of anthropological accounts of Native Americans. Likewise, the extended discussion of eugenics, though it does have a relationship to both class and race, does not seem germane to the book's aspirations. None of these treatments appear to have much to do with the discussion of the four theologies of class, which offered a promising starting point for understanding class ideologies, but one that is insufficiently developed.

In short, what McCloud has produced is a pastiche, one that never manages to develop or integrate into the various chapters what he bills as his main conceptual achievement, the idea of socially habituated subjectivities.

Augustana College Peter Kivisto

THE MAKING OF RACIAL SENTIMENT: Slavery and the Birth of the Frontier Romance. By Ezra Tawil. New York: Cambridge University Press. 2006.

A general account of race in nineteenth-century America might take the early 1830s as a transitional moment in which American Indians give way to African Americans at

the center of national attention. But if the Indian Removal Act appears to mark an ending and Nat Turner seems to signal a fractious new world, Ezra Tawil sees more continuity than disjunction, arguing in *The Making of Racial Sentiment* that frontier romances portrayed American Indians in ways that prefigured subsequent literary representations of blacks. For Tawil, race first becomes essentialized in the antebellum period: Earlier taxonomists made invidious distinctions between peoples, but it was not until the early nineteenth century that race became understood not simply as skin color but also in terms of affect. Tawil's literary point is that frontier novels by James Fenimore Cooper, Lydia Maria Child, and Catherine Sedgwick trace how sentiment became racialized and, more specifically, how American Indians were taken to lack the feelings necessary for assimilation into Anglo-American culture. Civilized sentiment is colored white and gendered female in the frontier novels discussed, a politically regressive formulation later adopted by Stowe and critiqued by Melville in their writings on slavery and race.

Such claims are ambitious, which is both the strength and weakness of *The Making of Racial Sentiment*. Tawil's illuminating treatment of race theory is a synthesis of and contribution to existing scholarship, and it makes important distinctions between "nation" and "race," cultural and essentialized views of human difference. Racial science takes up the first third of the book, and the subsequent readings of frontier novels are largely worth the wait insofar as they elaborate in new ways the problematic racial politics of *The Pioneers* (1823), *Hobomok* (1824), *Hope Leslie* (1827), and *The Wept of Wish-Ton-Wish* (1829). Less successful, it seems to me, are attempts to extend the logic of racial sentiment beyond the main texts of the book. Only a handful of frontier novels, all from northeastern writers, represent the genre; and if Tawil limits some of his claims to semantic realms, he also makes broader cultural assertions with little reference to, say, reception, source study, or the dissemination of racial theory in the period. Similarly, only a few texts about slavery are discussed, and these are restricted to Anglo-American authors. Perhaps, too, connections between contexts and texts could be strengthened; for though the discussion of natural science is excellent, affect in the antebellum era was more thoroughly theorized under the aegis of philosophy and mental science. Tawil does acknowledge some of the delimitations of his book, and interdisciplinary studies that work in multiple traditions cannot follow every possible line of inquiry. All of which is to say that *The Making of Racial Sentiment* is a provocative but in some ways under-realized book that ultimately—and it should be emphasized, productively—raises as many questions as answers.

Boston University Maurice S. Lee

PRIVATE LIVES, PROPER RELATIONS: Regulating Black Intimacy. By Candice M. Jenkins. Minneapolis: University of Minnesota Press. 2007.

The thesis of Jenkins's book is derived through a sequential process. It is that a shroud of secrecy and repression has historically surrounded black intimacy and sexuality. The shroud has been dictated, in great measure, by the black middle and upper classes' adoption of a Victorian propriety toward intimacy and sexuality, propelled by the desire of these black elites to debunk the dominant group's stereotypes of blacks as savage, crude, and uncivil. In turn, black sexuality has been encompassed in a term that Jenkins coins, the "salvific wish," which she defines as "a black, largely, female, and generally middle class desire—a longing to protect or save black women, and black communities more generally, from narratives of sexual and familial pathology, through the embrace of conventional bourgeois propriety in the arenas of sexuality and domesticity" (14). The

salvific wish has been an attempt to create a safe space for black intimacy, rather than embrace the vulnerabilities accompanying an unbridled sexuality.

As her thesis unfolds, however, Jenkins provides a not so subtle critiquing of the salvific wish as being unrealistic, since, in her view, sexuality can never be made safe emotionally, psychologically, or socially, for "to enter the realm of the sexual, the erotic, is to take a risk—even for those already-at-risk black bodies that have the most to gain from trying" (183).

In advancing the notion that blacks should embrace intimacy and sexuality in their fullness, Jenkins allows for homosexuality to be included, for, after all, in her view, homosexuality has historically been aligned with sexual aberration, making it a part of the same victimage of the dominant group's stereotyping as historical views of black savagery, crudeness, and uncivility. In short, it all was labeled as aberrant (my term).

Jenkins's thesis is finally rendered complete by her clear noting of the irony that surrounds the black salvific wish, and that is that not only does it entail a repression of the fullness of black intimacy and sexuality, but it also allows the adoption of the dominant group's Victorian propriety, allowing the dominant group to exercise yet another means of control over black lives and sensibilities. Jenkins portrays the black elites, especially women, as those who sacrifice full intimacy and sexuality on the altar of seeking to maintain a respectable image in the eyes of the dominant group, while, most sadly of all, failing to realize that in so doing, they are still unliberated in not being able to plot their own course of identity, one that would allow them to unapologetically inhabit a liberated self, with comfort. And yet, Jenkins complicates her sequential thesis by explaining that the purpose of *Private Lives, Proper Relations* is to not only call attention to the regulating of black intimacy and sexuality, but to call attention to, and to problematize, "how intimate behavior has always been part of how black people situate themselves as political subjects" (29). Jenkins argues that in this way, white power can be viewed productively (for whites) in allowing blacks to participate in their own victimization in socially significant ways. So, Jenkins would argue for elite black women's need to realize that they, like the dominant group, are guardians of black sexual oppression. However, black elites are shown as being *uncritical* guardians of their own oppression, when, in fact, they have the social leverage to do otherwise.

And yet, the salvific wish does not represent the entire black race, according to Jenkins, so, in reading her, the reader has to make a necessary shift to a dynamic frame of thinking, leaving behind the linear one, as Jenkins juxtaposes the salvific wish of black elites with the external stereotypes of the black proletariats, many of whom have Southern rural roots. In terms of intimacy and sexuality, black commoners are viewed as having less restrictive and less proprietary sexual engagement practices, positing themselves as easy prey to the dominant stereotype of blacks as savage, crude, and uncivil. Not surprising for a scholar in English, Jenkins employs the genre of novels to show what can be described as a dialectic (my term) between characters representing the two oppositional views of black intimacy and sexuality in the twentieth century, a period that Jenkins views as being filled with tension surrounding black intimacy and sexuality. The novels, all by women, are chosen for their ability to capture the essence of the black struggle with sexual vulnerability at strategic historic moments. The novels that Jenkins features are Ann Petry's *The Street*, Toni Morrison's *Sula* and *Paradise*, Alice Walker's *The Color Purple*, and Gayle Jones's *Eva Man.* Jenkins chooses women novelists because, as she justifies, women are believed to be the gender most responsible for maintaining sexual decorum and propriety, and because intimacy is considered as a woman's issue in relationships.

While issues of intimacy and sexuality have been gendered so that they lie in women's provincial sphere, Jenkins does not exclude the masculine, patriarchal perspective on the salvific wish, and focuses on it in her analysis of Walker's *The Color Purple* and Morrison's *Paradise*. Jenkins's chapters in *Private Lives* are organized around the novels, although the chapter titles do not reflect the novels' titles. Chapter titles are "Domestic Oversights," "Pathological Women," "Queering Black Patriarchy," "Intimate Borders," and "Doing Violence to Desire," thus superimposing her own conceptual framing of the issues that are dialectically presented by the novels' characters binary oppositions to one another. Two representative examples suffice for this review. In Petrie's *The Street*, Lutie, who portrays the salvific wish, is the binary opposite of her father's live-in girlfriend, Lil, who is sexually uninhibited and free, being a cigarette smoker, moreover. And in Morrison's *Sula*, Hannah and Helene are opposites on the sexual continuum, with Helene being the proprietous bearer of standards of woman's respectability and decorum. Jenkins also portrays the characters' multidimensionality, as they struggle with maintaining their respective personae, as, for example, in Petrie's *The Street*, where Helene, who represents the salvific wish, is ever cognizant of the ease with which she can succumb to the sexual instincts by which her whorish mother is victimized, and so, Helene goes to great length to protect her own daughter, Nel, from the remotest possibilities of flirting with woman's improprieties. Furthermore, Jenkins critically observes that sometimes in the novels, the characters' binary oppositional roles are reversed, even dissolved. Throughout *Private Lives* . . . the binary opposite characters, contextualized by the salvific wish, take winding turns, represented by examples of sexual propriety vs. sexual immorality, spurred by class differences; to oppositions between traditional gender-conscious family roles vs. gender-fluid family roles; to compounded oppositions between morality vs. immorality, plus skin color, spurred by a masculine-driven Black Nationalist ideology of race purity; to opposition between violence and repression.

