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Reviews

CRITICAL REGIONALISM: Connecting Politics and Culture in the American Landscape. By Douglas Reichert Powell. Chapel Hill: The University of North Carolina Press. 2007.

American Studies came of age embracing the concepts of landscape and region with the likes of Henry Nash Smith's *The Virgin Land* and Leo Marx' *The Machine in the Garden.* Douglas Reichert Powell's *Critical Regionalism* is a powerful reminder that region, landscape, and spatial awareness are a central part of American culture. Drawing on examples from his Appalachian upbringing, Powell begins with a useful and timely exploration of region informed by a variety of contemporary regional historians, geographers, and cultural theorists. Using the case study of the Appalachian Trail, chapter two explores the relationship between the built environment and region. Popular cultural productions of region are explored in chapter three. Powell suggests that there are two types of regional movies, those like *Deliverance* and *Cape Fear* work to reproduce reductive regional stereotypes, while movies such as *Fargo* offer a more hopeful regionalizing narrative. Moving from film to literary productions of region, chapter four suggests that texts should be read through place rather than reading a place through text.

For Powell critical regionalism assumes that regions are not merely sum of their essential qualities but are produced through ongoing debates and discourses that coalesce around particular geographical spaces. Though we may be more familiar with conflict in the production of urban spaces, Powell reminds us that this dynamic also works in rural, regional spaces; spaces in which many academics are located. Powell advocates two roles for critical regionalism in contemporary scholarship. First, that critical regionalism offers a larger scale of thinking about problems that are insoluble at a more local level or scale. Second, that it offers a balance against dislocating forces of globalization, suggesting that regional scale locates thought and action in a particular place, both physical and human. At the same time, Powell warns that critical regionalists need to guard against self containment and parochialism by considering region as process rather than a passive social construction. Indeed, Powell may briefly have become a victim of that thinking as he privileges regional articulations that arise from within region rather than that produced in the twin metropolitan centers on east and west coasts. This outsider-insider dichotomy

seems too simple, especially if the aim is to claim authenticity in producing region. In addition, Powell's theoretical argument would have benefitted from a discussion of the relationship between landscape and region. The possibilities and limitations of applying cultural landscape theory at the scale of region remain tantalizingly untheorized.

Perhaps Powell's richest gift to his readers is his belief that critical regionalism is a tool that self-consciously shapes an understanding of the spatial dimensions of cultural politics and supports change. Indeed, Powell suggests that critical regionalism is ultimately pedagogy, teaching students to draw their own regional maps and connect their experience to that of others near and far, both like and unlike themselves. In conclusion, this book offers useful and accessible interpretive tools and a powerful interpretative lens with which to ponder region and culture.

Columbus State University Amanda Rees

AWAY DOWN SOUTH: A History of Southern Identity. By James C. Cobb. New York: Oxford University Press. 2005.

Along with books on Southern industrialization, James C. Cobb wrote two profound studies on Southern identity—*The Most Southern Place On Earth: The Mississippi Delta and the Roots of Southern Regional Identity* (1992), and *Redefining Southern Culture: Mind and Identity in the Modern South* (1995)—that have made him (along with Fred C. Hobson) the preeminent historian of twentieth-century southern culture. With *Away Down South* he has written a book that supersedes his previous accomplishments, and it must be recognized as an indispensable contribution not only to southern history but to American Studies as well.

Away Down South addresses the baffling and enduring questions of the nature, causes, purposes, effects, and manifestations of a Southern sense of identity, beginning in the eighteenth century and continuing down to the early years of the twenty-first, with over four-fifths of the book being devoted to the period since the Civil War. It is an often grim and distressing tale because of the centrality of myth-making, white supremacy, and Yankee-hating to Southern identity among whites, and the corresponding burden of guilt, shame, and resistance it engendered among black and white writers and intellectuals. The breadth of historical and literary reference of Cobb's study is amazing, and his steadiness of vision, intellectual passion, and scholarly detachment shine through on every page.

One area Cobb neglects, however, is that of disease and health. (This is an omission also noted by Robert E. May in a searching 2006 essay in *Reviews in American History*.) Hookworm and pellagra were prominent items on Donald Davidson's list of the features that made up the image of "the benighted South," but Todd Savitt and James Harvey Young's 1988 collection *Disease and Distinctiveness in the American South* remains the basic study of the correlation of the South's exceptional health profile and its self-image.

Away Down South exemplifies the many bonds that connect Southern history and American Studies. From its modern beginnings in the revolt against the stultifying and repressive hegemony of New South orthodoxy, Southern history has been characterized by its critical analyses of socially destructive myths, the activism of many of its practitioners, and the multi-and inter-disciplinary nature of its best works. When C. Vann Woodward entered graduate school at the University of North Carolina in 1934, with degrees in philosophy (Emory) and political science (Columbia), he was interested mainly in working with the pioneering Southern sociologists Howard Odom and Rupert Vance. Woodward found little inspiration in the atmosphere of New South adulation that permeated the Chapel Hill history department. At the age of twenty-five, Woodward had

already earned impressive activist credentials, having visited the Soviet Union twice and, while in New York, forged friendships with J. Saunders Redding, Langston Hughes, and other luminaries of the Harlem Renaissance. Cobb is in the Woodward mold; he combines skillful literary interpretation with analysis of social structure, and unites a deeply felt commitment to social and racial justice with rigorous standards of scholarship. He ends with a forceful argument against the use of history in identity politics and vice versa, the immense value of which separation his own book serves to illustrate.

Saint Louis University Matthew Mancini

POSTWESTERN CULTURES: Literature, Theory, Space. Edited by Susan Kollin. Lincoln: University of Nebraska Press. 2007.

If the title is not a sufficient clue to the intellectual terrain traversed in this collection of thirteen wide-ranging essays, a short list of the repeatedly invoked critics/theorists should help: Arjun Appadurai, Homi Bhabha, James Clifford, Edward Soja, Gayatri Spivak. Triangulating among literary, historical, and geographic perspectives on the American West, the essays collectively enact for Western Studies the by now familiar movement toward the anti-essentialist thinking that productively informs much of Cultural Studies today. The wholesale turn toward transnational fluidities, globalization of capital and social identity, critical reassessment of basic concepts such as nature, place, region, border, and the local, and of course the crucial, if often suppressed, discourses of class, race, gender, and sexuality are all variably at issue in this volume.

"Big umbrella" essay collections such as *Postwestern Cultures* always face the problem of balance between unity and variety, both in the topics addressed and in the levels and styles of engagement. That the scales here tip toward variety is not surprising, and perhaps inevitable, since the broad intellectual movement this collection reflects is devoted precisely to shaking up prior assumptions, deconstructing comfortable categories, and destabilizing taken-for-granted frames of analysis. Although the field of Western Studies has effectively assimilated the salutary lessons of the "new western history" of the 1980s and 90s, the essays here call for and illustrate a more radical paradigm shift that, pushed to one kind of conclusion, might be seen as calling into question the very idea of Western Studies as a tenable field of inquiry unto itself. If there is one thread that weaves its way through most of these essays, it is that the seeming "facts" of historical inquiry and the seeming groundedness of geographical specificity are always floating off and reforming anew in the solvents of discourse, story, and the imaginary.

One of the pleasures of this collection is that it includes both essays, mostly placed up front, that provide the theoretical map (e.g., the essays by Stephen Tatum, Lee Clark Mitchell, and Neil Campbell, along with editor Susan Kollin's introduction) and essays that hike particular case study trails (e.g., the contributions from Beth Loffreda, Melody Graulich, Audrey Goodman, Capper Nichols, and Nancy Cook). Other contributors do some of both (Krista Comer, Michael Beeler); and still others key on particular texts or genres as vehicles of discourse (David Oates, Susan Kollin, John Streamas). The array of particular analyses is, to say the least, diverse. Three brief examples must suffice to suggest the range.

Krista Comer ("Everyday Regionalism in Contemporary Critical Practice") takes as her window on "transregional circuits" of western image and identity the simultaneously subcultural and globally commodified icon of the "surfer girl" as a fluid enactment of the "postcolonial conundrums" that are occasions for political critique but also for a kind of hopefulness. Global flows of imagery, commodities, and bodies, though subject

to immense disparities in the distribution of wealth and power, are also possibilities for alternative and resistant alliances.

John Streamas ("Frontier Mythology, Children's Literature, and Japanese American Incarceration") shows how the genre of children's literature has generated a recurring trope that constructs the internment of Japanese Americans during World War II as a falsely consoling replay of rugged individualism and overcoming adversity on the western American frontier.

Nancy Cook ("The Romance of Ranching"), with the refreshing concreteness of an insider's perspective, sets out a typology of the real estate categories according to which the idea of ranching is literally being bought and sold today. Though left beneath the surface of this seemingly straightforward account of contemporary economic conditions, the connections to theoretical issues such as Edward Soja's idea of "thirdspace" are easy to make and compelling.

Diverse and rich as this collection is, one cannot leave unmentioned that, except for a nod here and there, it leaves Native American topics largely out of view. This is somewhat troubling because indigeneity is one place where the relentlessness of anti-essentialist critique comes up against a resistant politics that depends, at least in some versions, on concepts of authenticity, fixed identity, and rootedness in place. The somewhat uncomfortable silence on these issues does not diminish the considerable value of the essays gathered in *Postwestern Cultures*, but it does bring us back to the question of whether there remain any defining parameters and responsibilities for a "critical western studies."

University of Wyoming John Dorst

AMERICAN CHESTNUT: The Life, Death, and Rebirth of a Perfect Tree. By Susan Freinkel. Los Angeles: University of California Press. 2007.

American Chestnut is Susan Freinkel's engrossing and compelling story of this native American species' remarkable survival and ongoing comeback from what seemed to be its inevitable extinction. Once widespread across eastern forests, the ecologically vital and economically valuable American chestnut was virtually wiped out in a single human generation. Humans were responsible for the American chestnut's rapid demise. Paradoxically, as Freinkel shows, people may also be responsible for bringing the species back from the dead.

The American chestnut's virtual extinction began as the twentieth century opened, when people accidentally introduced an exotic fungus from Asia into North America. Like this continent's indigenous peoples—who died by the millions because they were not immune to smallpox and other European pathogens—the American chestnut possessed no immunity to this invasive fungus. Trees began dying in great numbers, first in the urban northeast. Despite efforts to stop "chestnut blight," a "death wave" rolled over the eastern forests, eventually killing more than four billion chestnut trees.

By the time the Depression ended, the mighty American chestnut was nearly extinct. Regional and local ecosystems were devastated, including human communities located in the Southern Appalachians. Rural highlanders had come to rely heavily upon the species' nutritious nuts, hardwood lumber, and other economic values. Indeed, this nearly "perfect tree" had become an integral part of American culture: "The chestnut was in many ways the quintessential American tree: adaptable, resilient, and fiercely competitive" (16). Suddenly it was gone.

Freinkel's narrative about the American chestnut's near extinction encompasses the book's first half. Although this story of environmental destruction is depressingly

familiar, Freinkel's quick-paced narrative and eye for specific, dramatic details are quite engrossing. Interwoven with the chestnut's story is the story of how people responded to this shocking ecological and cultural catastrophe, individually and collectively.

Although the book's dust jacket proclaims that "the heart" of Freinkel's story "is the cast of unconventional characters who have fought for a century to bring the tree back" from virtual extinction, characters are not at all the heart of this book. In the second half of *American Chestnut*, Freinkel expends several thousand words as she attempts to bring to life several key "characters" who are involved in ongoing attempts to restore the American chestnut to eastern forests. Although she succeeds in bringing these people's restoration efforts to life, none stands out as a particularly memorable character. The cast of characters inhabiting this story is actually fairly forgettable.

But the absence of vivid characters in *American Chestnut* doesn't really seem to matter. Freinkel's strengths are in storytelling, not characterization, and in the clarity of her smooth-flowing sentences. Her lucid descriptions of the essential differences between traditional plant breeding and high tech bioengineering—as part of two juxtaposed, thought-provoking chapters exploring the complex practical, philosophical, and ethical issues involved in restoration ecology—are alone worth the price of admission.

In the end, what matters in this book are not characters, but *the actions* that different people are taking to restore the American chestnut to health and abundance. As Freinkel describes them, most of these actions have to do with attempts to transfer the natural protective immunity of Asian chestnut trees to American chestnuts trees, or to hybrid, "backcrossed" American/Asian chestnuts, giving the species immunity to the fungus that nearly extirpated it. The real heart of this story is Freinkel's exploration of the powerful affective bond that humans have to the rest of the natural world, and of the bond that some humans have to a specific tree that they love with great passion.

Can the American chestnut be restored to health and abundance, overcoming mass death and possible extinction? It could happen. It may not. No one knows for sure—yet. Freinkel shows us that the bonds between humans and a specific indigenous American tree are very much alive. She also suggests that the still evolving relationship between people and this tree can be a vital, creative spark, restoring what theologian Vine Deloria, Jr. called a "continuing life" for humans and all our relations, especially the trees. The last word of this very good book is "hope."

Northern Arizona University Patrick Pynes

BLUES FOR NEW ORLEANS: Mardi Gras and America's Creole Soul. By Roger D. Abrahams, with Nick Spitzer, John F. Szwed, and Robert Farris Thompson. Philadelphia: University of Pennsylvania Press. 2006.

There are times when producing a book "in record time" is called for, and this volume is one of several that emerged quickly after the devastation of New Orleans by Hurricane Katrina (with assistance from the Army Corps of Engineers), including Tom Piazza's *Why New Orleans Matters* (Regan Books, 2005) and Samuel B. Charters's *New Orleans: Playing a Jazz Chorus* (Marion Boyars, 2006). These books all share a sense of urgency infused with passion for what is one of the nation's quirkiest and most productive "cultural wetlands." What sets this book apart is the combined strength of the authors as specialists on the history of black music and creolization in the Americas and their mutual concern with the African "spirit tides" that nourish vernacular cultures there. Together they make a compelling argument for the singularity and importance of the city's underclass *couture de métissage*, while also placing it within the broader context of the circum-

Caribbean and Gulf Coast regions (as in theorizing the similarities among early jazz and the music of Martinique, Guadeloupe, and Cuba). One suspects, however, that three of the authors (Spitzer is the exception) have spent more time theorizing New Orleans from afar than experiencing its quotidian reality, as evident in various errors present in the text: discussion of the street culture within the Seventh, Eighth, and Ninth Wards (6) omits mention of the Sixth Ward (Tremé, with only minimal flood damage), which is the most active neighborhood for "second lines," Black Indians, Baby Dolls, and Bonesmen; for Orleanians, Carnival beads and doubloons are not "throwaways" (15) but are hoarded to decorate fence railings, chandeliers, door knobs, and to serve as repositories of memory, possibly explaining why battles for trinkets are so intense; in "second line" parades, the "first line" is not the brass band (31) but the members of the benevolent association or marching club sponsoring the event (corrected on 69); the Louisiana Five never recorded in New Orleans (34); and blackface is currently worn by black *and* white members of Zulu (38). One might also argue that Carnival 2006 was eclipsed as a talisman of recovery by the successful resuscitation of New Orleans Jazz & Heritage Festival (with new corporate sponsorship) and by the Saints making the NFL playoffs that year, leading to the conclusion that Carnival does not rank as highly in the minds of Orleanians as the authors assert. Yet such quibbles do not detract substantially from the big message this little book conveys, and the amount of useful information contained therein serves as an excellent introduction on the meaning of New Orleans within the American experience, as well as offering a handy composite of the theories of four of the most qualified scholars working in the field today.

