

Book Reviews

- The Gospel of Freedom and Power: Protestant Missionaries in American Culture after World War II.* By Sarah E. Ruble. Reviewed by Mark Hulsether. 131
- Yearnings for the New Age: Laura Holloway-Langford and Late Victorian Spirituality.* By Diane Sasson. Reviewed by Claudie Massicotte. 133
- Amiri Baraka and Edward Dorn: The Collected Letters.* Edited by Claudia Moreno Pisano. Reviewed by William J. Harris. 134
- Black Ethnics: Race, Immigration, and the Pursuit of the American Dream.* By Christina M. Greer. Reviewed by Ray Black. 135
- Detroit Country Music: Mountaineers, Cowboys, and Rockabillies.* By Craig Maki and Keith Cady. Reviewed by Richard D. Driver. 137
- Down in the Chapel: Religious Life in an American Prison.* By Joshua Dubler. Reviewed by Lee Bernstein. 138
- The Punishment Imperative: The Rise and Failure of Mass Incarceration in America.* By Todd R. Clear and Natasha A. Frost. Reviewed by Lee Bernstein. 138
- Ebony and Ivy: Race, Slavery, and the Troubled History of America's Universities.* By Craig Steven Wilder. Reviewed by Sharon R. Vriend-Robinette. 141
- Fifties Ethnicities: The Ethnic Novel and Mass Culture at Midcentury.* By Tracy Floreani. Reviewed by Aristi Trendel. 142
- How to Watch Television.* Edited by Ethan Thompson and Jason Mittell. Reviewed by Kevin J. Porter. 143
- Looking for LeRoy: Illegible Black Masculinity.* By Mark Anthony Neil. Reviewed by Thabiti Lewis. 145
- Mojo Workin': The Old African American Hoodoo System.* By Katrina Hazzard-Donald. Reviewed by John P. McCarthy. 147
- Philip Roth—The Continuing Presence: New Essays on Psychological Themes.* Edited by Jane Statlander-Slote. Reviewed by Nanette Norris. 148
- The Principal's Office: A Social History of the American School Principal.* By Kate Rousmaniere. Reviewed by Annette L. Varcoe. 149
- A Colony Sprung from Hell: Pittsburgh and the Struggle for Authority on the Western Pennsylvania Frontier, 1774–1794.* By Daniel P. Barr. Reviewed by J. Edward Townes. 150
- A Generation Removed: The Fostering and Adoption of Indigenous Children in the Postwar World.* By Margaret D. Jacobs. Reviewed by Melissa Otis. 151
- America's Darwin: Darwinian Theory and U.S. Literary Culture.* Edited by Tina Gianquitto and Lydia Fisher. Reviewed by Mary E. Kohler. 153