The most unexpected turn in *Private Lives* though, occurs in Jenkins' twist on the concept of the "salvific wish," which appears in Chapter 5. Initially, the salvific wish is presented in the text as the repression and bridling of sexual expression, giving the reader the impression of a subdued, controlled sexuality. In Chapter 5, however, the reader is obliged to make a sudden shift in interpretation as Jenkins says of the salvific wish that it is "itself a kind of violent attack upon black intimacy" (153), rendering many of her views as personal and laying bare her preference for an uninhibited sexual passion for black sexuality, with all its vulnerabilities, for therein lies one's humanity, a humanity that absolves socially-ascribed distinctions. This, unapologetically, explodes the bedrock concept, the "salvific wish."

Stylistically, in *Private Lives* Jenkins writes in a sophisticated scholarly style and seems compelled to provide detailed scholarly contextualization and support for her claims and assertions. At times, however, this is problematic when the detailed scholarly support leads to an independent tangent that serves to distract the reader from the main point being advanced. For instance, Chapter 2, on *Pathological Women*, Jenkins provides an overbearing treatise of the 1965 Daniel Moynihan report in order to contextualize her discussion of how black female-headed households have been viewed as pathological by the dominant culture. Other than this propensity toward distraction, *Private Lives* presents scholarship at its best and should spur examinations of black sexuality in scholarly circles.

University of Kansas Dorthy Pennington

DEGREES OF FREEDOM: Louisiana and Cuba After Slavery. By Rebecca J. Scott. Cambridge, MA: Harvard University Press. 2005.

In her most recent work, Rebecca J. Scott takes on the daunting task of mapping "the construction of post-emancipation society" (5) in nineteenth century Louisiana and Cuba. Focusing principally on New Orleans and neighboring southwestern parishes in Louisiana, and on Cienfuegos and Santa Clara province in central Cuba, *Degrees of Freedom* emphasizes the constant exchange of people and ideas between the two regions. Freedpeople in both areas waged common struggles to define freedom wrested from brutal sugar-producing slave economies amid the chaos of war. But, for Scott, the divergences in the regions' histories are what compel her attention. By 1900, white elites in Louisiana had riveted together a white supremacist regime based on the political and civil exclusion of freedpeople, whereas ex-slaves in Cuba enjoyed a broad equality of rights and remained a central part of the nation's self-conception.

Scott details, as she later does for Cuba, how Louisiana sugar workers fashioned a radical, militant, and inclusive politics. Drawing on the heritage of collective labor organization in the fields and on ties with black bourgeois activists in New Orleans, Louisiana freedpeople reached across class and racial lines in their attempts to form a democratic movement. The persistence of racial labor segmentation and racial antagonism doomed their efforts, as did white paramilitary violence after the 1870s, and a state and federal judiciary willing to sustain segregation and disfranchisement laws. Black Louisianans unwillingly retrenched until they faced "an interlocking structure that virtually excluded people of color from the public sphere" (256-57) and internally fractured their community. Even military service in the 1898 occupation of Cuba yielded nothing for African Americans but racialized marginalization, both in military operations abroad, and in national acquiescence to white supremacy at home.

Unlike Louisiana, Cuban sugar workers were racially heterogeneous and lacked traditions of segregated work, allowing them to assume central roles in the politics and the national identity of Cuba. Cuban nationalist ideology viewed slavery as the legacy of a degrading colonialism, and proclaimed universal rights and civil equality for all Cubans. Enslaved black Cubans solidified their position in the public sphere of the nation by taking up arms alongside, and in many cases, commanding European and Asian comrades. Ties of loyalty forged during the war with black officers translated into post-war influence in loyalty, labor, and cross-racial alliances that precluded social marginalization—as the U.S. military discovered when it attempted to impose racial qualifications to vote during its occupation. Even brutal state repression of political movements and labor unions had to grapple with the inclusivism of Cuban nationalism. "Even racists," observes Scott, "staked their claims . . . on the grounds of transracial patriotism" (252).

While the particulars of the histories of Louisiana and Cuba recounted by Scott will not surprise scholars of either region, Scott's incisive and engaging work in juxtaposition yields real benefits to the historian as to the cross-disciplinary reader. Theorizing takes a back seat to narrative in *Degrees of Freedom*, but the book has much to say about state formation, race, and the public sphere as it does the relation of informal and personal struggles to formal politics. In Scott's account, the emergence of racialized socioeconomic and state systems was a multi-causal, close-fought, and contingent process. Even in the gathering gloom of defeat auguring the segregation era in the United States, for Scott, there was no sense in which the future was foreordained; what everyday actors did mat-

tered as intensely to the unfolding future in both Cuba and Louisiana as the historical constraints they inherited.

Freedmen and Southern Society Project
University of Maryland, College Park René Hayden

CONFEDERATE RAGE, YANKEE WRATH: No Quarter in the Civil War. By George S. Burkhardt. Carbondale: Southern Illinois University Press. 2007.

During the Civil War, the federal government organized regiments of black enlisted men with white officers to help end the attempted secession of eleven southern states. Slaveholding secessionists at once issued death threats against the officers and men of these regiments, based, they said, on the seceded states' antebellum laws. On several occasions, they managed to kill scores of captured black soldiers and their white officers, but the circumstances surrounding the killing nearly always bore a closer resemblance to a post-war race riot than to the threatened judicial punishment. During the last year of the war, Confederates showed no quarter to white stragglers from Union armies ravaging Georgia, the Carolinas, and Virginia. Union soldiers themselves inflicted summary execution on suspected guerrillas.

This book is a catalog of slaughter. George S. Burkhardt has compiled an impressive bibliography of memoirs by men on both sides who claimed to have witnessed or taken part in the murder of captured or surrendered enemies. Although most of the sources fall in the category of Old Men Not Under Oath, the sheer volume of their reminiscences and the repeated expression of similar racial attitudes lends them a certain amount of credibility. And Burkhardt leaves almost no incident unmentioned.

Those underemphasized incidents involved the capture and survival of hundreds of black soldiers whose white officers surrendered entire units to the Confederates in northern Alabama and Georgia late in 1864. Surrender before hand-to-hand fighting occurred no doubt saved the lives of many black soldiers, most of whom spent the final months of the war working on the fortifications of Mobile, although many others among them, former slaves, found military captivity easy to escape and managed to return to their regiments before the end of the war. Such surrender and survival was only possible when officers on both sides "kept their men well in hand," as the military phrase went. Otherwise, Confederates exhibited the same tendencies that they displayed after the war, when they and their descendants used lynching as a means of social control throughout the South.

In the book's Introduction, Burkhardt asks whether battlefield fury or race hatred gave rise to this murderous violence. It was fury, he decides. This would seem to be a distinction without a difference. Surely the fury arose from Confederates' being confronted with soldiers of a race they hated. When black people lost their cash value, their lives became worth nothing to white Southerners, as the Union officer and Freedmen's Bureau agent John W. De Forest pointed out soon after the war. Burkhardt's failure to emphasize the cause of the fury detracts from his book's value and gives it a serial quality, with one episode of violence following another.

According to the dust jacket biographical note, the author spent twenty years researching and writing this book, yet he seems not entirely at home in the period: the diarist Mary Boykin Chesnut appears as "Chestnut" throughout, and Ford's Theater becomes "the Ford Theater," where an "assassin's bullet crashed into [Lincoln's] brain." (A former newspaper editor, Burkhardt is not averse to vivid, even sanguinary, language.) And despite the bibliography's 35-page listing of primary sources, the names of David W. Blight, William W. Freehling, and George M. Fredrickson do not appear among the secondary

works. This book could have done with better grounding in the history of American race relations and less wandering from one battlefield atrocity to the next.

U.S. Army Center of Military History William A. Dobak

MAKING A NEW SOUTH: Race, Leadership, and Community after the Civil War. Edited by Paul A. Cimbala and Barton C. Shaw. Gainesville: University Press of Florida. 2007.