Hogan Jazz Archive, Tulane University — Bruce Boyd Raeburn

SATCHMO MEETS AMADEUS. Edited by Reinhold Wagnleitner. Innsbruck: Studienverlag. 2006.

Reflecting a series of symposia and concerts held in New Orleans, Louisiana and Salzburg, Austria both before and after Hurricane Katrina, *Satchmo Meets Amadeus* provides a prime example of collaborative international, intercultural American Studies scholarship. Simply finishing this project was a considerable feat of international collaboration in itself for, as the editor, University of Salzburg-based historian Reinhold Wagnleitner explains, Katrina struck New Orleans three days before the deadline for the final submission of essays!

Satchmo Meets Amadeus examines the relationship between classical music 'the soundtrack of the Europeanization of the world' and jazz 'the classical music of globalization' within the context of the clichéd reputations of Salzburg and New Orleans as 'cities of music'. Distinguished contributors from both sides of the Atlantic—including an essay by Joe Muranyi, the last surviving member of the Louis Armstrong All Stars—examine a multiplicity of cultural, economic, social and political dynamics which shaped both the creation and reception of the music for which the respective cities are famous and the myths which have surrounding its primary originators.

The 27 contributions address topics including the highly ambivalent roles of Mozart and Armstrong in the creation of contemporary images of the cities of their birth and the associated creation of those 'Satchmo' and 'Amadeus' trademarks which have become absolutely central to the tourism industries upon which both cities rely.

While sometimes marred by rather awkward translations from German-speaking contributors, this is a valuable collection of essays. It would be of particular interest for cultural historians considering issues such as the growing economic importance of 'heritage

culture' and the creation of associated post-modern, 'hyper-real' tourist environments or for those interested in the complex relationships between the cultural, political, economic and social structures which help and hinder the development of musical mythologies.

The American International University in London — Alex Seago

NOBODY KNOWS WHERE THE BLUES COME FROM: Lyrics and History. Edited by Robert Springer. Jackson: University Press of Mississippi. 2006.

Since its origins in the late fifties blues studies have predominantly focused on lyrics, rather than music, to trace influences and patterns of transmission, as they tend to be more distinct and easier to describe. This approach was pioneered by Paul Oliver, whose seminal works demonstrated that many blues songs share lyric formulas and themes that contain valuable data about the black experience in the United States in the early twentieth century.

The merits and flexibility of this approach are demonstrated in this volume, the byproduct of a conference at the University of Metz, France in 2002. Methodology forms the common link between the essays, though at least half are further unified by their exploration of links between blues and historical events.

A striking number of blues are commentaries on events that affected African American communities, and thus function as important repositories of oral history. In "High Water Everywhere" David Evans surveys African American songs about the catastrophic flood of the Mississippi River in 1927. Evans ties a number of songs to contemporary news accounts and also reveals a heretofore unnoticed market for musical accounts of the flood. Luigi Monge's "Death by Fire" explores the similar case of the Nachez Rhythm Club fire of 1940, which likewise generated a flurry of recordings; perhaps because of the visceral nature of the event, the theme endured into the 1990s. Paul Oliver's contribution chronicles the similar longevity of "The Bully of the Town" theme; though its origins are unclear, it shares characteristics with songs documenting violent incidents in turn-of-the-century St. Louis. Guido van Rijn, who in recent years has produced monographs on blues dealing with the policies of presidents Roosevelt, Truman, and Eisenhower, continues the series with a look back to the administration of Calvin Coolidge. Finally, Tom Freeland and Chris Smith tie a song recorded by John and Alan at the Parcham prison farm to a white feud in northern Mississippi.

The remaining three essays are of equally high quality, though less thematically linked. Editor Robert Springer provides a brilliant essay on song family groupings, tracing some of the most endemic couplets of the blues to their earliest recorded sources. John Cowley has labored for decades to bring the music of the Caribbean into the field of African American musical studies, and here establishes concrete links between early American blues and songs from Trinidad, Jamaica, and the West Indies. The volume concludes with an essay on Ethel Waters by Randall Cherry, which amplifies recent claims of her importance as an artist but seems ill-placed in this collection.

All of the essays are well-written and assiduously researched and documented, yet completely accessible to those with no musical background. It is highly recommended as a glimpse into the rich anthropological, folkloric, and historical information early American popular music has to offer.

University of Kansas — Roberta Freund Schwartz

TRAVELING WOMEN: Narrative Visions of Early America. By Susan Clair Imbarrato. Athens: Ohio University Press. 2006.
INDIANS AND EMIGRANTS: Encounters on the Overland Trails. By Michael L. Tate. Norman: University of Oklahoma Press. 2006.

Each of these new studies provides evidence that American travel literature, an area of research many times mined by scholars, is still capable of bringing new perceptions and new materials into consideration. Both scholars have searched out new manuscripts and used them to extend perceptions of a young nation so constantly on the move.

In *Traveling Women*, Susan Clair Imbarrato gathered manuscripts of an early period of travel, from 1700 to 1830. She had fifty narratives and read closely twenty-five. Even these, as disparate as they were, support her contention that "early America was explored and settled by women as well as by men," and that women were acute observers not only of manners and class distinctions, but also of political events (6). There is fresh detail in these pages so that even an experienced reader will find much that is useful in new research.

The journals are gathered into rubrics of comparison—travel literature and literary accounts, personal letters, and guide books, and there are some interesting shades of difference. The hurdle for the reader is the author's use of the term *genteel* to describe too many writers. We must fend for ourselves to distinguish who is and who is not *genteel.*

One woman described Sarah Kemble Knight with some astonishment: "Law for mee—what in the world brings You here at this time a night? I never see a woman on the Rode so Dreadfull late, in all the days of my versall life. Who are You?" (95) Traveling late at night, Kemble is mistaken for a prostitute. Gentility, apparently, is not an assured status for a woman on the road.

Imbarrato wisely notes that "mobility elicits questions of identity: just who is this person traveling and how, if at all, will he or she be affected by the new environs?" (215) The question of mobility as it effects identity has both political and philosophical implications. As the question may be extended to gender, there is still another degree of inquiry historians have not yet resolved. Does mobility diminish or change identity as it is perceived by strangers; how is identity held constant when all circumstances are subject to transformation?

This is on the whole a useful book, particularly in its generous extracts from manuscripts. The word g*enteel*, however, is ambiguous when it is applied to women on the move. For women, travel is usually accomplished with the protection of men, but when a reader is told that traveling women have "*genteel expectations*," it is difficult to make judgments without knowing something about who they were to start with.

Michael Tate's book, *Indians and Emigrants: Encounters on the Overland Trails***,** documents the often-forgotten fact that Indians along the western routes were often eager tradespeople, who brought smoked meat and vegetables to "swap" with travelers on the wagon trains (47). Roadside "business" was often carried on by women who did a good deal of the trading themselves (42). Well-made moccasins could be purchased from fifty cents to two dollars, and there seems to have been extensive barter in calico shirts. Many Indians demanded coin for the use of their "bridges," which were sometimes little more than guy ropes strung across rivers at safe places. All evidence points to the fact that, in some years, the Overland Trail was a kind of toll road, and there are accounts of Indians who volunteered their help when wagons broke down or when emigrants "gave out."

Tribes that initially saw the overland wagons as only "passing through" came to realize that the slaughter of bison herds by travelers would in time end a way of life that

had been theirs for centuries. In hope of reaching an accommodation with whites, "tribal elders placed greater emphasis on demanding compensation for their losses" (142).

That misguided effort, however, points to the question left unanswered in Tate's book: when barter was supplemented by payments in coin, how did capital earned on the Overland Trail make its way into the dense activities of tribal life?

Both books raise new questions: women who traveled the raw roads of the nation were not so *genteel* that they remained at home by the hearth within the circle of other women, and the Indians who were roadside merchants at mid-century, how was their earned income used?

Brooklyn College-CUNY Lillian Schlissel

AMERICAN TAXATION, AMERICAN SLAVERY. By Robin L. Einhorn. Chicago: University of Chicago Press. 2006.

How slavery affected southern culture, politics, and economics is a subject of ongoing controversy, and Robin Einhorn has entered this debate through the vantage point of taxation policy. In no uncertain terms she finds that slavery, an institution hostile to democratic practices and supportive of hierarchical structures, shaped policy to make taxation impotent to fund public services. In essence, she finds laissez faire economics in the United States had its origins in slaveholding, and she leaves no room for misunderstanding the application of her research for present times: she writes that today's anti-government rhetoric "is rooted in slavery rather than liberty" (7).

Einhorn offers three basic interpretations. The strongest and most striking is that during colonial times the southern colonies, run by the slaveholding gentry, wanted taxation that was minuscle and simple: its form was the poll tax. Interestingly, Einhorn resorts to explaining this outcome by accepting the southern claim that slavery was a familial institution, and the family, in English tradition, resisted intrusion by government agents—a form of patriarchy in which the male father/husband was the king of his tiny domain who warded off any and all outsiders. Thus the familial outlook that slavery evoked led southerners to reduce to the lowest point possible government inspections for the purpose of tax assessments. By contrast, and in a tour de force of research ingenuity and interpretation, she uses the township records of colonial Massachusetts to show that even with a dispersed, agrarian population, "democratic" Massachusetts created tax assessors who estimated the value of property and thus could produce taxation based on assessed value rather than having to resort to the simple expedient of a poll tax. On this comparison, Einhorn is superb and her findings demonstrate how the early United States could have possessed a sophisticated tax system (direct taxes) without an extensive bureaucracy.

Her second interpretation centers on Congress and why the tariff became the source of the nation's income until the second or third decade of the twentieth century. Southerners wanted a version of the flat poll tax nationally, they wanted to steer government away from property assessments, and they especially did not want federal employees invading their "families." Thus, they directed federal taxation to the tariff. Her third major interpretation was how this push to reduce federal taxation to simplicity conflated democratic principles with low and flat taxation policies. Southerners did not justify their federal taxation preferences with a defense of slavery because they knew that such rhetoric would invoke a northern backlash. Instead, they created a defense of low, flat taxes by stressing its democratic nature (or more probably, its republican nature) and its justice to all citizens. Einhorn believes the western states—the Great Lakes area—bought the argument and instituted the simple taxation policies of the southern states; thus taxation

policies purposely designed to favor slaveholding became for Americans the desired norm for democratic polities.

This short review cannot do justice to all the subjects that Einhorn covers and the nuances of many of her interpretations—for example, all colonial taxation was equally regressive except for South Carolina, a most interesting oddity. Her book is a treasure chest of information about taxation in the colonies and early republic. She has written her work forcefully and lucidly; it is well worth the time of anyone interested in American Studies, as well as in the culture of slavery.

But the larger question remains unresolved. Was it indeed slavery that tilted taxation toward simplicity, regressivity, and impotence? Alternative explanations exist—for example, the impact of the low labor-to-land ratio as well as the staple crop production of the region for export. Was southern taxation the result of slavery or the lack of urban development? While Einhorn uses the family analogy to explain slaveholder psychology, she could have used another: the beast analogy. What if slaveholders only considered slaves to be cattle, a form of animal property? Under that analogy, it is not clear that slaveholders would have had any different taxation ideas than ranchers or sheep-herders. While Einhorn's investigation is stimulating, enlightening, and thought-provoking, the general subject remains wrapped in a cloud of mystery. The literature on how slavery affected southern political economy in particular, and southern culture in general, is a weak literature and remains unmapped territory.

Oklahoma State University James L. Huston

THE MIRROR OF ANTIQUITY: American Women and the Classical Tradition, 1750-1900. By Caroline Winterer. Ithaca: Cornell University Press. 2007.

The classical past's impact on the early Republic is well-known, and historian Caroline Winterer has previously written on it in *The Culture of Classicism: Ancient Greece and Rome in American Intellectual Life, 1780-1910* (Johns Hopkins University Press, 2002). Her new book turns to a specifically female world of classicism. In searching for the "totality of women's lives, both the world of ideas and the world of things," classicism emerges as key to constructing intra-class connections among an elite, particularly through consumption of domestic goods (ix). This was as true for colonists claiming membership in transatlantic polite society as for frontier families asserting cosmopolitan gentility in hopes of achieving local clout.

Winterer argues convincingly that despite educational and social barriers to classical knowledge, classicism was meaningful to women. She follows four generations of women, who establish classical symbols of female virtue and patriotism in a republic fearful of luxury, effeminacy and private influence. The earliest generation kept classicism private, fusing classical learning with female "accomplishments" or otherwise displayed within intimate social circles. Women active in the American Revolution and early Republic adopted the roles of the Roman matron and republican mother in order to find a place for women in a polity that coded citizenship and heroism in classical terms. These women reigned over parlors whose classical paraphernalia facilitated their participation in political conversations, precisely because they marked class rather than gender boundaries. Post-revolutionary generations turned to print culture, reflecting increased exposure to classical learning through new schools and museums. Middle-class women began to mobilize a more public classicism in service of social reform, most notably in the proslavery and antislavery movements.

Women's "vernacular classicism," acquired through French and English histories, encouraged blurred boundaries between the Mediterranean and the Orient: popular sources described both cultures as timeless and exotic (26). Here as elsewhere, Winterer turns to material culture for evidence. She demonstrates women's activity as connoisseurs and buyers and male deference to their taste, their classicism encouraging the legitimization of consumption within republican ideology. Winterer provides insightful discussions of an array of images and objects, including the foreign policy implications of Grecian sofas. *Mirror of Antiquity* is particularly valuable for its nuanced approach to what is often treated as a seemingly unchanging tradition. Studies of individual women in each generation, including black women, demonstrate classicism's malleability of form and meaning over time; regrettably there is no bibliography.

Winterer concentrates on antebellum culture, despite the ubiquitous classical females in repose who adorned Gilded Age public and private sites. Her last chapter describes classicism's decline as the sciences gained increasing cultural authority. Antigone (entombed alive by a tyrannical patriarch) became the epitome of true womanhood, and classicism was directed away from public action just when women finally achieved nearly equal educational access to it. A brief epilogue strikingly highlights this shift: classically educated Emma Lazarus, in her sonnet on the Statue of Liberty, explicitly rejects antiquity's authority over future, less elitist, definitions of the republic.