In *Making a New South*, editors Paul A. Cimbala and Barton C. Shaw assemble an eclectic collection of essays in political, social, cultural, and labor history, all unified by the theme of race. In their individual essays, the authors address the public efforts of southern leaders to forge various, often contradictory, New Souths in rural and urban areas from Virginia to Texas in the century between the collapse of Reconstruction and the 1970s. "Despite the great variations in the particularities of their times, places and intentions," note the writers of the introduction, each of the leaders examined "labored to construct a new South in a cultural context in which racial distinctions pervaded virtually every other issue in public life" (6-7).

The definition of "leadership" is sufficiently flexible to include journalists, educators, preachers, reformers, and politicians of all ideological stripes, black and white, male and female, who, variously, strove to maintain prevailing hierarchies, to plot courses of gradual change, or to establish a truly "New" South where African Americans and workers of all races could enjoy the rights previously denied them. Leadership is also grounded in specific communities, enabling the authors to tease out the combination of local and national conditions which buffeted their subjects in their quests to remake the South. In an essay on white leadership in Columbus, Georgia, during the 1870s and 1880s, for example, Faye L. Jensen illustrates how broader shifts in the economy and in transportation conspired with the stodgy conservatism and disunity of the local elite to preclude the kind of urban growth which swelled competitors such as Atlanta and Birmingham.

Despite its strengths as a volume and the individual strength of many of the essays, *Making a New South* suffers from its uncompromising insistence upon southern distinctiveness. "For better or for worse," argues the introduction, the subjects of this book "knew that they were different; they knew they were southerners" (10). This is not, of course, an unusual or controversial claim but it leads inevitably to the rejoinder, "different from what?' This book's aggressively inward focus at times precludes what might be fruitful comparisons of the South with the North and West, comparisons which might challenge notions of southern distinctiveness and, at the least, illuminate its commonalities with the rest of the country. In her essay on housing segregation in Louisville in the 1950s, for example, Catherine Fosl insists that the city—bordering a northern state—"clung to a southern heritage" even though "Jim Crow was legislated in only a piecemeal fashion," making it "both southern and not southern." Rather than looking to housing controversies in other "not southern" cities, such as Chicago or Detroit in the same years, she keeps her narrative squarely focused on "southern intransigent resistance to racial change" (150). Such an approach reinforces discredited but pervasive assumptions that anti-black racism has been a uniquely southern problem. It asserts distinctiveness without actually testing it. Simultaneously—and unfortunately—it sanitizes the history of the rest of the country as well.

Emory University Brent Campney

WALT WHITMAN AND THE CULTURE OF AMERICAN CELEBRITY. By David Haven Blake. New Haven, CT: Yale University Press, 2006.

During my undergraduate days a professor advised me against referring to "the poet" to mean the voice narrating verse. When I asked why, he explained the word had become tired and conjured a hackneyed image in readers' minds. "An image like," he said—"Whitman!" I interjected—as he simultaneously completed his thought with "Wordsworth."

This professor was British, but I American, thus explaining our differing pictures of "the poet." It is the particular hold that the image of Walt Whitman exercises over the American imagination that David Haven Blake explores superbly in his thorough, engaging and valuable new study, *Walt Whitman and the Culture of Celebrity*. Blake approaches Whitman's career—poetry and biography—against the backdrop of an emergent American fascination with fame, to better understand the poet's tireless self-promoting and carefully constructed. Along the way, the volume lights upon touchstone moments of American popular culture and consumer capitalism during Whitman's lifetime, reading these and Whitman in dialogue. Blake's work should thus become not only a touchstone in Whitman studies, but also a useful resource for critics and scholars wanting a sophisticated look at nineteenth-century America's culture of self-promotion.

The study adroitly begins—both its opening chapter and its cover do—with an iconic photo of Whitman, bearded, be-hatted, and buttoned into a cardigan, butterfly perched on outstretched fingers. "The 'Good Gray Poet,' ventures into nature and is fondly greeted by one of its most blatantly poetic creations," writes Blake (1). Of course, the photograph has long been understood as a staged claim to authenticity, and thus allows Blake to riff on the particular kind of wink-wink-nudge-nudge showmanship dear to Americans during an age of Barnum. Situating Whitman thus leads Blake to view the famous democracy of Whitman in terms of celebrity culture and propose that Whitman's writings, unlike those of his recalcitrant peers Poe and Dickinson, "maintain a deep respect for the public's interest in the famous" (53).

These readings, penetrating and persuasive, constitute a major strength of the book. By contrast, when Blake delves more deeply into issues of fame his writing loses a bit of focus, for example taking for granted a relationship between generic self-promotion and historical celebrity culture, and passively accepting Leo Braudy's distinction between fame and celebrity (the latter cast as a "democratization" of the former). In a section concerning the commemorative *In Re Walt Whitman*, a volume that pays "sacramental attention to Whitman's body" (140), Blake misses an opportunity to consider the ways that the material book becomes a substitute for Whitman's body—a move that would have suggested a link between Whitman and the modernists who followed. Indeed, the slightly undertheorized aspect of the book might have been mitigated had Blake incorporated more of the penetrating readings of celebrity and literature from recent years. He addresses major figures such as Braudy and P. David Marshall but makes little use of the theoretically rigorous Jennifer Wicke and Loren Glass, no use of Aaron Jaffe. The specificity of Blake's concerns might have been clearer had he engaged with these critics; as it stands, it is not always clear in what way Blake's reading of Whitman differs from work on later figures such as Stein and Eliot. At the same time, Blake's strong contribution should provoke the many current scholars of celebrity within modernist literature to rethink their ideas in order to articulate the differences and passages from mid–nineteenth-century America to their field.

Florida Atlantic University Jonathan E. Goldman

THE CHEMNITZER CONCERTINA: A History and an Accolade. By Lavern J. Rippley. Northfield, MN: St. Olaf College Press. 2006.

The Chemnitzer concertina, sometimes dubbed the "German concertina" in America's Midwest, is a boxy bellows and reed instrument less well known than such "squeezebox" cousins as the English concertina, the button accordion, the piano accordion, and that mainstay of Argentinian tango music, the bandonion. Invented in the Saxon city of Chemnitzer in 1834, and manufactured thereabouts through the mid-1960s, the concertina was brought to Chicago by promoters and performers in 1893 where it flourished, eventually captivating musicians on either side of Lake Michigan and, especially, throughout the hinterlands of Wisconsin and Minnesota. Ever a working class instrument with strong ethnic associations, the Chemnitzer concertina has been embraced in the new world by Saxon, German Bohemian (Sudeten German), Czech, and Polish immigrants and their offspring. Nowadays all but forgotten in the land of its invention, the instrument continues to be made by skilled craftsmen in small Midwestern shops. And thanks to several influential bandleaders—particularly Chicago's Walter "L'il Wally" Jagiello and Hans "Whoopee John" Wilfahrt of New Ulm, Minnesota—the concertina is a mainstay of the German American or "Dutchman" and the Chicago Polish "Honky" and "Dyno" polka sounds.

Drawing productively on a pair of his prior books—*The Whoopee John Wilfahrt Dance Band* (1992) and *German Bohemians, The Quiet Immigrants* (1995)—Rippley's well-researched Chemnitzer study traces the instrument from its German origins to its establishment in the American Midwest, considers its diffusion throughout the region by zealous promoters and distributors, profiles two generations of enormously influential concertina makers and performers (Minnesotans Christy Hengel of New Ulm and Jerry Minar of New Prague), offers a primer on "How the Concertina is Played," and sketches the experiences of performers amidst house parties, dance halls, and festivals, and on record, radio, and television. Amassing hard-won evidence from field research with concertina players and makers in Germany and America, Rippley likewise constructs the instrument's story from business records, correspondence, promotional fliers, trade journals, and photographs—hundreds of them! Nearly every page is enriched with several images, most accompanied by succinct remarks detailing some phase of the instrument's history or profiling one of its players. In addition, a trio of appendices offers portraits of 201 inductees to the Concertina Hall of Fame, album covers for 141 concertina-driven polka bands, and color plates of 48 concertina models extending from the 1830s to the early 21st century. Hence *The Chemnitzer Concertina* succeeds as both *A History* and a richly illustrated encyclopedia.

Rippley's book is also, as he puts it, *An Accolade*. His warm relationship with scores of concertina players is evident throughout. Their personal collections and collective memories constitute the critical "archive" upon which the book is based, and they will likely figure as its primary market. Yet this book belongs in every university library and on the shelf of every scholar interested in the profound relationship between musical instruments and ethnic identities in such multi-cultural societies as America's. We have only a few such studies—on the Ojibwe dance drum, the Cajun accordion, the African American banjo—and so we welcome Rippley's illumination of *The Chemnitzer Concertina*.

University of Wisconsin, Madison James P. Leary

SETTLING SCORES: German Music, Denazification, and the Americans, 1945–1953. By David Monod. Chapel Hill: University of North Carolina Press. 2005.

Given its title, historian David Monod's book *Settling Scores* runs the unfortunate danger of being confused with *Settling the Score* (Ned Rorem, 1988), or *Settling the Score* (Kathryn Kalinak, 1992), or *Settling New Scores* (Felix Meyer, ed., 1998) and perhaps also *Settling the Score* (Michael Oliver, ed., 1999). But Monod's subtitle, "German Music, Denazification, and the Americans, 1945–1953," places it firmly in the company of works like Michael Kater's *The Twisted Muse: Musicians and Their Music in the Third Reich* (1997) and Pamela Potter's *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (1998), or alongside recent work that overlaps Monod's, like Toby Thacker's *Music After Hitler, 1945–55* (2007), or my own *New Music, New Allies* (2006).

The nature of the book's rich thesis is multifold: addressing the day-to-day reality of military government's staggering bureaucracy; the seriously confused procedures of "denazification" and "reeducation"; the ineffectiveness of promoting American music; the dangerous temptation of censorship in a post-dictatorship situation; the tension between American and European values regarding culture versus entertainment; and much more. Monod's story adds to the politicized biographies of its prominent protagonists—in particular well-known figures like Wilhelm Furtwängler, Richard Strauss, Herbert von Karajan, Carl Orff, Georg Solti, Paul Hindemith, Leonard Bernstein, Walter Gieseking, Karl Böhm, and Winifred and Wieland Wagner—as well as lesser-known but equally important players like John Bitter, Edward Kilenyi, Robert McClure, John Evarts, Hans Rosbaud, Leo Borchard, Sergiu Celibidache, Harrison Kerr, Everett Helm, and Carlos Moseley.

In writing on music politics during the postwar American occupation of West Germany, the author operates convincingly from the premise that ours is a time of the politicization of the arts (2), and explains that his "interests lie in exploring the debate over what should have been done with Germany's tainted generation of musicians and its debased culture" (4). In turn, he asks his readers "to confront the question of the culpability of the artist" (4), and at the same time, to reexamine what the Americans actually achieved in the first few years after World War II in cities under their control like Munich, Stuttgart, Wiesbaden, Frankfurt, and West Berlin.

Monod gives somewhat scant treatment to the contemporary music culture that experienced such a remarkable rebirth in the years following the Zero Hour, and his insistence on connecting the idea of "revolution" with reeducation leaves this reader only marginally convinced. Several misspellings and minor mechanical errors should have been caught during final proofreading, but overall the book is expertly designed and beautifully produced. Most significantly, the quality of this book's scholarship is impeccable. Monod's research is based on myriad materials in ten German and six American archives, over a dozen sets of additional private papers, eyewitness interviews, and the citation of nearly two hundred published sources. Furthermore, despite the complexity of the topic and the tangled web of tales the author is simultaneously trying to unravel and explain, this insightful book is clearly organized and elegantly written. Monod's engaging, authoritative *Settling Scores* is poised to become required reading for all historians and musicologists interested in cultural rebirth amidst the postwar ruins of occupied Germany.

University of California, Santa Cruz Amy C. Beal

ANNA HALPRIN: Experience as Dance. By Janice Ross. Berkeley and Los Angeles: University of California Press. 2007.

Anna Halprin's life, now in its ninth decade, has been a ground-breaking journey, which she has recorded in dance event after dance event. Early in her career she rejected dance as the mastery of a specific vocabulary and repertory for performances in a theater and insisted on exploring dance much closer to the movements of everyday bodies in everyday life. Unwilling to accept the boundaries that separate dance from art, ritual, play, Gestalt psychology, healing, exorcism, and social action, Anna's work reads as a radical cultural history of the decades through which she has danced.

Janice Ross's carefully researched intellectual biography traces Anna's development from her enchantment as a child with her grandfather's dancing in a Chicago synagogue to her high school days when she was already "living and breathing dance" to her studies at the University of Wisconsin with the pioneering dance educator, Margaret H'Doubler (Ross has written her biography as well), whose methods inform Anna's teaching to this day. While at Wisconsin she met Lawrence Halprin, who became her husband in 1943 and a major figure in landscape architecture. Their shared ideas about making art in relation to nature and social concerns are an important subtext of Ross's biography.

A stint in New York indicates Anna probably could have had a successful career there, but at the end of World War II she and Larry chose to move to California, where they foresaw the freedom to explore and develop their art forms in their own way. Soon after their arrival, Anna began to ask the questions, which became the foundation of postmodern dance: What constitutes a dance? Where can it take place? Who can be a dancer? What is the role of the viewer? How can dance connect people to their own bodies, to other bodies, and to the environment? Emphasizing process over product, she experimented with improvisation, using everyday actions or "tasks," such as touching, carrying, and undressing, as movement material. She found ways of theatricalizing the tasks and structuring them into performance scores. Among those attending her workshops were Yvonne Rainer, Trisha Brown, and Meredith Monk, central figures of postmodern dance, who brought her ideas to New York.

Anna has stayed in California energizing and being energized by what has happened there. In the 1950s she collaborated with Beat artists. In the 1960s she created the dance *Parades and Changes*, which epitomized Free Speech and Hippie culture. In the 1970s as an outgrowth of the Watts riot, she brought together dancers of different races to confront racism. In the 1980s she called upon dance's ancient role as a healing art for her work with AIDS, HIV, and other cancer patients.

Since the 1990s her dialogue with nature has intensified as she explores aging and dying. Along with Ross's heavily contextualized and theorized book, this reviewer recommends that readers seek out the video, "Returning Home" (2003). It reveals Anna's ongoing vitality, curiosity, and daring, and illustrates what she means when she says: "I've been playing these many years in the open field of dance, where life experience is the fuel for my dancing, and dance is the fuel for my life experience" (356).

University of Kansas Joan Stone

POP ART AND THE CONTEST OVER AMERICAN CULTURE. By Sara Doris. New York: Cambridge University Press. 2006.

It might seem surprising that Pop art, a style currently commanding some of the highest prices in the art market (in May 2007, Andy Warhol's 1963 painting *Green Car*

Crash sold for $71.7 million at Christie's New York), was once considered a serious threat in the art world. A hard-edged and generally brightly colored kind of painting inspired by the stuff of post–World War II American popular culture (hence, the name), Pop emerged in the mid-1950s in the United States and Europe. If thoroughly embraced today, such that the canvases of Warhol, Roy Lichtenstein, and James Rosenquist, among others, are hailed as "masterworks," in the early 1960s Pop art was attacked by multiple critics for being frivolous, derivative, and entirely too complicit with consumer cultures. To put it simply, Pop art didn't fit with then current definitions of "art," and in particular, various strains of postwar, Cold War modernism like Abstract Expressionism. This, of course, was precisely what most Pop artists were up to: challenging elitist assumptions about the nature and purpose of modern art; proposing a new kind of American art that freely borrowed on the subjects and style of mass culture in order to raise questions about postwar social realities.

Sara Doris's *Pop Art and the Contest Over American Culture* provides a compelling reevaluation of Pop, especially in terms of how it—and the critical discourse surrounding it—embodied postwar anxieties about mass culture's creeping authority. Recent scholars have been divided on this: some arguing that Pop uncritically championed mass culture, others that it worked to destabilize boundaries between high and low. If Doris veers to the latter, the major contribution of her book is to position Pop within its larger historical, social, and political context, most notably "the point of transition between the conservatism and conformity of the Cold War 1950s and the radicalized countercultural movements of the later 1960s" (62-63).

Focusing on postwar assumptions about taste, culture, and social mobility, Doris reconsiders Pop from the vantage of 1960s youth and Camp cultures and argues for its pivotal role in reshaping modern—and contemporary—understandings of American art and artists, and the culture industry in general. This includes the rapidity with which modern art styles—aping mass consumerism, and notions of planned obsolescence—emerged in postwar America. Already, by 1962, Metropolitan Museum of Art curator Henry Geldzahler observed that Pop had become "art historical," largely because of its mass mediation in magazines like *Life* and *Time* and its eager appropriation by a new generation of art dealers and collectors. Although critics argued that Pop wasn't even art, their guardianship of American taste was steadily undermined by a booming 1960s art market which saw Pop art prices escalate like IBM stock. The upshot of this, as Doris recounts, was that Pop's more critically subversive overtures—evident in Warhol's death and disaster pictures of car crashes and race riots, and Rosenquist's *F-111* (1964–1965), a gigantic mural-sized painting of a Vietnam era fighter-bomber interspersed with images of mass-marketed commodities—were ignored. In the end, Pop was itself viewed on consumer terms: as a cultural commodity, as *the* style to buy.