University of Nebraska, Lincoln — Wendy J. Katz

LEARNING TO STAND AND SPEAK: Women, Education, and Public Life in America's Republic. By Mary Kelley. Chapel Hill: University of North Carolina Press. 2006. Published for the Omohundro Institute of Early American History and Culture, Williamsburg, VA.

Mary Kelley's *Learning to Stand and Speak* recovers a generation of academy-schooled learned women of the early republic from the relative obscurity that subsequently befell them at historians' hands. Too many of these writers, most of whom were men, apparently saw the very idea of an intellectual woman as incongruous, if not oxymoronic, for such women seldom appear in their publications, and if they do, they have little force and even less consequence. Ironically, more recent historians of American women unwittingly compounded the oversight by overemphasizing the limiting impact of antebellum woman's sphere ideology on the scope of women's intellects. Their minds steeped in the canons of domesticity, antebellum women could only venture beyond the home to engage in natural extensions of it, like the amelioration of social ills through participation in benevolent societies. Hence, as women became mere objects of social history, their testimonies, because of the bonds of womanhood they supposedly shared, became virtually interchangeable.

The richness, variance, and intellectual vitality of such testimony, however, lies at the heart of Kelley's recovery project, and it represents her signal contribution to interdisciplinary scholarship. Through summoning these learned women's words from copious archival materials and published primary sources, Kelley presents a complex tapestry that depicts women, in their own ways, by their own lights, thinking. Thus she melds women's history with intellectual history.

She does this by keenly applying several key concepts. The most important of these is "civil society" (5-10), a distillation and refinement of the Habermasian public sphere—not the family and private relations, and not the formal state apparatus, but a site from which "public opinion" (25) emerges, ultimately to shape public life. Kelley

positions her learned women as contributors to public opinion through their participation in civil society under the ideology of "gendered republicanism" (25). In the schools they attended, a generation of young women "'learned,'" according to women's rights advocate Lucy Stone, "'to stand and speak'" (132) from the standpoint of a heavily socially-inflected and culturally constructed "subjectivity," that is, as "a self poised to take action in society" (1-2, n. 1). Through their actions, influence, and example, they thus set the course for the future civic life of the nation's women (276-79). Thus, under Kelley's deft alchemy, women's history and intellectual history become amalgamated through the philosopher's stone of political culture.

Kelley presents her model, which might be dubbed institutional instrumentalism insofar as the female academies (or seminaries) impel social change, in a careful and deliberate manner. She acknowledges that few women attended, and those that did were usually white and socially privileged (she also discusses some black women by way of comparison). Her key generalizations are based on herculean research, such as her scan of school catalogues, through which she discovered that after the 1820s the curricula of men's and women's institutions largely aligned. All this, along with Kelley's crisp and often elegant writing, ensures that, because of the indelible and finely etched image of learned women she provides, they will not soon be forgotten again.

University of Pittsburgh Ronald J. Zboray and Mary Saracino Zboray

REPUBLIC OF INTELLECT: The Friendly Club of New York City and the Making of American Literature. By Bryan Waterman. Baltimore: The Johns Hopkins University Press. 2007.

Waterman's study explores the cultural-political dynamics of the Friendly Club, an important social and intellectual circle of young, elite professionals that flourished in New York City in the 1790s, and traces out some consequences of these dynamics in the wide-ranging publications and personal writings of the club's male membership and female fellow-travellers. Discussions of key writings by Elihu Hubbard Smith, Charles Brockden Brown, William Dunlap, James Kent, and Samuel Miller develop nuanced arguments about the ways that each of these figures was shaped by the Friendly Club milieu and its debates. Readers familiar with scholarship on the U.S. 1790s are aware that the Friendly Club is commonly invoked in discussions of the period's cultural transformations, but likewise that most mentions tend to oversimplify and often to mischaracterize in basic ways the club's development, cultural politics, and even its membership. Waterman's patient unfolding of the club's development and of the debates, anxieties, and pressures that informed it, always based on careful and well-informed scholarship, provides a welcome corrective to earlier oversimplification and will constitute a valuable resource for students of the U.S. 1790s and the primary figures he discusses.

The study makes it clear that the club never embodied a unified front or unified positions in the multivalent culture wars of the 1790s. Waterman persuasively demonstrates that the club's dynamics reflect an overall tension between the progressive aspirations of the club's core members (who sought to embody enlightened ideals of conversation, intellectual inquiry, and companionship, primarily modeled on related groups such as the Godwin-Wollstonecraft circle in London) and countervailing pressures and limitations imposed by a variety of (primarily class and gender-bound) norms and expectations, and, far less subtly, by the reactionary militancy of the period's counterrevolutionary elite. Waterman makes it clear that these struggles do not occur along simply partisan lines (as a Federalist versus Democratic-Republican struggle), but according to a more complex

negotiation of revolutionary-era cultural and class politics, and in terms of ongoing transformations in what we now study as institutions of print culture and the public sphere.

The study is most productive when it combines close readings of key texts (e.g., Smith's inexhaustible diary, Brown's narratives, or Dunlap's *André*) with a sound historical grasp of the context and cultural tensions that animate them. Waterman uses these tools to chart the group's development and clarify the pressures and limits that its members negotiate in their writings. Moving beyond the history and dynamics of the club considered in itself, the study opens up new areas for scholarship in its second section on "industries of knowledge" by asking how the group's writings intervene in new and changing professional and cultural formations, for example with Smith and Brown's medical and literary interventions in yellow fever debates. The work begun here suggests that much more could be done in this area, for example by exploring the club members' individual and collective investments in abolitionist organization, or by connecting the club's dynamics more closely with new modes of class and cultural distinction.

University of Kansas Philip Barnard

FUGITIVE LANDSCAPES: The Forgotten History of the U.S.-Mexico Borderlands. By Samuel Truett. New Haven: Yale University Press. 2006.

A former colleague once told me he thought Borderlands history was dead. If there are others who share that notion, Samuel Truett's book *Fugitive Landscapes* shows just how wrong they are. In fact, *Fugitive Landscapes* should be seen as a model of Borderlands, transnational, mining, and environmental history all under one cover with useful helpings of corporate, labor, economic, indigenous, immigration, and agricultural history thrown in. In other words, *Fugitive Landscapes* tells the *complete* story of the copper borderlands of southern Arizona and northern Sonora (although stating that region in the book's subtitle would have been more useful than just the "U.S.-Mexico Borderlands" in general). Truett also explores some interesting facets of the mining industry in the Sonoran-Chihuahuan state borderlands of northern Mexico. The entire region was a "binational terrain of entrepreneurial alliance" and an emerging borderlands of modernity where no longer was the "modern world consumed by its frontier past" (86, 175).

There were many changes that occurred with the development of this alliance. There were transnational transformations and dependencies, especially with the transfer of mining technologies and capital. There were overlapping frontiers with the interactions of various groups of Native (especially Apache and Yaqui) and newcomer (Spanish, Mexican, American, and Chinese immigrants) who moved into the region for ranching, farming, mining, and support services—interactions that occur when "frontiers become borderlands" (78). And there were environmental changes in the region with to the development of mines and the resources (wood and food) that they required. All are part of Truett's study here, a study of a "landscape of attraction that flowed across natural borders" (2). He states it best when he writes that the mines "remade a formerly isolated region at the ragged edges of states and markets into an industrial crossroads fed by circuits of capital, labor, and transnational collaboration that extended deep into both nations" (4). Future researchers may want to extend this analysis even deeper by contrasting the contemporaneous development of transnational copper mines in Chile—outside the regional scope of this study.

To research and unravel the many angles of this "forgotten history" of the copper borderlands required multi-archival sleuthing using national, state, and corporate sources, and utilizing a variety of special collections. But it may have aided the story to include

more from what Mexican historians have written, especially on the colonial history of the region. On the Arizona side, missing is analysis of what statehood in 1912 meant for the mining industry and the Native and immigrant people in the borderlands, especially as there was so much mining activity in that time period. Statehood came right when the Mexican Revolution was raging south of the border, and Truett treats the Revolution's implications on the Borderlands very thoroughly. Converting all this type of research from its original dissertation to this much-anticipated and lyrically written book made for an ideal thesis conversion. Add in the excellent illustrations, photos, and maps, and *Fugitive Landscapes* should be a required addition to any historians' or geographers' courses on the U.S.-Mexican Borderlands. It will be adopted for mine.

Brandon University (Canada) Sterling Evans

SCIENCE TALK: Changing Notions of Science in American Culture. By Daniel Patrick Thurs. New Brunswick, N.J.: Rutgers University Press. 2007.

In *Science Talk*, Daniel Patrick Thurs tracks important changes in the use of the word "science" and associated rhetoric in U.S. print since the early nineteenth century. He marks their course through a few select, supposedly signal, defining or illustrative topics of controversy that filled pages of his chief primary source—popular magazines. Historians of American cultures will readily recognize the chronological sequence in the table of contents:

1. Phrenology: A Science for Everyone
2. Evolution: Struggling for Design
3. Relativity: A Science Set Apart
4. UFOs: In the Shadow of Science
5. Intelligent Design: The Evolution of Science Talk

As the subtitles suggest and the introduction explains, Thurs emphasizes that the word "science" both evolved in meaning and, at any given moment, had contestable uses.

Mindful of that diversity, a reader may find the selection of topics curious. For example, since the referent of the word "science" was not clearly bound in the 1830s, it may matter to us as little as it did to contemporaries that phrenology had any particular relation to "science," much less to broader "notions" of it in "American culture" at-large. From that point of view, other topics (such as medicine or industry) might seem a fairer choice to represent science talk 150 years ago. On the other hand, "science" has obviously mattered a lot in recent debates surrounding ID. In light of precedents, a closer parallel for the recent past might be SATs or the South Beach Diet.

In some measure, though too, that inconsistency in the relationship between the term and a signal instance is precisely the point: The relationship evolved over time. In nearly two hundred years, popular discussions of science in the U.S. turned with a series of stock moves, rhetorical tools in the "boundary-work" trade. In public controversies (as well as a host of social changes that deserve more attention), the terms "science" and "scientist" have come to have "stronger" (more precise and persuasive) referents. Therein, too, lies the "paradox" that is the centerpiece of *Science Talk*: The very moves that have made science more useful for adjudicating some disputes have also rendered it more isolated or even irrelevant for others.

That conclusion will hardly surprise readers who are familiar with rhetorical, discursive, or cognitive approaches to cultural studies. Such a dynamic is just about always

to be expected. More valuable, I think, is consideration of the specific, persistent sorts of boundary work that have figured in these disputes. For example, how important is it to connect or to distinguish "science" from induction or theory, religion or common sense, heroic or anonymous practitioners, exclusive or democratic processes? How important should it be? (And, I would add, don't the actual stakes matter?) Thurs seldom goes beyond identifying these issues.

These are valuable questions, but I suspect that readers will find more useful answers in the work of Ronald Numbers, the advisor for the 2004 dissertation from which *Science Talk* is derived. What is missing, I think, is a broader sample of both popular and scientific discourse, and more pointed engagement with the substance and import as well as the ways to spin science in American history.

The Coastal Institute — Richard P. Horwitz

A NATION OF COUNTERFEITERS: Capitalists, Con Men, and the Making of the United States. By Stephen Mihm. Cambridge, MA: Harvard University Press. 2007.

The banking system of the antebellum period was chaotic, with hundreds of banks issuing their own notes. As Stephen Mihm shows in vivid historical detail, this situation provided ample opportunities for counterfeiters to ply their trade, so that it quickly became impossible to know which bills were counterfeit, and which were real. Mihm argues that the presence of so much dubious paper revealed the essentially unfounded nature of a bank's promise to redeem its notes in silver or gold. Such was the unreliability of antebellum banking that ordinary Americans actually preferred a counterfeit note of a stable, reputable bank to a genuine note issued by a more dubious concern. In Mihm's words, counterfeiting exposed the extent to which, "at its core, capitalism was little more than a confidence game" (11).

Mihm has concentrated a vast amount of research into a wide range of sources—newspapers, court records, criminal memoirs, land records, credit reports, and of course, bank notes—and crafted an absorbing narrative, the story of "a monetary system run wild" (252). He also provides a rich cast of characters. Counterfeiting first flourished in the lawless borderlands of Lower Canada, where Seneca Paige set up shop in the 1820s. Paige employed skilled engravers such as Thomas Adams Lewis, who justified his actions as revenge against unreliable banks. Retailers or dealers in counterfeit notes were distressed artisans like the shoemaker Abraham Shepherd, or small grocers and merchants in the notorious Five Points district of New York City. Mihm's central argument is that counterfeiting operated as a "shadow" economy which mimicked and extended the logic of a largely unregulated market. Paige acted as a "fully-fledged capitalis[t]," taking ownership of the plates and extracting the "lion's share of the profit" he obtained from selling counterfeit notes to dealers (85). Dealers like Shepherd exploited the poorest and most vulnerable, people with little "real" money, who risked imprisonment for passing imitations. Mihm's study is noteworthy for this sensitivity to the ways in which social inequalities result in a grossly uneven distribution of risk.

Mihm's story ends after the Civil War, when the establishment of a uniform national currency and concerted federal action against counterfeiters restored order to the monetary system. The American nation was, he argues, created through the federal government's underwriting of promises formerly made by private individuals. Perhaps Mihm might have allowed his arguments about capitalism as a confidence game to resonate beyond this conclusion. Both antebellum banking and its counterfeiting shadow made a mockery of "claims that private economic interests inevitably contributed to the public good" (263).

As Mihm notes, those claims persisted in the dark arts of stock dealing and trading commodities practiced by Gilded Age speculators like Jay Gould and Jim Fisk. While faith in the currency may have been restored, faith in the economy continued to rest on shaky ground.

Leeds Metropolitan University (United Kingdom) Andrew Lawson

"RELATIONS STOP NOWHERE": The Common Literary Foundations of German and American Literature, 1830–1917. By Hugh Ridley. Amsterdam and New York: Rodopi. 2007.

Hugh Ridley, longtime member of the German Department at the University College Dublin, is known for his work on Thomas Mann, Gottfried Benn, and other figures and topics from nineteenth-century and twentieth-century German literature and literary theory. The current volume displays his broad, multidisciplinary knowledge and his wide perspective. Proposing that international comparison with the situation in German lands can lead to a better understanding of the course of American literary history, he considers the structural parallels between the two countries, each having entered the scene as a relative latecomer whose literary historians were attempting to legitimize the culture of a country caught up in expansion, conflicts, redefinitions, and crises. He points to similarities that persist into the present time, when both Germany and America must redefine their national literatures, Germany because of the reunification of 1989, and America because of its new understanding of itself as an ethnic and cultural hybrid. He also discusses a number of writers whose work is firmly situated in the German-American field. The result is not a study of influences, but rather a comparative literary history, which provides conclusive evidence—if evidence is still needed—that the focus of scholars and students of American studies must be multilingual and transnational.