University of Notre Dame Erika Doss

ARCHIVE STYLE: Photographs & Illustrations for U.S. Surveys, 1850–1890. By Robin Kelsey. Berkeley: University of California Press. 2007.

It's hard out there for a bureaucrat. Whether or not you do something of value, you need to promote yourself constantly and create the support and conditions for success. In his recent books of advice for government agencies, Mark Moore maps the terrain and stresses the active role the agency can play in creating value, generating broad support, and meeting the demands of the authorizers and funders (see *Creating Public Value: Strategic Management in Government*, 1995). Though focused on the present, Moore's

ideas may prove of use in looking at the past. In *Archive Style,* Robin Kelsey shows us three Nineteenth-Century artists—Arthur Schott, Timothy O'Sullivan, and the little-known C. C. Jones—building styles that respond to and resist the authorizing environment.

This patronage study is certainly not reductive or narrow in its approach to art. Kelsey sees institutional culture as broadly engaged in all aspects of the nation and the wider visual world. Consequently, his readings of images are magnificently rich in references to art trends, race and class, boundary-making, nation-building, philosophy, economic desires, and sheer visual energy. He finds a "recalcitrant ingenuity" (193) in the work of the survey artists which requires vigorous interpretation to describe their direct programs and their rebellious indirection.

The direct involvement of Congress in appropriating funds for art in reports figures highly in the chapters on Schott and O'Sullivan. Schott, doing a series of engravings of the Mexico/Arizona boundary, had to balance the appeal of illustration in generating support for the survey work with the backlash against "ornamental" art. While the head of the border survey promoted the art as a valuable record of the boundary, he and the artist valued and stressed the record of plant and geological life and its status as microcosm and marker of Manifest Destiny. A fascinating discussion of the use of fireworks on the ground and stars in the art to mark longitude pulls together the competing motives on the project.

O'Sullivan appealed to Congress by creating photographs that seemed to favor information over aesthetic appeal, unlike William Henry Jackson, who did the opposite and was vigorously attacked by funders. So the careful observing activity of surveyors in O'Sullivan contrasts to the scanning gaze of the tourist seen in Jackson's Yellowstone images.

The photographs of the Charleston earthquake damage by C. C. Jones ignore grand, melodramatic images of destruction and show cracks, fissures and details not easily seen. This choice leaves a need for scientific expertise provided in lectures by his boss, W. J. McGee. The images, aiming at a sober scientific appeal, also provide potent portraits of the cracks fissures in society from labor and racial unrest. Many readers will find this chapter the most interesting of a compelling book. Though there may be some debate about Kelsey's idea of "style," most will find great riches in his dense readings of images and pleasure and meaning in the tales of individuals making a creative mark while doing the work of their agencies, a situation that many readers will understand in a personal way.

The University of Wyoming Bruce A. Richardson

THE MODERN AMERICAN HOUSE: Spaciousness and Middle-Class Identity. By Sandy Isenstadt. New York: Cambridge University Press. 2006.

Sandy Isenstadt refers to his book, *The Modern American House, Spaciousness and Middle-Class Identity* as a "polemic."

His argument is that in the early nineteenth century the size of a house was less significant than its autonomy. However, during the course of the nineteenth century and through to the 1950s, as more houses were illustrated in popular magazines, the middle class became dissatisfied with the small size of its houses.

Architects, landscape architects, and interior designers addressed this condition by inventing devices to make a house appear more spacious than its actual dimensions. Especially by manipulating the size and nature of windows, they gave the inhabitants of

small houses the illusion of spaciousness by creating views to a verdant, uninterrupted exterior that the size of the house and the lot on which it sat belied.

Isenstadt's book thus does not deal with formal issues, the appearance or style of houses. Nor does it focus on a house's internal organization or the evolution of the open plan, a hallmark of an emerging modern architecture that Vincent Scully and others have outlined. The book instead is about perceptual strategies that design professionals devised to give "the middle class a vocabulary with which to evaluate spatial experience in their modest homes." This is the polemic of Isenstadt's book. These strategies of spaciousness did not simply establish a receptive climate for the introduction of European modernism into American domestic architecture from the late 1920's through the mid 1950s, they themselves instead constitute "a new and distinctively modern category for domestic architecture." In effect, spaciousness and the ability to manipulate it is what is truly modern.

The most convincing part of the book is the last third in which Isenstadt focuses on specific issues such as the nature and size of windows and the invention and popularization of the picture window. His use of Libbey-Owens-Ford advertising literature in the 1940s and 1950s is especially informative. The author's understanding of the work of Richard Neutra and thus of the transformation of European modern architecture as it was adopted in the United States is sensitive and illuminating.

The book is engagingly written and full of fascinating information. However, it does not hold together. Much of the book, especially the first two thirds, which advances through the nineteenth century to the 1920s, consists of the stringing together of quotations from various sources, European as well as American, well known and obscure. Given that successive citations often span twenty or thirty years, the reader is too frequently left wondering whether this case for spaciousness is simply a forced creation of the author or something that actually existed.

The tenuousness of the argument is exacerbated by a related problem. The period covered is marked by major events—the Civil War, the First World War, the economic depressions that occurred every twenty years, etc. These mile stones are occasionally alluded to, but the evolution of spaciousness apparently neither responded to nor was shaped by them. Certainly house styles, and for that matter all other forms of creative production, constantly changed during this period. Thus, it seems hardly credible that a quest for spaciousness proceeded as an unpunctuated evolution.

The text could also benefit from a better understanding of social and economic history. Throughout references are made to the "middle class" and the "small" or "modest" size of its houses. Especially since many of the illustrations and citations are of houses that in no way could be considered middle class or small, it would seem important to include a sustained statistical analysis to define and differentiate who was included in the middle class, how big its houses were, and how both changed over time. To claim, as the author does, that the middle class simply was neither rich nor poor is not good enough. We want to know more about these people and thus about the hopes and fears that they invested in their houses.

Houses are intricate organisms. To a certain extent it is of course possible to write about aspects of houses—their style, construction, decoration, internal organization, as well as what spaciousness meant and many other topics. But the part is also defined by how it fits into the whole. Thus, one can well ask whether design professionals, while they were dealing with spaciousness, were also devising parallel strategies in language, visual symbols, and representation techniques to make the exteriors of small houses appear larger and more substantial than they actually were. Addressing such questions

might undercut the primacy and polemic of spaciousness, but it might also help us more fully understand why American houses are the way they are.

Handlin, Garrahan, Zachos & Associates David P. Handlin, Architect

VISIONS OF BELONGING: Family Stories, Popular Culture, and Postwar Democracy, 1940–1960. By Judith E. Smith. New York: Columbia University Press. 2004.

Judith E. Smith's rich, fascinating, and important book explores two decades of stories—novels, plays, films, and television programs, many of them written or produced by those with ties to the 1930s Group Theatre or similar leftist cultural projects, and most of them taking the family as their subject. What the stories share, Smith argues, is an interest in defining, probing, and interrogating the American democratic experience. They all ask, "who belongs" to the American community, and "who doesn't"?

Within this context, Smith divides the stories into three groups. "Looking back" stories, exemplified by Betty Smith's novel *A Tree Grows in Brooklyn* (1943), were popular during World War II and featured a nostalgic embrace of ethnic working-class families making the transition to the middle-class mainstream. "Trading places" stories, dominant from 1946 through 1949, were designed to encourage empathy across racial boundaries; some dealt with love across the color line, while others, including *Gentleman's Agreement* (1947), the film based on Laura Hobson's book, were literally about the "trading" of racial identities. "Everyman" stories emerged in 1949—for Smith, a watershed year—in response to the anti-communist challenge to social and cultural radicalism, and they dominated the 1950s. They featured "ordinary" people—Arthur Miller's Willy Loman, Paddy Chayevsky's Marty—whose troubles were often presented as, and labeled, "universal." Not until 1959, with Lorraine Hansberry's play *Raisin in the Sun*, was the everyman story recast to accommodate a historically and geographically grounded African American family. Although this framework is not without imperfections ("trading places" is a murky category, the term used to mean several different things), historians will be grateful for its specificity, for its catchy labels, and for its sensible organizing of two decades of American history.

Not surprisingly, Smith approaches her subject through a system of values that allows her to measure and judge the stories she presents. She is critical of stories that emphasize individuals rather than groups, self-help rather than solidarity, the psychological over the social, the private over the public, the universal over the historically specific, the cosmopolitan over the local, masculinity over the autonomous woman, materialist critiques over social ones, and ethnicity over race—indeed, *anything* over race. Reasonable ideas to be sure, and common enough in the academy, and I seldom disagree with Smith's observations and evaluations. Even so, the application of the same yardstick, in case after case, invites questions. Is every story that does not deal, and deal appropriately, with the African American experience, an effort to elide that experience, to make blacks invisible, to avoid addressing segregation? Is the story of the disabled veteran a postwar staple because the disabled vet "was symbolically, if not socially, less challenging than the black vet" (35)? Is the generalized white ethnicity of the television drama "Marty" (1953) an inadequate "substitute for race" (273)? Should *Death of a Salesman* (1949) be framed as a work that helped make racial experience invisible?

If Smith finds the glass half empty most of the time, it may be because of the method she uses to find meaning in the stories. Rather than tell the stories and interpret the narratives she constructs, Smith frames the text (knowledge of which is assumed, or presented very briefly) with two kinds of material: biographical treatments (uniformly excellent) that

suggest authorial intent, and multiple reviews that allow the reader to see how "different publics" (310)—usually whites and blacks—interpreted the same text. So, for example, Smith tells us little, directly, about Hansberry's *Raisin*. Instead, we are asked to find its meaning by aligning the author's life course with the play's critical reception. We learn of Hansberry's long and deep ties with left-wing causes, including opposition to housing discrimination, colonialism, and cultural erasure. And we learn that while black reviewers understood the play as a work of African American social protest against racism, many white reviewers universalized its content, emphasizing that it was "not a Negro play, but a play about people who happened to be Negroes" (312).

Smith's system works, and one can imagine it becoming a model for social and cultural historians, especially those writing for fellow scholars who are assumed to have knowledge of some of the texts. But it also, arguably, tempts Smith to reject the "white" perspective and privilege the "black" perspective, which invariably stands out as more socially progressive.

State University of New York, Fredonia, Emeritus William Graebner

BLACK, BROWN, YELLOW, AND LEFT: Radical Activism in Los Angeles. By Laura Pulido. Los Angeles: University Press of California. 2006.

Dr. Laura Pulido's book illuminates important historical theories about the "Third World Left" in Los Angeles from the 1960s to the 1990s. She exams three major groups, the Black Panther Party, 1966–1971, the Center for Autonomous Social Action (CASA), 1972–1990, of Mexican Americans and Asians in East Wind, 1972–1990. Pulido argues that racial hierarchies were dynamic and groups moved up or down the hierarchy from the 1930s to the 1990s with whites always dominant.

Pre–World War II Los Angeles whites ranked at the top followed by Asians, Mexicans, and blacks until Japanese Americans were rounded up and put in concentration camps after Pearl Harbor. Mexicans, followed by blacks, rose a notch because of labor shortages. However, Pulido failed to mention the impact of the Zoot suit riots of 1943 against Mexicans. Eduardo O. Pagan's *Murder at the Sleepy Lagoon: Zoot Suits, Race, & Riot in Wartime L. A*. (2003) comes to mind.

Pulido notes that the Watts Riot in 1965 caused violent repression by police and the John McCone Commission praised Mexican Americans for not rioting and demanded their inclusion in the War on Poverty. However, the August 29, 1970, Chicano Moratorium march of 20 to 30,000 against the Vietnam War was broken up by violent repression by the LAPD.

In 1988, Ronald Reagan apologized and awarded $20,000 in reparations for the incarceration of Japanese from 1942 to 1945. East Wind played a vital role in this outcome and Japanese status soared. In the Rodney King incident and subsequent massive 1992 riot, blacks and Hispanics rioted in large numbers. The riot revealed a deep chasm between Korean merchants and blacks and Hispanics who looted and burned.

In 1994, California's Proposition 187 was on the ballot to deny education, health care, and welfare to undocumented workers. Los Angeles Asians voted 57% for it and blacks 56% and Latinos 31%. Interethnic tensions were mushrooming over jobs, housing, political power and ethnic hierarchy.

The mayoralty race in 2001 between James Hahn and Antonio Villaraigosa led most blacks to vote for Hahn. Blacks reversed themselves in the next election and a black and Mexican alliance elected Villaraigosa.

Finally, Pulido argues for a viable Third World Left in Los Angeles. However, Nicolas C. Vaca's *The Presumed Alliance: The Unspoken Conflict between Latinos and Blacks and What It Means for America* (2004) reveals deep fissures between the two groups. Even more ominous is Tony Rafael's *The Mexican Mafia* (2007) that is involved in race war in the prisons and declared a form of ethnic cleansing of blacks from Mexican neighborhoods. Also, the alliance between Mayor Villaraigosa and black leaders is near collapse. Larry Aubrey in the *Los Angeles Sentinel* newspaper asked: "Mayor Villaraigosa: What About Black Students?" (Oct. 11, 2007, p. A-7) and Dr. Anthony Samad wrote: "Mayor Villaraigosa, It's Time to Ask the Question: Are You Friend or Foe to the Black Community," (Oct. 11, 2007, p. A-7). Will these ethnic liberals draw their criminal classes into the fray?

Urban-ethnic scholars must read Dr. Laura Pulido's book.

The University of Louisville Bruce M. Tyler

FROM CHINESE EXCLUSION TO GUANTÁNAMO BAY: Plenary Power and the Prerogative State. By Natsu Taylor Saito. Boulder: University Press of Colorado. 2007.

This dense—227 pages of text abetted by 184 pages of footnotes—passionately argued volume by a professor of law, seeks to tie together various racial and ethnic discriminations by the American government with a particular emphasis on two events: the incarceration of the West Coast Japanese Americans in the years after December 7, 1941, and the injustices done to persons of Middle Eastern nationality and ethnicity in the period since September 11, 2001. Five of its seven chapters were originally published as law review articles and all deal, more or less, with historical injustices.

The burden of the book is encapsulated by the title of the fifth chapter: "History Repeats Itself: The Racing [sic] of Arab Americans as the Enemy." Historical analogies are highly problematic tools of analysis—Dick Cheney on Saddam as Hitler comes to mind—and the linking of the processes by which Japanese Americans were incarcerated after the outbreak of war between the United Sates and Japan with those by which a significant number of unnaturalized immigrants were incarcerated in the wake of the events we have learned to call 9/11 is done here with none of the care with which such analogies must be treated.

There are glaring differences in the status, numbers, and incidence of the victims in the two cases. More than two-thirds of the 120,000 incarcerated Japanese Americans were United States citizens; only two or three of the perhaps 5,000 "Arabs" rounded up in the United States in 2001 had such status. Only a small fraction of unnaturalized "Arabs" in the United States were taken into custody as opposed to more than 90% of the persons of Japanese ethnicity in the continental United States in 1943.

None of this is to argue there these were unrelated events, or that the fewer persons involved means that one should not be concerned about the violations of civil liberties by the Bush administration. But this book recklessly overstates what has been done. Perhaps the worst example is the way the author rings a change on Martin Niemoller's famous analysis that "first they came for the Jews" to "first they came for the Arabs, and then their lawyers" (226). This seems to equate the killing of millions of Jews with the conviction of one Arab—Sheik Abdel Rahman for plotting to blow up a number of structures in New York City—and the later conviction of his lawyer, Lynne Stewart, for violating an agreement she had consented to. Her conviction—on charges of abetting terrorism—was outrageous, but is not to be compared to mass murder.

University of Cincinnati, Emeritus Roger Daniels

TAKEN HOSTAGE: The Iran Hostage Crisis and America's First Encounter With Radical Islam. By David Farber. Princeton: Princeton University Press. 2005.