In Part One, "German and American Literary History," Ridley shows that nineteenth-century intellectuals in German lands looked up to the United States for its political power and national unity, while American intellectuals respected Germans' successful relationship to literature. Ridley's work covers extensive territory: in Chapter 4 ("Democracy and Realism"), for example, he explores the relationship between the historical-political situation and literary realism in the two countries; and in the final section of Chapter 5 ("Hunting for American Aesthetics"), he calls for a study of the relationship between aesthetics and American Protestantism. Relatively unknown German-language criticism and contributions will interest American specialists, such as German commentary on James Fenimore Cooper's *Leather-Stocking Tales*, or novels about America such as Ferdinand Kürnberger's *Der Amerikamüde* (whose title he renders as "The Man Tired of America") and Reinhold Solger's *Anton in Amerika* (whose first English translation—by Lorie A. Vanchena—was published in 2006).

Part Two, "The Mid-Atlantic Space," contains three chapters. The first is a brilliant interpretation of Austrian-American writer Charles Sealsfield's *The Prairie on the Jacinto River*. Ridley demonstrates its literary merit, explains its relationship to European and American traditions, and points out the reasons its author has been neglected by both. He complains "What should have been a founding text of the American myth remained unknown" (197), and he shows why this happened. This chapter is followed by one entitled "American Idylls beyond Buffalo Bill," in which works by David Christoph Seybold, Heinrich Zschokke, Jung-Stilling, Herman Melville, Friedrich Gerstäcker, Johann Conrad Beißel, Thomas Mann, Walt Whitman, and others are discussed. And in the last chapter, "Emerson in the German and American Traditions," where he illustrates the interaction

and interdependency between Goethe, Emerson, and Nietzsche, Ridley convincingly ties together traditions of separate generations and separate continents.

A short review cannot do justice to Ridley's monograph. Rich in detail and replete with important bibliographical references, it should be on the shelf of anyone interested in multicultural approaches to American Studies, both because of the quantity and quality of the material presented, and because it will inspire further research.

University of Wisconsin–Madison Cora Lee Kluge

DISSENTING VOICES IN AMERICA'S RISE TO POWER. By David Mayers. Cambridge: Cambridge University Press. 2007.

Other scholars have examined various aspects of the emergence of the United States as a global power during the nineteenth and twentieth century, but David Mayers provides a fresh perspective by focusing on dissent. He examines critiques that "dissenters within the responsible class" (1) directed against the pursuit of empire by the dominant American leaders. These "establishment dissenters" (ix) were not necessarily opposed to America'ss rise to power, but objected to some methods and costs of the endeavor. He notes, "The most stubborn line of dissent, with implications for today, has sprung from anxiety over the material and political costs of empire" (ix). Four different but not mutually exclusive strands of dissent—prophetic, republican, nationalist, and cosmopolitan—appeared over the decades.

Dissenting Voices in America's Rise to Power encompasses major episodes in the creation of the American empire: the Louisiana Purchase in 1803, the War of 1812, the Greek revolt of the 1820s, and Indian removal of the 1830s-which Mayers categorizes as expansion; the war with Mexico in the 1840s, acquisition of Alaska from Russia in 1867, settlement of Native Americans onto reservations after the Civil War, and Philippines annexation after 1898—which he categorizes as conquest; and the First World War (Armageddon), the Second World War (Axis), and the Korean War (containment)—which he categorizes as hazards. To provide the context in which establishment dissenters—members of Congress, military officers, diplomats, and cabinet officers—offered their criticism of current U.S. relations with other nations, Mayers offers a comprehensive summary of the official policies they opposed. Thus, the scope of this book is even broader than its focus on dissent. Readers will learn a great deal about views and behavior of those who created the American empire as well as of those who criticized them.

One of the major contributions of this book is its reminder that dissent has been a key feature of American history. As Mayers recognizes, it has served as an important corrective in the emerging American empire. It is an indispensable aspect of a democratic republic. Without open dissent by responsible leaders in the establishment—not just on the fringes—against practices they regarded as imprudent or morally wrong, this nation could not have been characterized as a free people. Another strength is his appreciation of the diverse sources of dissent. Various motives and concerns impelled members of the responsible class to voice their objections and alternatives. But this strength is also a weakness. Although Mayers seeks to identify dissenters as prophetic, republican, nationalist, and cosmopolitan, these labels were inadequate. Throughout his narrative, he often ignores the labels and simply describes the dissenters and their critiques. This does not diminish the quality of the book, but it underscores his difficulty in seeking to generalize about the nature of dissent in the United States.

General readers as well as scholars will profit from this comprehensive study of dissent. Mayers' new book offers a fresh perspective on the mixture of democracy and empire—of freedom and conquest—in the national experience of the United States.

University of Nebraska, Lincoln Lloyd E. Ambrosius

LOOKING INTO WALT WHITMAN: American Art, 1850-1920. By Ruth L. Bohan. University Park: Pennsylvania State University Press. 2006.
WITHIN THE LANDSCAPE: Essays on Nineteenth-Century American Art and Culture. Edited by Phillip Earenfight and Nancy Siegel. Carlisle, Pennsylvania: Trout Gallery, Dickinson College, in association with Pennsylvania State University Press. 2005.

These two books, both by art historians, seemingly share interdisciplinary goals. Phillip Earenfight, director of the gallery whose symposium led to *Within the Landscape*, says the essays collectively address "a group of artists and writers . . . [who] played leading roles in shaping visions of the American landscape" (3). Ruth Bohan sets out to describe "the shifting dynamics that transformed the relationship between literature and the pictorial arts in the nineteenth and early twentieth centuries" (6). *Within the Landscape* focuses on antebellum art while Bohan concentrates on post-war developments, yet the only direct intersection between them comes in Kevin Avery's essay in *Within the Landscape*, in a travel writer's quotation of Walt Whitman's poetry. This is because most of the scholars in *Within the Landscape* cite a variety of contemporary authors in order to help articulate broad cultural attitudes to nature. Bohan instead aims to show the "dynamic reciprocity" (6) between modes of writing and visual culture—but around Whitman alone.

Bohan's book is divided into two parts. "Imaging Whitman: The Nineteenth Century" claims both that Whitman wanted to yoke his poetry to the expressive power of the visual arts and that nineteenth-century artists expressed their embrace of his ideas primarily through portraits of the poet. Bohan thus analyzes both the pictorial character of Whitman's verse and how his portraits evoke malleable, multiple selves. Where previous studies of Whitman have emphasized his involvement with photography, Bohan observes that Whitman devoted a third of his editorial output to the visual arts, accepted the "sister arts" ideal and actively supported the Brooklyn Art Union's program for free public access to the fine arts. Her book will be particularly helpful for Whitman scholars, as she systematically traces Whitman's multitudinous art world connections, from early gatherings at sculptor Henry Kirke Brown's Brooklyn studio, to patrons of Jean-Francois Millet in Boston, to the later circles around editor Richard Watson Gilder in New York City. Her chapter on Thomas Eakins is particularly nuanced, introducing evidence connecting Eakins' *Concert Singer* to his portrait of Whitman.

The second part, "20th-Century Whitman and the Modernists," centers on three figures exemplifying different brands of modernism. Marsden Hartley developed Whitman's linkage of the mystical and the musical, a transcendence activated by the sexualized male body. Gallery owner Robert Coady's magazine *The Soil* (1916-17) turned to Whitman's democratic embrace of the marketplace and corresponding attack on artistic hierarchies. Italian immigrant artist Joseph Stella encountered Whitman in Europe, leading to his stress on the flux of modern experience in his *Brooklyn Bridge* series. As in her analysis of the personal, sexual and social politics of Whitman's reception in the nineteenth century, Bohan demonstrates how networks between artists, patrons, and writers mediated encounters with Whitman's writing, and thus what artists took from it.

Within the Landscape's essays offer a sampling of current methods in the field by noted scholars, giving it value for the classroom. David Schuyler's "The Mid-Hudson

Valley as Iconic Landscape" argues that while the taste for wilderness was associated with democratic assertions of America's contribution to the world, it was landscape tourism's economic transformation of the Catskills that stimulated a preservationist impulse among men like Washington Irving and Thomas Cole. Nancy Siegel, a co-editor of the volume, reprises key findings from her 2003 book *Along the Juniata: Thomas Cole and the Dissemination of American Landscape Imagery*, in "Decorative Nature." She emphasizes that most of the middle class encountered landscape images in a form considerably different than an oil painting in a gallery, as in the transformation of a Cole drawing into a more stylized, less "wild," design on imported ceramic dinnerware. Alan Wallach's "Some Further Thoughts on the Panoramic Mode" reframes his influential argument about the "panoptic sublime" (111) in terms of broader art historical theories of stylistic change. By adapting the structure of vision found in popular panoramas, which he argues expressed a middle-class aspiration to social dominance, painters could reproduce the tourist experience of overseeing landscapes. Mathew Baigell, an authority on Jewish art as well as on Cole, begins "Getting a Grip on God" by observing art historians' tendency to not discriminate between varieties of Christianity when analyzing religious symbolism in landscape painting. He briefly outlines three nineteenth-century Christian understandings of the relationship of God to nature, from scriptural to transcendental, and argues that the hierarchy each belief imposes significantly impacts artists' pictorial organization. Avery's "Gifford and the Catskills," the final essay, examines the "poetic" Hudson River School artist Sanford Gifford (149) and the anti-utilitarian admirers who found "mental refuges" (174) in Gifford's luminous atmospheres.

Both volumes are extensively and beautifully illustrated; both bring an array of methods to bear on their respective subject, and the best analysis in both occurs where they foreground how the transmission of aesthetic values itself creates divergences between art's and literature's intended and received meanings.

University of Nebraska, Lincoln — Wendy J. Katz

SUNSET LIMITED: The Southern Pacific Railroad and the Development of the American West, 1850-1930. By Richard J. Orsi. Berkeley: University of California Press. 2005.

The product of thirty years of meticulous research and thoughtful reflection, Richard J. Orsi's long-awaited *magnum opus* delivers a powerful climax to a distinguished scholar's career. Boasting over 400 pages of clearly written text backed by nearly 200 pages of detailed endnotes, *Sunset Limited* offers a massive and compelling reinterpretation of the mighty Southern Pacific Railroad during its late nineteenth and early twentieth century glory days. A truly landmark work, *Sunset Limited* will undoubtedly assume a prominent and enduring place among the essential histories of California and the American West.

It has been a long time coming. Beginning in 1975, Orsi, a professor of history at California State University, East Bay, and a longtime editor of *California History,* began a prolonged assault on what he calls the "Octopus Myth," the anti-corporate Progressive Era paradigm that dominated both popular and scholarly interpretations of Southern Pacific history for most of the twentieth century. Following the influential leads of novelist Frank Norris and the early historian Matthew Josephson, the great majority of railroad commentators have invariably condemned the Southern Pacific as a grasping "Octopus" and vilified its owners, the so-called Big Four, as diabolical "Robber Barons."

Although the much-maligned Big Four have always managed to attract their share of admirers and defenders, none have proven more dedicated or persuasive than Orsi. In a series of trenchant articles and a pair of chapters in his hugely successful California

history textbook, *The Elusive Eden* (first edition, 1988), Orsi has persistently and tirelessly built up the pro-railroad case he now presents fully for the first time in *Sunset Limited.*

Significantly, however, while he consistently refers to the "Octopus Myth," it remains clear to any careful reader that the Octopus was, in fact, no myth after all, despite Orsi's obvious exasperation with that still popular perception. Only on occasion does Orsi directly challenge any of the numerous allegations that have been leveled against the Southern Pacific throughout its very controversial history. Indeed, most of the manifold sins and transgressions of the railroad are too well documented to be refuted. Accordingly, Orsi's revisionism depends much more heavily on balancing the books rather than purging the debit side of the historical ledger.

Conceding or simply ignoring most of the points scored by previous critics, Orsi's innovative approach is to leave old arguments behind and to explore new, and more positive, ground. Building on the insights of pioneering business historian Alfred D. Chandler, Orsi reminds readers of the obvious but overlooked fact that the Southern Pacific Railroad was not a simple partnership owned by four Sacramento merchants named Leland Stanford, Collis P. Huntington, Charles Crocker, and Mark Hopkins. On the contrary, the Southern Pacific evolved rapidly into a sprawling corporate empire that comprised a bewildering number of subsidiary companies, all coordinated by a huge and complex modern bureaucracy staffed by well educated and powerful salaried managers.

Indeed, one of the most striking and refreshing aspects of *Sunset Limited* is the relative lack of attention devoted to the Big Four who, along with their successor Edward H. Harriman, frequently fade into the background of Orsi's analysis. Taking their accustomed place is a cadre of fascinating but previously unheralded men whom Orsi escorts to center stage as representatives of the talented and energetic lieutenants who filled the SP's mid-level ranks.

Chief among them are the three dynamic individuals who headed the railroad's land division and administered the vast acreages granted to the corporation by the federal government: Benjamin B. Redding (1865-1882), William H. Mills (1883-1907), and Birdsall A. McAllaster (1909-1933). Along with immigration commissioner Isaac N. Hoag, land agent Jerome Madden, advertising director James Horsburgh, and exposition manager Charles Turrill, these men comprise what might be termed Orsi's "Big Seven."

By focusing on the truly impressive and wide ranging activities of these seven men and other railroad executives like them, Orsi argues convincingly that, for all its notorious political corruption and abusive monopolistic behaviors, the Southern Pacific nevertheless played an enormous and constructive role between 1850 and 1930 in the development of the eight states served by its various transportation lines: Oregon, Nevada, Utah, Arizona, New Mexico, Texas, Louisiana, and, above all, its home base of California.

Advancing a thesis that Adam Smith would have been pleased to endorse, Orsi maintains that enlightened corporate self-interest repeatedly compelled the SP and its managers to align themselves with the greater common good and thus promote the general welfare and progress of their far-flung service area. As a result, the railroad did much more than merely open up frontier regions to advancing American settlement.

Instead, driven by the constant need to increase traffic revenues and land grant sales in its sparsely populated hinterland, Southern Pacific executives did everything they could to stimulate demographic growth and economic expansion. Consequently, the railroad everywhere became a driving, even pioneering, force propelling the modernization of agriculture in the West, spearheading such fundamental developments as the rise of specialty crop cultivation, irrigated farming, scientific agriculture, and cooperative marketing. Similarly, the railroad sponsored and initiated critical efforts to foster sustain-

able forestry, water and timber resource conservation, and, perhaps most surprisingly, wilderness preservation. As Orsi tells the story, Yosemite National Park owes at least as much to William H. Mills and the Southern Pacific as it does to John Muir and the Sierra Club.