In recent years, scholars have come to recognize the Iranian hostage crisis of 1979–1981 as a significant watershed in the history of U.S.-Middle East relations and the history of U.S. nationalism since 1945. In *Taken Hostage*, David Farber builds on these dual insights. Drawing on memoirs, media sources, and newly declassified documents from the Jimmy Carter Library, Farber provides a lively, blow-by-blow account of the hostage crisis, traces its origins to the complex history of U.S.-Iranian relations in the twentieth century, and asks what the American public's obsession with the crisis reveals about U.S. political culture in the 1970s. In five neatly organized chapters, Farber situates the seizure of the American embassy in Tehran in several interrelated domestic and international contexts. On the domestic front, Farber analyzes the crisis in relation to both the presidency of Jimmy Carter (which was doomed in part, he argues, because of the administration's failure to swiftly resolve the crisis) and the climate of pessimism that dominated American political life in the late 1970s (a pessimism that deepened, he maintains, as the crisis wore on). Internationally, Farber illustrates that the hostage crisis had its origins in longstanding U.S. policies in Iran, including American support of the Shah, the U.S. role in the overthrow of prime minister Mohammed Mossadegh in 1953, and the willingness of policy makers to turn a blind eye to repression within the country, particularly as Iran became vital to U.S. interests in the Middle East in the 1970s. Throughout the book, Farber argues that policy-makers underestimated growing Iranian resentment toward the United States and that, once the hostages were captured, they erroneously viewed the unfolding crisis through a Cold War paradigm rather than as the turning point that Farber believes it was: the nation's first encounter with radical Islam.

A sense of frustration surrounded the hostage crisis. But the event also unleashed feelings of patriotism in the United States. This patriotism, argues Farber, reveals the extent to which Americans in the 1970s yearned for the bonds of national community even as they expressed a growing cynicism of national government. In making this important point, Farber's argument falters a bit. Farber is correct that the crisis unleashed expressions of nationalism that had been suppressed over the previous decade. But he never adequately explains why the crisis elicited such strong emotions among the American public. In particular, his assertion that the media "traded in emotionalism" (7)—and thus made the crisis meaningful to so many Americans—is never fully developed. This critique notwithstanding, Farber has written a vivid account of the hostage crisis that will be valuable to both students and scholars in the field of post-1945 U.S. history.

Southern Illinois University Carbondale Natasha Zaretsky

RESTLESS GIANT: The United States from Watergate to *Bush v. Gore*. By James T. Patterson. New York and Oxford: Oxford University Press. 2005.

Restless Giant, a comprehensive treatment of U.S. history from 1975 to 2000, is the fifth volume to appear in Oxford University Press's much acclaimed but also troubled History of the United States series. The first four volumes set an impressive standard—two Pulitzer Prize winners, a third Pulitzer nomination, and a 1997 Bancroft Prize for Patterson's own *Grand Expectations: The United States, 1945–74* (Patterson is the only author with two volumes in the series).

For the most part this book measures up well with its illustrious predecessors. Like the other books in the series, *Restless Giant* aims at a broad, non-specialist audience and is wide-ranging, comprehensive, well written, accessible, and admirably balanced and judicious in its conclusions. More than half the book focuses on domestic political issues, but there is significant coverage of international, economic, social, cultural, and popular culture material. Not surprisingly, given Patterson's background and interests, treatment of racial and ethnic issues is especially strong.

It is easy in a work of this sort to lose the forest for the trees, and the period under consideration here is a difficult one, lacking obvious big dramatic themes. In *Grand Expectations* the overall story was one of a gradual downward trajectory from the optimism, even euphoria, of the end of World War II to the doldrums of the early 1970s, with Vietnam, Watergate, the demise of the civil rights movement and increasing divisions over social and cultural issues. Here the story is more positive, and to some degree highlights resilience, recovery, perhaps even national rejuvenation and regeneration. More consistently, though, Patterson takes a "best of times, worst of times" approach. Positives are balanced with negatives, and despite many tangible signs of progress and accomplishment, Americans often remained troubled, pessimistic, and ideologically divided.

Perhaps the single most important specific development in the book involves the emergence of Reagan and the conservative political and religious right, with a corresponding collapse of nearly a half century of liberal hegemony. Even this is muted, however, by Patterson's sense of the limitations of Reagan's and conservatism's achievements. At best conservatives attained a kind of rough parity with still strong liberal inclinations and tendencies. If Reagan is the more important President in many ways, Clinton is perhaps a better representative of American society during this time.

What does all of this have to do with American Studies? That's not an easy question to answer. History is a capacious discipline, and Patterson is a capacious historian. Still, *Restless Giant*, and the Oxford series generally, represent a very traditional kind of history. Despite the inclusion of gender, ethnic, and popular culture materials, the main focus is political and the tenor emphasizes breadth, balance, objectivity, and readability for a general audience rather than depth and analysis for professional academics. For many well informed readers there will not be a lot new here, and the limitations of the time period may make this a bit less satisfying than several of its predecessors, including Patterson's own *Grand Expectations*. Nonetheless, within the confines of the assigned genre this is another outstanding book from the Oxford series.

Wayne State College, Wayne, Nebraska Kent Blaser

AMERICAN LIBERALISM: An Interpretation for Our Time. By John McGowan. Chapel Hill: University of North Carolina Press. 2007.

"Democracy ain't worth a damn if it's not liberal" (1)—thus opens John McGowan's new book on the dwindling fortunes of the liberal tradition in Bush's America. Concerned that his fellow citizens have forgotten the virtues of pluralism, the evils of unbridled capitalism, and the value of ideological flexibility over dogmatic partisanship, he makes the case for a revived Madisonian cum New Deal cum Great Society politics. He seeks, in other words, to contest the dominant red state temperament of our times. McGowan naturally distinguishes the "far" right and to a lesser extent the "radical" left as the liberal persuasion's most resourceful nemeses, and his dead-on observation that both poles are at heart dividers rather than uniters (the more rigid multi-culturalists practice "identity politics," the ur conservatives demand "privatization") opens space for this author to

argue in favor of a new federalism. McGowan offers a remedy list that includes limiting the government's ability to pile-up huge debts (in the process increasing its reach and thus power) while concurrently sticking states with massive bills for roads, health care, mass transit, and other infrastructural upkeep. Obviously he rejects the two-party cliché that tax-and-spend Democrats face-off in mortal combat against small government Republicans. After more than a quarter-century observing Reaganism and its heirs use the might of the central state to minimize Roosevelt era social safety nets while cozying up to the country's corporate elite, he's had enough. One catches the faint whiff of Thomas Paine—and a little Thomas Frank—in these pages.

Put into context, *American Liberalism* piggy-backs on a distinguished lineage of mid-century books. Richard Hofstadter's *The American Political Tradition* (1948), Arthur Schlesinger's *The Vital Center* (1949), and Louis Hartz's classic *The Liberal Tradition in America* (1955) come readily to mind. These works made the case for a postwar liberalism tested by the Great Depression and the Second World War—and argued against a return to the old property-rights capitalism that prefaced the market crash of 1929. McGowan writes in the fading afterglow of their and postwar liberalism's heyday.

More contemporaneously, *American Liberalism* comes across a scholarly version of the many "political" books that appear in election years. And like these books, it sometimes sacrifices nuance for sloganeering. Too casually does McGowan praise "liberalism [as] the sine non qua of political decency in our time" (139). Liberalism's legacy is complex. It encompasses not merely efforts to create fair and sustaining social welfare legislation grounded in a philosophy of "equal rights," but also a host of less salutary outcomes including complicity in pre-1970s southern segregation, the dramatic expansion of corporate power, and the undeclared wars of the 20th and 21st centuries. There are reasons—largely unexamined in this book—for pluralism's demise. In so many respects, McGowan is right. Despite its dyspeptic recent past, liberalism has much to offer our political culture; certainly it stands as a useful break to the ultra politics on the left and the right. And yet this book's unwillingness to assess the weaknesses as well as the strengths of American liberalism may make readers wonder just why so many Americans jumped off the liberal bus in the first place.

Elizabethtown College David Brown

WORD FROM THE MOTHER: Language and African Americans. By Geneva Smitherman. New York: Routledge. 2006.

In the 1970s, scholarly debate elevated the discussion of Black English from the historically presumed inferiority of Black English to a conceptual framing known as the "different vs. deficit" hypothesis. In *Word From the Mother* noted linguist and scholar, Geneva Smitherman, clearly situates herself on the side of the different-but-not-deficient view of Black English, which she refers to as African American Language (AAL). Her thesis is revealed in her descriptions of the richness and creative impetus of African American Language and in her positioning AAL in a theoretical space of the role played by language in any culture. She writes: "African American Language (AAL), like all languages, is a tool for ordering the chaos of human experience. AAL gives shape, coherence, and explanation to the condition of U.S. slave descendants and functions as a mechanism for teaching and learning about life and the world" (64).

Smitherman shows that the richness of AAL is consistent across contexts, from the classroom to the rap music stage, and she posits that African languages are the ancestral linguistic base linking all forms of AAL. While boldly demonstrating that AAL is dif-

ferent than Standard English, Smitherman argues that AAL is a complete system, in and of itself, and she cites noted linguists, such as William Labov and John Dillard, whose studies have validated AAL as its own complete language, with consistent principles, rules, syntax, and grammar, rather than being unsystematic, illogical, and ungrammatical, as is often believed.