So overwhelming is Orsi's richly documented compilation of the railroad's good deeds that one is left wondering how it ever came in the first place to be reviled as the Octopus. What were Frank Norris and Hiram Johnson complaining about? Unless readers remember to keep their dog-eared copies of *The Robber Barons* constantly close at hand, it is almost impossible to say. In the end, a danger lies in the brilliant success achieved in *Sunset Limited.* Ironically, in his determination to slay the Octopus Myth, Orsi has laid the foundation for a new interpretive framework that may prove just as lopsided as the old.

California State University, Chico — Michael Magliari

FAITH IN THE GREAT PHYSICIAN: Suffering and Divine Healing in American Culture, 1860-1900. By Heather D. Curtis. Baltimore: Johns Hopkins University Press. 2007.

"How believers should comprehend and cope with pain is a perpetual question in the history of Christianity" (3), Heather Curtis writes in her thoughtfully rendered study of Christianity and divine (or faith) healing through the nineteenth and early twentieth centuries. She argues that divine healers led a substantial body of American Christians away from an older ideal of "sanctified suffering" to a newer notion of "victory over affliction," by which believers were prepared for "active service" in the world. In this way, "advocates of faith healing endeavored to articulate and embody an alternative devotional ethic that uncoupled the longstanding link between corporeal suffering and spiritual holiness" (5). Rather than endure Job-like suffering, they sought to remake the "meaning and practice of pain" (52). For believers in divine healing, "passivity and physical frailty were symptoms of a disease that needed to be cured, . . . not characteristics of Christian holiness that ought to be cultivated" (16). The obvious gendered conceptions of overcoming "passivity and physical frailty" meant that women were especially prominent in the divine healing movement.

Evangelical divine healers are the focus here, but they obviously joined an entire coterie of contemporary movements—Spiritualists, Christian Scientists, homoeopathists, and others—all of whom "suggested that these experiences of bodily transformation represented signs of a return to a purer form of religion unmarred by the accretions of dogma and creed or the corruptions of institutional politics and cultural conformity" (75). Divine healing became devotional practice. Sufferers were instructed to "act faith" as part of making healing part of a bodily expressed Christian ethic.

Besides facing the problem of empirically documenting their success (or whether it would breach faith to do so), divine healers also encountered and grappled with the showmen and stuntpeople who seemed to draw the most attention with flamboyant exercises of healing that ignored the deeper theological truths that many healers sought to inculcate. Healers established faith houses where, surrounded by fellow believers in quiet and serene settings, supplicants could abandon modes of thinking that kept them bedridden, embrace biblical healing, and "embody a manner of living that linked holiness with the energetic pursuit of purity and service" (166). Their ideal was that overcoming suffering through faith would then strengthen the Christian for active engagement and service in the world. However, the faith healing community ultimately split over whether sickness and illness

could be overcome fully, the kinds of "theological tensions that ultimately destabilized the movement's cohesion" (196).

Healers of her era would look at ours and rejoice in continuance of their movement but "bewail the flamboyant performances of some popular evangelists and wince at the tendency of certain prominent figures to link the 'promises' of physical rejuvenation and financial success" (196). However unwittingly, divine healers of this era did prepare the way for the contemporary "Word of Faith" movement, the latest iteration of the irrepressible "health and wealth" theology that seems a constant of American evangelical history. Ultimately, showmanship trumped suffering, but also has overshadowed the more serious theology of the healing advocates whom Curtis so usefully documents.

University of Colorado at Colorado Springs — Paul Harvey

UPSTREAM METROPOLIS: An Urban Biography of Omaha and Council Bluffs. By Laurence H. Larsen, Barbara J. Cottrue, Harl A. Dahlstrom and Kay Calamé Dahlstrom. Lincoln: University of Nebraska Press. 2007.

Four Midwestern historians have produced a comprehensive and gracefully written study of Omaha and Council Bluffs, two bustling cities that span the Missouri River and knit eastern Nebraska and western Iowa into a metropolitan enclave. Tracing the area's growth and development from territorial days to the present, the authors detail how Omaha, illegitimate offspring of Council Bluffs, surpassed its parent and became the dominant partner. That dominance has continued to the present day, but the explosion of casino gambling on the Iowa side has both strengthened the economy of Council Bluffs and its influence in the partnership.

Because of Omaha's size, more attention is paid to its history, but there are common threads that run through this tale of two cities. Railroads were vitally important to the growth and development of both cities, and continue to be so. The Union Pacific, especially, has left its footprint all over the urban landscape. Its headquarters, work force, yards and dispatch center make it the 800 pound gorilla in a city nationally renowned for its amazing zoo.

Considerable attention is given to the seamy side of life on both sides of the river. Prostitution, illegal bookie joints, after-hours gin mills, and governmental corruption formed an integral part of the life and development of both cities, and is well documented. Labor discord, racial unrest, hyperbolic civic boosterism—all are laid before the reader until one almost questions how either partner matured beyond infancy.

The book is an amalgam of political, social and economic history, and although it treats of the area's shortcomings, it also recounts the triumphs, and is quite benevolent in its treatment of the formative days of yesteryear. Organized chronologically, it sometimes ventures into a topical format when issues such as meat packing, political activity or economic activity arise. Although such treatment occasionally results in redundancy, the reiteration is generally helpful and does not distract from the narrative.

Little attention is paid to the business community and civic leadership of Council Bluffs, other than a generally favorable account of its long-time current mayor. The power structure of Omaha, inextricably intertwined in the persona of a few close business and social friends, is examined at some length, and from the perspective of those familiar with the recent history and political leadership of Nebraska, is right on the mark.

Virtually every history has a few shortcomings, and this effort does not escape that trap, but they are few and far between. The book does give short shrift to some of the early history of Nebraska—the titanic battle between Lincoln and Omaha over which

city would become the state capitol, and the role anti-prohibitionist forces played in the extremely fraudulent election of 1890—but the omission does not detract from the reader's enjoyment. The authors run the risk of losing historical objectivity as they bring the activity in both cities virtually up to the currency of yesterday's newspaper, but for those who, like Sgt. Friday, want only the facts, the currency is thorough and helpful.

All in all, the book is a success—a thoughtful, engaging and accurate portrait of the growth and development of a powerful Midwestern presence. The story deserved to be told, and the authors did it well.

Nebraska Wesleyan University, Lincoln, NE James W. Hewitt

REHABILITATING BODIES: Health, History, and the American Civil War. By Lisa A. Long. Philadelphia: University of Pennsylvania Press. 2004.

Lisa Long's *Rehabilitating Bodies* considers how writers struggled in the decades after the Civil War to deal with an event of such scale and suffering. It is not a book about war injuries, per se, but about the way that injury and trauma led to a concerted examination of history, self, and experience. She describes a longstanding obsession with the bodily minutiae of war, a focus that has generated entire industries devoted to publishing, touring, and reenacting the sights and sounds of the battlefield. The book's success is a testament to Long's knack for finding new approaches to details not easily assembled and made comprehensible.

Long argues that the Civil War created "ontological crises" in medical, literary, and bureaucratic discourses about bodies. Her writers suggested that the war unhinged psyches, racial groupings, and identities. Their inability to narrate the war by explaining away its physical effects led to a troubling sense of instability, beginning with Silas Weir Mitchell's medical practice for those who were "detached, numb, and out of sync" (34) with their bodies. Postwar nervous diseases confounded Mitchell by turning his patients into unreliable, inscrutable texts. The book ends historiographically with a tour of African American scholars' turn-of-the-century efforts to narrate black soldiers' service and sacrifice. Their writings, Long argues, gave history to black bodies that white historians kept in stasis. These chapters share a focus on Americans' attempt to manage chaos by taking seriously war's bewildering effects on "flesh and soul."

In the chapters between, Long rehabilitates books that others have criticized for melodrama, clumsiness, and racism. Under her gaze, Elizabeth Stuart Phelps's *The Gates Ajar* offers "a rigorous exploration of the ontological systems stirred by the Civil War and its aftermath" (66). Paul Laurence Dunbar's *The Fanatics* explores violent racism with "a subtlety that has been lost on some readers" (163). Narrative dissonance in Louisa May Alcott's *Hospital Sketches* becomes an "artful reconstruction" of the "potency and simultaneity of her nursing body" (187). These books all pass through the analytical sieve of bodies and consciousness, revealing how writers offered strategies to deal with war memories.

Long does a good job of connecting works with the movements that informed and challenged them in military and civilian life. As a discursive analysis about knowledge, however, the book often leaves such details behind to theorize the wider implications of writing. At times the theory seems unconnected to the lives of the "thinkers and doers" that the book's dust jacket describes. The introduction, especially, is filled with stylistic moves—frequent references to tropes and epistemes, prefixes in parentheses, etymological tangents, jargon-packed sentences—that might preach to the choir and make the congregation's eyes roll. To Long's credit, she reins in the urge to complicate matters with careful

readings that chart the thought processes of men and women who were themselves trying to figure out puzzles with no easy solutions. In other words, she has written as substantial a book about post-Civil War "insubstantialities" as one could imagine.

Susquehanna University — Ed Slavishak

THE GENESIS OF INDUSTRIAL AMERICA, 1870-1920. By Maury Klein. New York: Cambridge University Press. 2007.

Time was individual "genius" and invention, married to the free market and providential blessing, was sufficient explanation for the stunning emergence of American industrial might. Then, a few decades back, economic history took a "cultural turn." Looking for a fundamental source of the economic spurt, historians found it, not in such phenomena as technology and mechanization, a transportation and communications revolution, or new forms of business organization, but embedded in the character of our social life—in the law, democratic political institutions, religious and moral values, and the like. Lately, demographics have been favored: population increases and declines, immigration, genetics, nutrition, man-land ratios have been identified as first causes of the nineteenth and twentieth century economic transformation. Maury Klein, a well-respected historian, in *The Genesis of Industrial America, 1870-1920*, occasionally touches on these factors; by and large, however, he is content to restate the case for technology and mechanization, the transportation-communications network, which ushered in a national market economy, and the use of new fuels and power supplies. Perhaps there is more description of process here than analysis, still this brief book is a compelling and excellent summary of American industrialization.

If there is a thesis, it is that the post-Civil War generation established an "irresistible tendency to transform every aspect of American life first into a business and then into a larger business" (4). Government, recreation, the media, education, the professions, and of course the corporate world, in short everything, organized itself either as a product or reflection or reaction to "the trusts." Coal, electricity, the telegraph, and especially the railroads were the primary catalysts in this process, entrepreneurial talent and innovation the handmaidens. There is nothing to take issue with in this story, though Klein gives only passing attention to the variety, quantity, quality, and accessibility of natural resources in the U.S., the role of foreign investments, the lack of political obstacles, and the sheer size of the American market. And sometimes his prose bogs down in the recitation of statistics, meant to stupefy the readers but likely to numb them instead.

Yet the book succeeds admirably in its purpose, which appears to be as a supplemental reading assignment in an undergraduate course. Each of the twenty-pages-or-so chapters is designed to stand independently, linked to a short bibliography at the back of the volume. Each one traverses its area in an attractively nimble way, taking advantage of the current scholarship; it is a thoroughly engaging work. Indeed, there is no more lucid, sprightly, or efficient account of our industrialization available today. In that sense, it, too, is a product of the market-driven, niche-placement forces it explores.

Wayne State University — Stanley Shapiro

THE AMERICAN PROTEST ESSAY AND NATIONAL BELONGING: Addressing Division. By Brian Norman. Albany: State University of New York Press. 2007.

Brian Norman has produced a well-documented, thick (if short) book that could have been much better with greater care to particulars. The problem bedevils those commit-

ted to and driven by theory and agendas alike—precisely including the "protest" writers rather lavishly studied here.

Norman deserves commendation for directing attention to the essay and, in particular, "the American protest essay," which he painstakingly traces through Helen Hunt Jackson, James Baldwin, Audre Lorde, Adrienne Rich, Alice Walker, and June Jordan. Explicitly concerned to "cleave" or "tether"—two of his favorite terms—the political and the literary, Norman offers sometimes suggestive readings short on literary analysis and discussion of form and long on ideas. He comes close, a number of times, however, to the critical recognition that access to ideas derives from form. He is well aware that tension resides at the heart of the essay as form—a protean and productive both/and, in other words. Norman sometimes speaks of a "double consciousness" operating in Du Bois and Baldwin, but he fails to link it with the essayistic capaciousness that Baldwin describes at the end of "Notes of a Native Son"—and that echoes important remarks by Eliot and by Fitzgerald: "It began to seem that one would have to hold in the mind forever two ideas which seemed to be in opposition." Such particulars, which not only enrich texture but fuel needed comparative analysis, are too often lacking in Norman's book.

Norman describes his book as "an opening foray to understand how and why politically engaged literary figures turn to the essay in order to challenge and . . . 're-vise' stories of national belonging" (157). A certain—and laudable—modesty attends the effort, which is nevertheless executed with thoroughness (and massive documentation). For its faults, this book succeeds in tracing the texts in which "writers bring the experiences of those lacking full social status into the public arena by directly addressing a divided audience, documenting with journalistic fervor representative instances of injustice, and citing state promises of full social participation for all" (1). Unfortunately, Norman does not always well distinguish essays from sermons, manifestos, and other related, though discernibly different, forms, a failure that considerably diminishes the achievement.

I would be remiss if I did not acknowledge Brian Norman's many and gracious remarks on my own work on the essay. That my commentary has been helpful, stirring thought and suggesting directions, is most gratifying. Sometimes, unfortunately, Norman appropriates ideas without having fully considered them in context; consideration, in any case, of my notion of the essay as *site*, rather than genre, might have been useful (I expand the point in my new *Reading Essays: An Invitation*). Lamentably, his book, while welcome, lacks careful proofreading and editing (I, for instance, find myself time after time listed as "Douglass"; the idea of the essay as "second-class citizen" derives from E.B. White, not me; the writer John McPhee is misidentified as James; and awkwardness of expression abounds).

University of Kansas G. Douglas Atkins

"EVERYBODY WAS BLACK DOWN THERE": Race and Industrial Change in the Alabama Coalfields. By Robert H. Woodrum. Athens: University of Georgia Press. 2007.

American coal mines have always been ethnically and racially heterogeneous work spaces, as suggested by the expression, "Everybody was black down there." In this fine study, Robert Woodrum, who teaches at Clark Atlanta University, focuses on race relations in the United Mine Workers of America (UMWA) from the perspective of the union's district office.

The decline of the Alabama coalfields reflects the cross-trends of increased mechanization on the one hand, and a devastating decline in employment on the other. From its founding of the industry in the nineteenth century, African Americans made up a large

majority of the coal miners in Alabama. However, by the turn of the twenty-first century, their numbers had plummeted to less than 15 percent of a mine force of approximately 10,000. Most of this decline came after World War II. Although it is a slight exaggeration to claim that "historians have rarely examined" (2) the causes behind this decline, there is no question that the issue begs for closer examination, and this study makes a significant contribution toward that end.

Woodrum analyzes the catch-22 confronting the UMWA in the South. The UMWA had to organize black miners in order to operate in Alabama, but its interracial policies also placed it on a collision course with southern custom and Jim Crow law. Woodrum examines this issue within the larger historical discourse on whether labor unions reinforced white supremacy or served as a venue for interracial cooperation. The UMWA did support African American rights on occasion, but racists within the ranks, most obviously Ku Klux Klansmen, resisted these efforts. To confront them directly would have cost the union white support. The UMWA's formula for dealing with its racial dilemma was compromise; locals and meetings were interracial, for example, but whites occupied positions of public leadership while blacks filled secondary roles. Woodrum demonstrates that the union's compromises with southern racial norms left African American miners vulnerable, and the union was slow to respond to economic insecurity which technological change heaped upon its African American members.

Blacks bore the brunt of mechanizing the mines in Alabama, and the responsibility lay at the feet of both the operators, who reserved machine jobs for whites, and the UMWA which negotiated for seniority based on job classification rather than length of employment. Consequently, whites gained a lock on the new machine jobs while the mostly black manual labor force was being eliminated. By the late twentieth century the Birmingham steel industry, as well as their captive mines, fell victim to global competition. Electric utility companies were now the primary users of coal, and they could import it more cheaply from the western strip mines, or from abroad. In the globalized marketplace the UMWA lost much of its clout; by then black miners represented a fraction of the workforce.

This is an intriguing account of the disappearing black coal miner during the post-World War II era, and welcome addition to the growing body of historical studies on race and organized labor.

West Virginia University Ronald L. Lewis

LYNCHING TO BELONG: Claiming Whiteness through Racial Violence. By Cynthia Skove Nevels. College Station: Texas A&M University Press. 2007.

With her assertion that European immigrant groups—the Italians, the Irish, and the Bohemians—"came to realize the social and economic advantages of white skin" (7) through the lynching of blacks, Cynthia Skove Nevels posits an intriguing premise for *Lynching to Belong*. Emphasizing the 1890s and drawing on newspapers, local histories, election registries, and censuses, she sets her study in Brazos County, Texas, where, from the Civil War through the turn of the century, a substantial influx of immigrants joined a population evenly divided between whites and blacks, and troubled by a long history of racially and politically motivated violence.

Unfortunately, Nevels does not execute effectively. First, while her title promises an examination of lynching, only two of the three incidents examined actually fit the bill. The third was a legal execution which she describes, with apparent discomfort, as "similar to a 'legal lynching'" (118). Yet, while the case she describes, involving a black man sentenced to death for the murder of a 'white' Bohemian, certainly betrayed the

racism which marked inter-racial 'justice' in the Jim Crow South, it bore only modest resemblance to the mob atmosphere associated with the 'legal lynchings' described by George C. Wright whom she cites.

Second, the author claims more than her evidence permits. Because immigrants composed neither of the mobs which she considers, she can scarcely claim that they were asserting their whiteness by 'lynching to belong' or that this violence persuaded native-born whites to expand their definitions of whiteness. Furthermore, in claiming that women played a central role in one lynching, she strains credulity with her interpretation of the role of three wealthy sisters who hosted a ball on the same night. "There is no evidence to suggest that the Parker sisters or their family had anything to do with the lynching," she admits. "But it must be remembered that their lavish party occurred at exactly the same time. It is possible that some of their male guests were dancing with the Parker sisters . . . Their minds would have been filled with idealized images of white southern womanhood, and some of these guests may have slipped away from the festivities to join an established ritual of southern white racial hierarchy occurring only a few blocks away. At least on a symbolic level, the Parkers' party provided a vivid backdrop to the violent celebration of white dominance" (91).

Finally, Nevels frequently deviates from her ostensible objective, an examination of expanding 'whiteness.' It often seems that this objective is subordinate to the exploration of the minutiae of county politics which, she claims, created the atmosphere in which immigrants could seize their whiteness. However, the relationship is often tenuous, unclear, or unpersuasive. Additionally, her organization and her digressions repeatedly interrupt the flow of the narrative, creating redundancy and discontinuity. Her insertion of comments, such as "before her story can be told, a few words first need to be said about [. . .]" (77), often signal these unwelcome digressions.

The University of Texas-Pan American　　Brent M. S. Campney

BODY SHOTS: Early Cinema's Incarnations. By Jonathan Auerbach. Berkeley and Los Angeles: University of California Press. 2007.

Body Shots is a series of meditative essays on American cinema from 1896 to 1903. The "body" of the title applies to the human body in motion. Auerbach claims it is the animated, moving human form that organizes the very first movies rather than the notion of visual spectacle for its own sake (as is commonly argued by early cinema scholars): "It was primarily the human figure, moving in and through and creating space that enabled cinema to become what it became" (2).

Reacting to Tom Gunning's "cinema of attractions" thesis regarding the earliest pre-narrative movies, Auerbach argues that the human figure not only provides unity and coherence to the new medium but a basis from which to compare early cinema to its aesthetic and popular antecedents as well as to new media in the twenty-first century. Invoking twentieth century philosophers from Maurice Merleau-Ponty to Gilles Deleuze as well as a range of cinema theorists, Auerbach reflects on filmic representation of the body through five case studies: (1) American films from 1896 to 1901 that depict President McKinley's campaign, election, funeral, and his assassin's execution; (2) six Lumière and Edison films that coordinate an action or routine in order to self-consciously depict a visualized, objectified body; (3) three Edison facial close-up films emphasizing orality; (4) U.S. chase films as the prototype for filmic narrative by relying upon human bodies in pursuit of another human body as the building block for "story;" (5) *Life of an American Fireman* (1902-03) as the first film narrative whose principles of spatial causality depend

upon the logic of the figure in space, that is to say, a dependency on corporality, rather than on cause-and-effect action unfolding in time.

From the outset, Auerbach eschews sociological concerns (questions of how bodily presentation differentiated social identities during the politically tumultuous years of 1896-1903) as well as historical contextualization for reception. For example, in *What Happened on Twenty-Third Street, New York City* (1901), Auerbach fixates on "the relentless, planted stare [at the camera] of a curious boy in a brilliant white shirt" (124). He argues that the figure upstages the self-presentation of a woman whose skirts are lifted upward on a city street and thereby makes ambiguous the status of the film as a window onto the world (124-25). Both Miriam Hansen and I have written about the operation of dual modes of theatricality and absorption in this individual film, pivoting not on the boy's return gaze to the camera but on the woman's return laugh at the camera. Auerbach refuses to acknowledge that the sexual difference of the two "returns" might make a *difference* in how self-consciousness is rendered. Similarly, for Auerbach, figures running in chase films are all simply human forms in locomotion whereas men, women, children, men in drag and/or blackface, the fat, and the skinny all have differentiated movements that elaborate upon the depiction of movement itself.

Instead, the author "redeems" early cinema for a radical post-modern contemporaneity that makes it both a study of the newness of cinema aesthetics as well as purposeful for the study of the human form in relationship to today's new media. *Execution of Czolgosz, with Panorama of Auburn Prison* (1901), an exterior actuality coupled with a studio re-enactment of the electrocution of McKinley's assassin, is for Auerbach both the disintegration between public and private spaces (characteristic of modernity and post-modernity) and "a postmodern impression of its own fictionality in relationship to the fictionality of the world it purports to represent" (38). Repurposing early cinema for a study of the inter-dynamics of body, space, and motion in new media is by turns clever, erudite, illuminating, and maddening.

University of Iowa Lauren Rabinovitz

THE WORLD IN WHICH WE OCCUR: John Dewey, Pragmatist Ecology, and American Ecological Writing in the Twentieth Century. By Neil W. Browne. Tuscaloosa: University of Alabama Press. 2007.

Neil W. Browne urges ecocritics to shift their focus from the literary realism they favored in the 1990s to something he calls "pragmatist ecology," a notion he derives from Dewey. Browne argues that in all but name, pragmatist ecology has long informed the work of American writers about nature. But his exposition of pragmatist ecology, and reading of "ecological writing" by Muir, Steinbeck, Carson, John Haines, Barry Lopez, and Terry Tempest Williams, leaves something to be desired in the way of clarity.

Browne treats pragmatism as essentially Deweyan, and unabashedly echoes Dewey's unfortunate stylistic quirks and off-key word choices. Browne's devotion to Dewey also leads him to ignore the contributions of neopragmatists like Rorty, Putnam, and others, whose work might have helped him to better realize that pragmatist doubt about epistemology as philosophy has traditionally conceived of it does not entail flouting logic and science in favor of sheer metaphor. As Browne describes it, "pragmatist ecology" insists "that human experience is inextricable from the nonhuman world" and that, as a consequence of this inextricability, the "aesthetic can be understood as ecological" (2). "Inextricable" is a word to which ecocritics often resort, sometimes to post a useful reminder that human beings are, after all, natural entities. At other times, ecocritics use the

word to suggest that our entanglement in nature means that we can never really understand its complexities, despite the analytical powers of human consciousness. This seems to be one of those other times: our analytical powers, on Browne's account, are likely to falsify and misconstrue experience, especially the "ecosystemic experience" (11) most important to pragmatist ecology and to which the writers Browne discusses are peculiarly sensitive. Such experience gives rise more to wonder and art than to understanding and science. It is all-encompassing, enfolding human beings in a never-ending process whereby the boundaries between mind and world, subject and object, and so on, are revealed as "porous—ecotonal" (3). An "ecotone" is a transitional zone between two ecosystems or habitats. Browne turns the word into a metaphor for, among other things, the fluid relation between the world, the text, its author, and its reader—a relation, he argues, that obviates the worries about representation so bothersome to other ecocritics.

Browne uses other keywords, not least of all "ecology" itself, in a similarly metaphorical fashion. He suggests, for example, that Carson's books on the sea constitute "among them an ecology" (79). His impulse to describe every form of interrelatedness whatsoever as "ecological," including that between three texts intended to document ecological relationships, seems to involve more than just a manner of speaking. Browne wants his readers to accept that texts and the natural world actively "interpenetrate" one another and therefore "evolve" together—a proposition he repeats many times throughout his book, and one verging on the metaphysical if not the mystical. By pressing his metaphors as hard as he does, Browne risks giving them precisely the kind of meaning—one without any "cash value"—most pragmatists do not find useful.

Towson University Dana Phillips

NATURAL VISIONS: The Power of Images in American Environmental Reform. By Finis Dunaway. Chicago: University of Chicago Press. 2005.

In this tidy exposition of the visual culture of American environmentalism, Dunaway demonstrates the extent to which 20th-century photography taught Americans how to "see" nature. The work of photographer Herbert Gleason early in the 20th century, documenting national parks and monuments for the federal government, set the stage for New Deal and post-war jeremiads to follow, like those of Pare Lorentz and Eliot Porter. Color reproductions and discussion of Porter's work are especially valuable, as Porter has received little scholarly attention. Dunaway explores a welter of photographers and filmmakers, government officials, activists and writers, attempting to set Americans on what they believed was the right (and righteous) path to harmony with the natural world.

Dunaway's main claim is that the use of the camera has been central in Americans' emerging environmental politics over the last century. From documenting national parks and monuments to Glen Canyon before it was flooded, from 20th-century reappropriations of Thoreau and Emerson to the work of Rachel Carson and David Brower, from the imagined past of the grasslands in Pare Lorentz's *The Plow that Broke the Plains* to the first image of earth transmitted from space, Dunaway shows us how important photographed images have been to educate and motivate people environmentally.

The contrast between New Deal and 1960s images is striking, but so is the similarity of purpose. Dunaway reveals photographers' and filmmakers' belief in the redemptive power of a right relationship with nature in both eras. They excoriated industrial abuses of land or called for the preservation of wild places, but did so through the technology of photography and the mass production of images—part and parcel of the society they critiqued. Dunaway reminds us of many such contradictions, including the fact that "the

land" was used to unify particularly white Americans in national feeling in the 1930s, and that what was photographed as "wild" had extensive histories as inhabited places. Images of nature could be bought and sold by environmental advocates without disrupting the industrial consumer culture and regime of "taste" in which they were produced.

Dunaway's book is a deft contribution to cultural history beyond its central argument. If you can intone by memory the cadences of *The River*, it's pleasant confirmation to know that Walt Whitman's poetry informed both the script and the images of that film. Dunaway neatly compares the aims and Cold War context of Edward Steichen's 1955 "Family of Man" exhibition with another exhibition of the same year, "This Is the American Earth," which opened in Yosemite National Park and featured the work of Ansel Adams and others. Dunaway shows how deeply ecological insight, environmental politics, and aesthetic judgment can shape one another, from large-scale Darwinian and Romantic teleologies to more recent glimpses of the particular and the random. Dunaway says much about abiding visual cues in American environmentalism, while saying a great deal as well about American traditions in literature, visual arts, ecological thought, and consumer culture.

University of Wyoming — Frieda Knobloch

ROBERT JOHNSON: Mythmaking and American Culture. By Patricia R. Schroeder. Urbana and Chicago: University of Illinois Press. 2004.

We see Robert Johnson through a thick historical haze. His biographers have debated the date of his birth, the circumstances of his death, and much of the life in between. We do know that although the itinerant Delta bluesman died a relative unknown, he recorded twenty-nine songs in the 1930s, and that this work has become a touchstone for future blues enthusiasts, rock and roll musicians, and various American cultural productions.

Patricia R. Schroeder cares less about the historical Johnson than the mythical one, the figure often showcased in artistic narratives and commercial products. Influenced by theorists such as Roland Barthes, John Fiske, and Cornel West, she understands the blues legend in contemporary times, "when gaps, narrative omissions, unstable identities, metamorphoses, multiple interpretations, and racial and ethnic differences are valued." In this context, she concludes, "it becomes glaringly obvious why Robert Johnson has lately become a subject of popular appeal and scholarly attention. Robert Johnson's life exudes postmodern possibilities" (54).

Myth encases Johnson. In a 1966 interview Son House claimed that in exchange for musical prowess, Johnson sold his soul to the devil. This story has since become a definitive legend. Schroeder explores how and why fellow bluesmen, Johnson's relatives, and music historians have told and interpreted this story. Was he a self-promoter or a tortured soul? Was his devil in the Christian or African tradition? Was the story rooted in the Depression-era Delta, or does it reflect baby boomer romanticism? Schroeder provides no authoritative answers. Instead she explains how multiple segments of contemporary culture continually reshape Johnson stories to their own ends.