Beyond a common origin in African language, African American Language, in Smitherman's view, is also rooted in African Americans' shared experiences of racism and discrimination, resulting in their developing a counter-cultural discourse of resistance against the dominant American culture and its language, historically known as Standard English, but which Smitherman calls the Language of Wider Communication (LWC). She sees the shared experiences of being black in America as also having gender implications, as well, and argues that the linguistic bond shared between black women and men compels black women to form a cultural alliance with black men, at the expense of diminishing black women's identification with the tenets of the mainstream feminist movement. Black women hip-hop artists, for instance, empower themselves to appropriate the meaning of feminism, by referring to themselves as "hip-hop feminists" (104). An example that Smitherman cites is that of writer, Joan Morgan, who presumes to speak for black women (sistahs) who want a feminism that allows them to erotically embrace black men, being attracted by the masculine instinct of dominance, protectiveness, and eroticism (104-105).

In her own identification with African American Language (AAL), Smitherman capriciously and seamlessly weaves AAL phrases and sentences into the text of her composition, perhaps, also in an attempt to demonstrate the facility with which educated blacks, like herself, are bilingual, able to master both AAL and LWC and to blend them or to code switch unceremonially. The drama of Smitherman's linguistic alternation is far from lost, however, as the reader notices the colorfulness of AAL phrases, such as "sho nuff" and "hoes and tricks." And the colorfulness of AAL, especially in hip-hop music, is what attracts black males and females, alike, as gender lines are sublimated, in favor of the captivating, performative, bravado essence of hip-hop.

And Smitherman lays bare all of the secular language of hip-hop, in particular, and AAL, in general, by reflecting the profanity lacing that seems natural in everyday African American street talk and in much of hip-hop culture. After all, black culture, in the true African way, blends the sacred and the secular, as Smitherman writes elsewhere with Jack Daniel in a 1976 *Quarterly Journal of Speech* article titled, "How I Got Over: Communication Dynamics in the Black Community," an article which I have referenced for years in my teaching. In *Word From the Mother* Smitherman labels the two cultural contexts as the "sacred and the profane" (67). On the sacred end of the continuum, lies the discourse of black preachers, embodying all of the richness and complexity of AAL, being high on inventiveness and poetics. And symmetrically, the profane end of the cultural continuum contains more worldly, urbane lifestyles and discourses. It is common, however, for blacks to blend the sacred and the profane in the cultural persona known as the *trickster,* as described by Jon Spencer, writing elsewhere. According to Spencer in his book, *The Rhythms of Black Folk*, the trickster is the "core cultural carrier" among black folks. Smitherman's descriptions of AAL reflect this corporeal duplicity of combining complimentary opposites, the sacred and the profane, that, in the African tradition, creates wholeness and balance in the universe.

Although Smitherman does not mention Spencer, she shares his viewpoint expressed in 1995 in *The Rhythms of Black Folk*, and she cites an example of the duplicitous nature of African Americans with which Spencer would surely agree. The example is where

she describes how a black preacher, the Rev. Dr. Jeremiah Wright Jr. of Chicago, blends the sacred and the profane in a sermon. He said, "Black folk, Colored, Negro, African American, here I come. Hear me tonight. You ain no coon, you ain no jungle bunny, you ain no spear-chucker, you ain no boy, you ain no gal, and I don't care what Def Comedy said, you ain no niggaaaaaaa! You are a child of God!" (67).

While demonstrating the duplicitous nature of African American culture, reflected in AAL, Smitherman, at the same time, shows that she is keenly aware of the ideological debate occurring among African Americans over the efficacy of combining the sacred and the profane. Smitherman's framing of the debate is reminiscent of a description of heterozygosis, wherein two unlike things can produce a union. While, in theory, African American culture blends the sacred and the profane, there are African Americans who are ideologically and inflexibly entrenched on one side of the cultural continuum; for example, there are African Americans who are opposed to hip-hop. But for those, Smitherman, again lays bare her soul by admonishing them. Quoting her, at length, here allows the reader to get her message, and also to see the seamlessness with which she fuses African American Language (AAL) and the Language of Wider Communication (LWC). She calls African Americans who reject hip-hop "Old Skool headz." She writes:

> For their part, many Old Skool headz reject Hip Hop Culture out of hand. Sadly, they don't have a clue, and some of them don't even wannna have none. Many Bloods of my generation refuse to consider even the possibility that Hip Hop artists and their generation have something to contribute. So I say to my Old Skool peeps that we got to bring to bear the same kind of serious focus and analytical openness to Hip Hop Culture and the Hip Hop Generation that we bring to other social, cultural, and political areas of life and struggle in the twenty-first century (93).

In general, as this example illustrates, Smitherman is calling for an openness to African American Language and the panoramic possibilities that it contains for cultural insight, epistemology, and pedagogy. It is not coincidental then, that in the closing section of *Word From the Mother* Smitherman engages a discussion that combines both ideological and pedagogical issues. Challenging the historical view that AAL is a deterrent to black progress and acceptance into the dominant society, Smitherman, rather, believes that Americans, in general, and American education systems, in particular, should become more global in their outlook on languages. She prescribes that American students should be required to become multilingual, with AAL being one of the options of study in education systems, while, at the same time, she acknowledges the need for continued instruction in the Language of Wider Communication (LWC). Smitherman, in *Word From the Mother* reframes the discussion of multiculturalism by showing the central role that language plays in culture. This is a valuable contribution. While Smitherman's ongoing incorporation of AAL into her text may prove problematic for readers unfamiliar with AAL, this may be Smitherman's unspoken rhetorical strategy of employing irony to show the effects of anyone trying to navigate their way through a different language. Touche!

University of Kansas Dorthy L. Pennington

FEMINIST WAVES, FEMINIST GENERATIONS: Life Stories from the Academy. Edited by Hokulani K. Aikau, Karla A. Erickson, and Jennifer L. Pierce. Minneapolis: University of Minnesota Press. 2007.

One of the richest resources the University of Minnesota held for me as a graduate student in the late 1980s and early 1990s was the variety of feminisms embodied by faculty and students there. It is a shame that a book using Minnesota's academic community as a case study to "reimagine difference within and between generations" (23) of feminists tends to homogenize rather than showcase these differences.

As a compilation of "life stories" of academic feminists connected with Minnesota's now defunct Center for Advanced Feminist Studies (CAFS), the book disrupts an image of the third wave as ungrateful daughters who have little in common with founders of women's studies. Careful attention to the metaphor of "waves" and the familial connotations of "generations" is helpful for reconceptualizing how to talk about academic feminisms. The diversity of contributors from different decades and backgrounds is another way the collection flies in the face of antifeminist platitudes about women's studies as outdated and ethnocentric. In these ways, the book is extremely useful as an additive or antidote to some of those trade-publication introductions to feminism; assign it alongside *Full Frontal Feminism* or *Manifesta* in undergrad courses. For a grad course in gender studies, teach it with *Women's Studies On Its Own* or *Disciplining Feminism.*

Some parts of the essays, however, are too localized to elicit broad implications. For example, reading about the "anatomical irregularities" that junior faculty develop distract from the larger point of how under-funding feminist programs creates a "public sector within the corporate university" (146). And a heroic story of overcoming the decision to deny tenure to one of the book's editors is too dominating a subtext of this publication. Above all, these essays fail to examine differences *among* feminists because they are imbued with a particular epistemology that characterized CAFS. The embrace of "personal narrative" as the book's methodology readily accommodates identity politics and interpellates feminists through confessional stories. So it is not surprising that this book does not include stories of those of us students and faculty from several generations and a variety of feminist communities in the Twin Cities who chose not to affiliate with CAFS because we felt essentialist or therapeutic presumptions about gender and feminism pervaded its course offerings and pedagogy. Only Dawn Rae Davis's essay interrogates it. Her critique of prevailing presumptions about women's studies as a feminized, domestic refuge called "home," about professionalism precluding activism and indicating conservatism, and about the idea of feminist studies as something always inherently oppositional despite its institutionalization rang true as *bona fide* trends I've seen on the Minnesota campus and elsewhere. I would adjust Davis's critique, however, to recognize these presumptions as a consequence not necessarily of generational perspectives, but of differing intellectual frameworks and political stances.

Especially when read critically and comparatively, these scholarly personal stories can serviceably provide more nuance than "a synthetic historical account" can (3). On their own, however, they fail to offer a compelling analysis of the predicaments that academic feminisms now face.

Oklahoma State University Carol Mason