Schroeder effectively critiques films, plays, short stories, screenplays, and novels that feature Robert Johnson. Again, many narratives emerge from this single icon. T.C. Boyle's 1979 story "Stones in My Passway, Hellhound on my Trail" embodies a quintissential duality in modern American literature, fusing realist and romantic portrayals of Johnson. In *Robert Johnson: Trick The Devil* (1992), African-American playwright Bill Harris indicts white exploitation of black culture. Alan Greenberg's 1994 screenplay, *Love*

in Vain: A Vision of Robert Johnson, deliberately integrates blues fables with historical fact.

Other works introduce Johnson into contemporary circumstances. In the 1986 film *Crossroads* and the 1998 novel *Crossroad Blues*, he predictably serves as an imprimatur of cultural authenticity, a vehicle for a white protagonist's individual growth. More surprisingly, the 1995 novels *Blues Music*, *Reservation Blues*, and *RL's Dream* imagine him as a vehicle for multi-cultural communities.

In the final chapter, Schroeder investigates online communities, as well as a recent controversy over a film clip mistakenly billed as portraying Johnson, to argue that "Robert Johnson has now become a wholly imagined creature . . . represented less by his image than by arbitrary symbols that scholars, fans, marketers, and hucksters have associated with him" (157). For all Schroeder's insight into the construction of the mythical Robert Johnson, this claim irresponsibly renders Johnson irrelevant—thickening, rather than clearing, the historical haze.

University of Memphis Aram Goudsouzian

GRASSROOTS GARVEYISM: The Universal Negro Improvement Association in the Rural South, 1920-1927. By Mary G. Rolinson. Chapel Hill: The University of North Carolina Press. 2007.

Grassroots Garveyism, by Mary G. Rolinson, is a valuable study of Marcus Garvey's Universal Negro Improvement Association in the South that enlarges our understanding of organizing and resistance among the "local people" who endured the worst of racist terrorism and formed the bedrock of the civil rights movement in later decades.

Rolinson's premise is that the existing literature on the Garvey movement has unjustly neglected the South, where most members were located, focusing instead on the leader's oversized personality or on his ill-fated Black Star shipping line. The author finds that the Garvey movement had the most chapters in rural areas of the South, in exactly the kind of places where the National Association for the Advancement of Colored People failed to make substantial headway in the twenties and thirties. Whereas the NAACP, with its more elite and interracial membership, put faith in the legal process to ameliorate southern racism, Garveyites drew their support from black farmers who had been disenfranchised for generations and therefore put more stock in direct action.

The Garvey movement drew inspiration from prior African American political philosophies and built on existing networks of union organizing, especially in the coastal South. The book notably argues that racial separation was often welcomed by blacks in the rural South, for whom it offered a degree of independence and refuge from white sexual predation. She writes that "racial separatism was an assertive act on the part of black communities, a way to promote the dignity of the community, though not without consequences," (141).

For women the acceptance of black patriarchal power was double-edged, but many welcomed the protection from white sexual aggression. As the author argues, "This assertion of the right to self-defense of the race by protecting the chastity of black women or preventing miscegenation through violence became the salient and compelling feature of Garveyism on which the movement could take hold and have purpose in local communities in the South," (140). Indeed, the UNIA credo, reprinted under the heading "What We Believe," lists opposition to miscegenation in four of its first five points.

Rolinson demonstrates that the color line was policed from both sides, and that groups of black vigilantes on a number of occasions whipped or even ax-murdered black

women and white men caught in sexual activities. They sometimes even read the offenders Garvey's treatise on racial purity while administering the floggings. It might seem surprising that black vigilantes targeted whites as well as blacks, but such actions were consonant with white vigilante efforts to create racial separation, and even found support from Klansmen. Garvey famously met with the head of the KKK and once called the Klan "heaven sent" for helping "the Negro to understand truly where he stood," (143). Rolinson's attempts to explain such statements are less successful than other aspects of the book.

For example, in an infamous 1922 speech at the Negro State Fair in Raleigh, North Carolina, Garvey reportedly thanked whites for "lynching race pride" into black people. Garvey's black foes seized on these inflammatory remarks to condemn him, yet Rolinson claims that Garvey's speech masterfully assuaged whites while sending coded messages to black southerners. This theory is not implausible, but Rolinson offers no evidence to support such a claim, not even a rereading of the reports of the speech itself.

Garvey's shift from radical to increasingly conservative rhetoric after July 1921 cost him the support of northerners and West Indian immigrants but did not cost him as dearly among rural southerners. Nonetheless, Rolinson offers no evidence to support her central hypothesis that Garvey was pursuing an intentional southern strategy (159). If it were really true that "the UNIA leadership was constantly formulating a program and an organizational style with carefully modulated rhetoric in order to organize among black America's largest constituency, southerners," one would expect the author to offer examples of such strategic statements from Garvey or his lieutenants (62).

Sometimes the book's shortcomings are not as critical, but bespeak a need for closer editing. Rolinson seemingly overlooks the literature on uplift, post-Reconstruction black militancy, and African-American missionaries in asserting that "other modern organizations had not yet adopted black uplift as a sacred obligation," (130).

Most puzzlingly, after making a convincing case that Garveyism succeeded because of black support for separatism and asserting that the UNIA provided "a short-term and long-term vision for black power," (160), and black nationalism (191), she begins the epilogue on an entirely different note, claiming Garvey's legacy can be seen more in "integrationist tendencies of the modern civil rights movement than in the discourse of black nationalism," (192).

Despite such shortcomings, *Grassroots Garveyism* makes valuable contributions to our understanding of the Garvey movement and black Southern life, bringing gender analysis to bear on these topics in new and productive ways.

University of Kansas — Jacob Dorman

THE MODERNIST NATION: Generation Renaissance and Twentieth-Century American Literature. By Michael Soto. Tuscaloosa: University of Alabama Press. 2003.

Working within contours etched by twentieth-century critical, political, and scholarly discourse, Michael Soto's *The Modernist Nation: Generation Renaissance and Twentieth-Century American Literature* announces that the study of literary modernism produced by writers from the United States remains a field where illuminating connections and significant structural features continue to emerge. Citing the outpouring of scholarship on American modernism that has come forth since the middle half of the 1990s, he locates his work within this conversation. He suggests that "if the last decade provides any indication of things to come" the American century has given way to what "may turn out to be 'the modernist American Studies century'" (4).

Soto explains that his project in *Modernist Nation* was motivated by a simple method and mode of inquiry. He sets his discussion of literary modernism in the United States within "the broadest possible" terms and uses a set of "almost embarrassingly inductive" questions to direct an investigation of American modernist movements, examining various well-known historis and encyclopedias of American literature (5). Charting the principles and definitions of modernism generated by these texts and conversations, Soto establishes a basic, but significant, pattern of organization and suggests that while a number of the movements identified as American modernism were associated with "a journal, a university, or both" and a relatively small number were linked to "a clearly articulated aesthetically program," most were named and identified in "socio-historical rather than aesthetic" terms (6). By doing so over the course of *Modernist Nation*, Soto presents American literary modernism, bundled in a succession of generations and renaissances.

Listing his evidence, naming the "Younger, Lost, Beat, Silent, X, and scores of immigrant generations and identifying the Chicago, Little, Harlem, Southern, San Francisco, Chicano, Native American, and Queer renaissances," Soto surveys a set of critical and theoretic limits for American literary modernism. To do so, he conjures pairings that consider modernist writers from the United States, seldom, if ever, considered together. For example, in *Modernist Nation* Soto links Claude McKay with John Clellon Holmes and James Weldon Johnson to Diane di Prima. Soto develops his case convincingly, discussing the vital relationships that connect movements in American literary modernism to notions of bohemia and to the possibilities that accompanied these relationships. Examining that "the rhetoric of immigration metaphors," Soto writes that texts such as McKay's *Home to Harlem* (1928) and Holmes's *Go* (1952), like di Prima's *Memoirs of a Beatnik* (1969) and Johnson's *Autobiography of an Ex-Colored Man* (1912) share a "fascination with differential boundaries, distinguishing 'here' from 'there' as well as 'us' from 'them'" (103-104).

In its examination of American bohemia(s)—whether comprised of beatniks or hippies or expatriots—Soto's *Modernist Nation* succeeds because it recognizes the singular impact that jazz, through its various forms and modes, has brought to American literary modernism. The study makes claims for jazz's capacity to repeatedly demonstrate "its ability to capture alienation and angst in the 'blues' as well as its gift for improvisation and adaptation" (174). *Modernist Nation* concludes with a roll call of writers that includes Maya Angelou, Gregory Corso, John Dos Passos, William Faulkner, Michael S. Harper, Frank O'Hara, Gertrude Stein, Lorenzo Thomas, Jean Toomer, and Eudora Welty. Soto asserts that "jazz is the language" of these moderns, bringing attention to a critical axis upon which American modernism may be both turned and measured (176).

Kenne State College Michael A. Antonucci

THE AMERICAN MUSICAL AND THE PERFORMANCE OF PERSONAL IDENTITY. By Raymond Knapp. Princeton: Princeton University Press. 2006.

In the last few years, musical theater studies has seen the growth of new critical work that aims to push the discipline to new academic heights. Raymond Knapp's recent text *The American Musical and the Performance of Personal Identity* joins in the discussion, but despite engaging with a wide range of materials, feels unfocused and does not advance the field in productive ways.

The premise of Knapp's text is to focus on "personal identity" or issues that highlight the individual, in contrast to his previous text on the musical which examined "national identity." An examination of personal identity in the musical makes sense, but stand-

ing back from this assertion for a moment, one has to ask, doesn't this notion apply to virtually all musicals? For this reason, the book often seems vague and rambling in its arguments. Knapp's chapters and analyses frequently lose track of the larger thesis, and I was often left wondering where the theme and/or relevance of "personal identity" was in the discussion.

What is equally contentious about Knapp's study is his choice of texts. While in fairness the book is about the "American Musical" and not explicitly the "Broadway Musical," the texts and genres Knapp chooses often seem random and not entirely justified. The first part of the book includes a chapter on the connection between Viennese and American operetta as well as a chapter on the movie musical. In other chapters, such as the one about "fairy tales and fantasy," texts include an animated film (*Snow White*), two movies (*The Wizard of Oz* and *Mary Poppins*), and the stage musical *Into the Woods*, making the text feel more like a hodgepodge than a unified work. Knapp also includes texts that might cause some readers to scratch their heads with curiosity at their inclusion; the text features what is probably the only scholarly analysis of the critical flop *The Scarlet Pimpernel*, as well as a discussion of the musical episode of *Buffy the Vampire Slayer*. Do such texts really warrant critical discussion? Perhaps, but it seems that there might be more compelling musicals out there.

Knapp's text also unconsciously points to what is an on-going tension in musical theater studies, the conflict between a musicological vs. a more textual/historical approach to analyzing musical theater texts. Knapp is a musicologist and the text, for this reader who is not a musicologist, often suffers from stylistic constructions and jargon that tend to obscure rather than illuminate. Consider the following line in Knapp's discussion of the song "Chim Chim Cher-ee": "Hidden in an inner voice, and cycling as a hypnotic ostinato through every phrase, is a line descending chromatically from the tonic, producing the odd magic of an augmented triad in the second bar, a double image of minor and relative major in the third, an unexpected major triad in the fourth, and an inevitable fade to the minor in the fifth" (144). While such language might be common parlance for musicologists, Knapp's hope that his book can be used as a textbook for a general public seems to be wishful thinking (13).

Stylistically, the text is, unfortunately, something of a tedious, overlong read. While Knapp is clearly well versed in the histories and backgrounds of the musicals he discusses, his desire to seemingly prove such knowledge to the reader causes the text to get bogged down in miniscule details that continually divert the reader away from the text's larger thematics. In trying to be all things to all readers (historical background of the shows, musicological engagement, thematic inquiry into "personal identity"), the result is an unfocused study that does not serve any single population particularly well.

While a book about personal identity and the American musical is not a bad idea, Knapp's text fails to fully capitalize on the premise or provide a useful entry into this important musical genre.

Temple University Warren Hoffman

HOW THE WEST WAS SUNG: Music in the Westerns of John Ford. By Kathryn Kalinak. Berkley and Los Angles: University of California Press. 2007.

Most devotees of John Ford's westerns have probably sensed that the director's sound tracks represented the sonic equivalent of his films' stunning visuals. As Kathryn Kalinak demonstrates in her thoroughly researched and well-written book, Ford often chose the songs and tunes for his films with the same care that went into picking the locations for

his shoots. Astonishingly, Ford even used songs in his early silent westerns, providing movie-house accompanists with a variety of on-screen cues as to what the characters were either singing or using as dance music. As Kalinak explains, once sound came in, Ford continued to use music diegetically (heard by and/or performed by the characters), as well as nondiegetically (heard only by the audience). The author maintains, rightly, that these musical moments (sometimes amounting to production numbers) are often among the most distinctive and memorable features of Ford's films.

Although Ford often had members of his production teams research the music for his films, the final choices were largely his. The emotional quality of a piece was obviously important, but sometimes he picked songs that underscored a film's ideological message. Kalinak points out that the mid-nineteenth-century Baptist hymn, "Shall we Gather at the River" (used in six Ford films) resonated with the director's belief in the importance of community on the western frontier.

Although film composers and arrangers were often brought in on Ford's productions, the author argues that Ford's own choice of musical material helped to create a sense of "authenticity" in his films. This is because the director drew from period popular music—parlor songs, dances and hymns, as well as folk material, although, as Kalinak demonstrates, relative little of the music is actually traditional. One of the signs of Kalinak's meticulous research is her willingness to track down the sources for each tune she discusses.

Following a generally chronological path through Ford's westerns, Kalinak not only identifies the music but explains how each song or tune was used in the film, from conception to final cut, sometimes on a scene-by-scene basis. However, the author does not limit herself to this careful focus on the role of music in the production of Ford's films. She also scrutinizes both the songs and the films in terms of class, race and gender. While usually illuminating, this approach may occasionally raise questions about how much of a song's cultural background actually resonated with an audience or, even in some cases, with Ford himself. For example, Ford used a few songs that originated on the nineteenth-century minstrel stage. As the author reminds us, all such songs reflected the racism that is part of the history of American culture. However, by the time Ford used "The Yellow Rose of Texas" in three films, how many Americans (outside of Texas, perhaps) were aware of its original racist content. The song, made popular by Mitch Miller in the 1950s, had undergone several stages of cultural cleaning. Were those unacquainted with the song's origins, nevertheless, infected by the virus of race? This is a minor question, however, in the broad context of a work that will interest not only specialists in film and popular music but also those readers concerned with any aspect of twentieth-century American popular culture.

Union Institute & University, Cincinnati, Ohio William H. A. Williams

THIS BOOK CONTAINS GRAPHIC LANGUAGE: Comics as Literature. By Rocco Versaci. New York: Continuum. 2007.

Rocco Versaci's intention in *This Book Contains Graphic Language* is a work of what some comics fans call "comics evangelism": it seeks to convince readers unfamiliar with comics that the graphic novel is a valid form of literature. To this end, Versaci compares the prose and comics versions of several canonical "literary" genres (e.g. memoir, journalism, war film). He demonstrates that comics' unique formal resources, specifically their use of images in addition to text, enable comics to address the central concerns of these genres in ways that prose cannot.

As “comics evangelism,” Versaci’s text is effective. On the grounds that “excellence in comic books is not isolated to a few titles but is much more prevalent” (25), he covers a wide variety of texts, exposing readers to a good cross-section of contemporary American comics production (though he doesn’t cover the important comics of Europe, East Asia and Latin America). He does a good job of documenting the similarity and even the superiority of comics to comparable literary texts. This argument is most powerful in chapter 5, which shows how ‘50s war comics were more honest and nuanced than war films of the same period, because their cultural marginality enabled them to “fly under the radar” of censorious oversight.

However, Versaci’s focus on a broad range of texts results in a disappointing lack of depth. Because he covers so many texts, his readings of individual comics often demonstrate merely that the use of images produces effects unachieveable via prose alone. Versaci doesn’t give close attention to the exact nature of these effects or to the means by which they are produced. His readings would have benefitted from more sustained insight and from a little judicious application of theoretical concepts. Hopefully, Versaci’s shallow descriptions of his texts will be intriguing enough to inspire readers to produce more creative readings of the same texts.

For readers who have doubts about the value or acceptability of studying comics, Versaci’s book is an effective justification of comics studies. However, I worry that Versaci’s book may also promote misconceptions about comics. His emphasis on “comics as literature” is a sound political move. Assimilating comics to an already “respectable” cultural form is an expedient way to earn such respectability for comics. As a comics scholar myself, I certainly agree that this is a desirable outcome, but I fear that Versaci’s emphasis on literature may obfuscate the important ways in which comics destabilize the category of literature. Versaci considers comics mostly in their narrative capacity, treating the pictures primarily as enhancements to the verbal text. But in my view, what makes comics fascinating is precisely their irreducibility to either words or pictures, tableau or narrative, and their interrogation of these distinctions. In comics, images *become* language and vice versa, highlighting the socially constructed nature of the word-image opposition. Unfortunately, Versaci sidesteps this question by simply claiming comics for literature. In his admirable effort to promote comics studies, Versaci may have obscured the reasons why studying comics is exciting.

University of Florida — Aaron Kashtan

DARK DAYS IN THE NEWSROOM: McCarthyism Aimed at the Press. By Edward Alwood. Philadelphia: Temple University Press. 2007.

Over the past half-century, McCarthyism’s paranoia about communist infiltration of the movie and television industries, higher education, government, and the military has been examined for the national pathology that it was. Absent from these previous analyses of McCarthyism’s patriotic excesses were the attacks on newspaper journalists who were suspected of communism, and the cowardly response of many publishers and professional organizations that were supposed to represent the interests of the Fourth Estate. Edward Alwood supplies this missing chapter in *Dark Days in the Newsroom*, a meticulously researched historical study that focuses on the congressional inquisition led in 1955 by Mississippi Senator James Eastland.

As chair of the Senate Internal Security Subcommittee, Eastland specifically targeted journalists who had been active in the Newspaper Guild, but his insinuations of wrongdoing fell disproportionately on the newsroom of *The New York Times*, whose editorial page

frequently differed with him on such issues as the *Brown v. Board of Education* ruling and the McCarran Immigration Act. The stigma of Eastland's subpoenas ended dozens of newspaper careers; the testimony of witnesses destroyed friendships and reputations; and journalists' defiant assertions of constitutional protection under the First and Fifth Amendments brought contempt citations, lengthy court battles, and, in some cases, jail sentences.

Alwood's study makes three significant contributions. First, through a far-reaching and painstaking analysis of FBI records, many obtained through the Freedom of Information Act, Alwood brings into the public domain new information about McCarthyism's conspiracy against the press and the FBI's complicity. Relying as well on congressional archives, interviews, and the correspondence and records of key journalists, Alwood's investigation yields a comprehensive record of this largely forgotten democratic crisis.

Second, in providing constitutional context for this analysis, Alwood demonstrates the grave implications of the attacks on journalists' freedom of thought and association. In this narrative, those who acquiesced to McCarthyism's intimidation are as deserving of our sordid fascination as the patriotic bullies who abused their congressional power. Heading this list are the newspaper editors and publishers who fired journalists for daring to claim a First or Fifth Amendment protection against the Eastland Committee's demand for their testimony. Alwood emphasizes that McCarthyism's power lay in its ability to cow principled people and reduce them to self-serving cowards.

Finally, by juxtaposing his historical analysis with discussion of the 2005 federal grand jury investigation into the Valerie Plame leaks and the subsequent jailing of reporter Judith Miller, Alwood reminds us that the Constitution remains a tenuous shield against government assault on civil liberties. As long as journalists have no specific legal protection against the subpoena, the Eastland inquisition cannot be viewed as an aberration.

The sole weakness in Alwood's book is in his failure to develop all of his characters. His portrait of James Eastland, the main villain in this tale, is particularly thin, which seems odd, given the wealth of material available on this bombastic white supremacist. Eastland's personality, which was stamped on his politics, and the context provided by his long record of opposition to civil liberties for huge segments of humanity deserves better play.

Baker University Gwyneth Mellinger

GROWING THE GAME: The Globalization of Major League Baseball. By Alan M. Klein. New Haven: Yale University Press. 2006.

Alan Klein is one of the outstanding social scientists studying sport, having written *Sugarball: the American Game, the Dominican Dream* and *Baseball on the Border: A Tale of Two Loredos*. He examines in this book the political, economic, and structured arrangements of baseball on a global scale. He is concerned with the world wide recruitment of foreign talent (29 percent of major leaguers in 2005 were foreign born) and also Major League Baseball's self-promotion overseas to make money. Klein argues that MLB's efforts at globalization are critical to its current and future prosperity because the domestic base for fans and players has receded, though in 2005, when he was writing the game was at an all time high in attendance.

Klein spent time with the management of the Los Angeles Dodgers, a big market team, the Kansas City Royals, a small market team, and Major League Baseball International, which is the commissioner's agency to promote baseball around the world, and traveled to several countries to observe first-hand the work of MLBI.

MLBI is trying to deepen baseball's roots where established, and foster interest elsewhere. MLBI divides its focus as baseball's goodwill ambassador into three tiers: 1) countries where the game is well known like Japan, Dominican Republic, and Mexico; 2) countries with amateur or semiprofessional leagues like Italy, Australia, and Netherlands that it hopes to build up; and 3) teaching the game where it barely exists like England, Germany, and South Africa. MLB is looking to make money in tier 1 countries by selling broadcast rights (Japan paid $275 million for media rights), seeking corporate sponsorships, licensing products, and staging events. MLBI is working to build up grassroots programs in the other tiers in marginal success.

The interest of individual teams is to find and train foreign talent. The Dodgers build upon their traditions of hiring by merit, developing good relations with baseball people overseas, and with foreign-born fans living in Los Angeles. They spent heavily on player development, building excellent facilities in the Dominican Republic, and had major successes, bringing in Fernando Valenzuela and Hideo Nomo. The results have been less outstanding for Kansas City, which has to operate on the fringes, seeking the less expensive marginal players with potential.

Klein has additional chapters each on the Dominican Republic, Japan, the second tier Europeans, and third tier South Africa. He points out the strong support of the federal government in the Dominican Republic, where baseball bolsters the national image, and provides opportunity for impoverished youth, and the role of the *buscon*, who are agents that find and hone talent.

Klein recognizes that baseball is not making a lot of headway in areas of relative high influence and strong soccer traditions—in fact, the sport is being dropped by the Summer Olympics, while basketball has been much more successful. He suggests that baseball might be more successful making inroads by inventing traditions and tying into progressive social issues. I think he underplays the possibility that many places are uninterested in American baseball because they already have their own game, a reverse of the "why no soccer in the USA" argument, plus baseball is very complicated and difficult to play.

Northeastern Illinois University Steven A. Riess

WELFARE REFORM AND SEXUAL REGULATION. By Anna Marie Smith. Cambridge: Cambridge University Press. 2007.

Ending her book with the proclamation that "the welfare mothers' movement may . . . represent the future of American feminism," Anna Marie Smith provides hope in the midst of a socio-political climate that demonstrates nothing less than disdain for women on welfare (259). Growing her analysis from a thoughtful entanglement of Hardt and Negri, Piven and Cloward, and Foucault, Smith provides a theoretically dense and personally well-informed exploration of welfare policies under the Personal Responsibility and Work Opportunity Reconciliation Act of 1996 (PRA). "[F]or it is only by studying the precise design that we can pierce the legitimating ideology of the neoliberals and religious right and grasp the emerging structure of the postwelfare State" (147).

Critiquing especially "paternafare" policies associated with the Temporary Assistance to Needy Families (TANF) program, Smith demonstrates painstakingly how "the federal government is steadily enhancing its social control apparatus" (85). Paternafare, Smith's term for mandatory paternity identification and support regulations, functions to strip poor women of their dignity and privacy, whilst exposing them to violence at the hands of former partners. Working carefully at intersections of identity, Smith demonstrates effectively the racist and heterosexist underpinnings of contemporary welfare reform.

Smith argues poignantly that such policies embody a neoliberal attitude that portrays "poverty as the fruit of personal factors alone: irrational decisions and insufficient effort" (69). She condemns further that such ideological regulations are "neo-eugenic:" TANF policies function to discourage poor women from reproducing.

Where this book is at its best is in Smith's detailed and well-supported analysis of reform policies as they affect embodied communities. Where this book overreaches is in the introductory chapters where Smith weaves in theoretical debates of Empire, Malthusian reform efforts, and biopower. Undoubtedly, she interprets the stakes of these debates with great precision; however, the mileage garnered from these discussions is dwarfed by the richness of her later accounts of poverty. Pinpointing specific codes of TANF policies, legislative histories, and individual state welfare laws, Smith provides exceptional acuity vis-à-vis policy and protocol. The theoretical discussion, though interesting, confuses rather than clarifies her meticulous policy critiques.

Throughout, Smith illustrates striking differences between the lives of America's poor and nonpoor with regard to privacy and social rights. In the end, Smith's corrective is a utopian ideal that centers poor women at the normative starting point from which alternatives emerge. Demanding "radical progressive mobilization from below," Smith offers an expansive vision for welfare reform channeled through feminist petitions for redistribution (248). Abolishing punitive paternafare policies, providing wages to women who choose child rearing as their primary work, and ensuring reproductive health benefits for all women are just a few of the shifts that would animate Smith's just society.

In all, this book provides an important contribution to a growing body of scholarship regarding the perils of U.S. welfare reform. Despite my reservations about Smith's theoretical bases, her book is precise, profound, and proactive. This book should be a welcome addition to the shelves of Americanists with interests in the politics of poverty, gender, and race.

Eastern Illinois University — Suzanne Enck-Wanzer

iSPY: Surveillance and Power in the Interactive Era. By Mark Andrejevic. Lawrence, KS: University Press of Kansas. 2007.

This book is a provocative and readable romp through the contemporary U.S. "new media" landscape. Andrejevic, who teaches Communication Studies at the University of Iowa, casts his own critical eye on the ". . . hip, tricky little 'i' that appears in front of an increasing variety of popular products . . ." (4). His main goal is to deconstruct and demystify the hype, propagated by various computer industry leaders, scientists, bloggers, and MIT tech-heads, that proclaims that interactive media stands before us as the savior of our waning democratic culture. Proponents of this version of techno-spirituality contend that "interactivity"—a slippery term but, in essence, a form of two-way, symmetrical and transparent communication that helps level the playing field—allows us to better stand out and stand up as individuals living in mass society. While I found little to disagree with in Andrejevic's central critique, ultimately, I think the project falters in a number of ways.

Andrejevic argues that the foundation for the new wired and supposedly more democratic social world is the construction of an interactive realm where we may get to "talk back" but also where every action and transaction generates information about itself. In essence, in order to for us to fully participate in this free-wheeling, interactive sphere, the trade off is that we have to enter a "digital enclosure" where all the signals and transmissions and transactions are monitored. This form of surveillance and the asymmetric power

relations vested in the builders of the digital enclosure, i.e. corporate monopolies and weak state regulatory agencies, ultimately undermines much of the democratic promise. Fair enough. But how many out there, especially among an academic audience, actual take the hyperbolic claims of cybercelebrants like Nicholas Negroponte and Bill Gates seriously anyway?

As a whole, I found the book to be somewhat disjointed, struggling to contain a variety of themes while lacking a unifying conceptual framework. The sprinkling of quotes attributed to high-minded theorists—from Adorno to Žižek—fails to bring it all together. A chapter on "iManagement" covers a wide range of topics from Taylorism to the history of the "ratings industry," while others on "iWar" and "iPolitics" come off more as political rants than focused analyses. Surveillance, a key concept of the book, is never developed fully and the extensive literature on the phenomenon is barely referenced. Further, it seems to me that Andrejevic falls victim to his own critique of "interactivity" as an ill-defined concept. Any data collection device or electronic media falls under his example umbrella whether they involve any real "interactivity" or not. Further, I found myself wondering how many people are actually participating in on-line forums like "TWoP" ("Television without Pity"), feeding producers their own versions of their favorite TV shows or who are taking part in the Homeland Security's call for a vigilant, digitized citizenry. It is one thing to point out the commonalities of these themes; it is quite another to demonstrate how they are actually affecting the lives of a significant number of people.

In the end, we are left with what Andrejevic admits are dismal prospects. Yet, like many a cultural critic, hope springs eternal in the closing paragraphs where this author shakes-off his critical reverie and seems to say, "Hey wait, it doesn't have to be like this! There *could* be a "public" rather than corporate digital enclosure through which we might somehow realize more truly collaborative and authentic forms of participation." Yet the only concrete example Andrejevic can muster comes from members of the same "digerati" he had scorned throughout the text: ad hoc "mesh" networks developed by some "new media" guru's graduate student that could bypass the commercial grid and might allow users ". . . to stream music to one another from their computers—to act, in short, as point-to-point network radios" (266). I have to say that if the fate of our anemic democracy hinges on the ability of some graduate students to free file share the latest cuts from Coldplay, we are in very serious trouble indeed.

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