<i>Collegiate Republic: Cultivating an Ideal Society in Early America.</i> By Margaret Sumner. Reviewed by Mark Oramaner.	154
<i>Film Criticism, The Cold War, and the Blacklist: Reading the Hollywood Reds.</i> By Jeff Smith. Reviewed by Bernard F. Dick.	155
<i>Hollywood Exiles in Europe: The Blacklist and Cold War Culture.</i> By Rebecca Prime. Reviewed by Bernard F. Dick.	155
<i>From Eve to Evolution: Darwin, Science, and Women's Rights in Gilded Age America.</i> By Kimberly A. Hamlin. Reviewed by Guy Lancaster.	157
<i>H.L. Mencken: The Days Trilogy, Expanded Edition.</i> Edited by Marion Elizabeth Rodgers. Reviewed by Alexandre Fachard.	159
<i>In Time We Shall Know Ourselves.</i> Photographs by Raymond Smith. Essays by Richard H. King and Alexander Nemerov. Reviewed by James Emmett Ryan.	160
<i>Islam is a Foreign Country: American Muslims and the Global Crisis of Authority.</i> By Zareena Grewal. Reviewed by Ben Railton.	161
<i>Literary Executions: Capital Punishment and American Culture, 1820–1925.</i> By John Cyril Barton. Reviewed by Sara L. Knox.	162
<i>Mexicans in the Making of America.</i> By Neil Foley. Reviewed by Valerie M. Mendoza	164
<i>Music Along the Rapidan: Civil War Soldiers, Music, and Community during Winter Quarters, Virginia.</i> By James A. Davis. Reviewed by Matthew E. Stanley.	165
<i>Remembering the Modoc War: Redemptive Violence and the Making of American Innocence.</i> By Boyd Cothran. Reviewed by Robert E. Walls.	166
<i>Song of Dewey Beard: Last Survivor of the Little Bighorn.</i> By Philip Burnham. Reviewed by Debra Buchholtz.	167
<i>That Pride of Race and Character: The Roots of Jewish Benevolence in the Jim Crow South.</i> By Caroline E. Light. Reviewed by Aleisa Fishman.	169
<i>The Call of Bilal: Islam in the African Diaspora.</i> By Edward E. Curtis IV. Reviewed by Shelby Shapiro.	170
<i>The Folklore of the Freeway: Race and Revolt in the Modernist City.</i> By Eric Avila. Reviewed by Mary Rizzo.	171
<i>The Post-Racial Mystique: Media and Race in the Twenty-First Century.</i> By Catherine R. Squires. Reviewed by Gwyneth Mellinger.	172
<i>The Printer's Kiss: The Life and Letters of a Civil War Newspaperman and His Family.</i> Edited by Patricia A. Donohoe. Reviewed by Sigrid Anderson Cordell.	174
<i>The Rise and Decline of Faculty Governance: Professionalization and the Modern American University.</i> By Larry G. Gerber. Reviewed by Richard M. Mikulski.	175
<i>To Plead Our Own Cause: African Americans in Massachusetts and the Making of the Antislavery Movement.</i> By Christopher Cameron. Reviewed by Bryan Sinche.	176
<i>We Sell Drugs: The Alchemy of US Empire.</i> By Suzanna Reiss. Reviewed by Emily Dufton.	178
<i>World War I in American Fiction: An Anthology of Short Stories.</i> Edited by Scott D. Emmert and Steven Trout. Reviewed by Wayne E. Arnold.	179

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

Reviews

THE GOSPEL OF FREEDOM AND POWER: Protestant Missionaries in American Culture after World War II. By Sarah E. Ruble. Chapel Hill: University of North Carolina Press. 2012.

Sarah Ruble offers a valuable analysis of how Protestant missions related to anti-colonial movements in the global south, although she remains undecided about the stance she wants to take toward a trend of missionaries making alliances with anti-colonial movements.

Ruble's two best chapters, treating mainline and evangelical missions since 1945, trace how missionaries' earlier relatively unnuanced support for US policies transitioned toward disassociation from these policies. This shift—accomplished in the name of freedom, local autonomy, and social justice—sparked neoconservative backlash. Ruble also offers a narrower chapter on relations between anthropologists and evangelicals, focusing on the Summer Institute of Linguistics, plus a chapter entitled “Gender” which centres on a detailed analysis of Peter Matthiessen's *At Play in the Fields of the Lord* and John Grisham's *The Testament*.

Ruble draws on middlebrow journalism—both specific discussions of missions and wider punditry about foreign relations—from *Christianity Today*, *Christian Century*, Methodist denominational magazines, and neoconservative publications. She supplements this with representations of missionaries from popular literature and journalism—including James Michener's *Hawaii*, Barbara Kingsolver's *Poisonwood Bible*, and Henry Luce's punditry. Her bibliographic roads not taken are noteworthy. She downplays international ecumenical networks, with the sole exception of the 1974 Lausanne Conference. The World Council of Churches, the matrix for many emergent debates, goes virtually unmentioned. Despite Ruble's stress on missionaries imposing themselves on foreigners, she writes little about how this unfolded on the ground nor about published exchanges between US missionaries and foreign Christians.

Sometimes Ruble seems fairly sympathetic toward missionaries, especially those who are moderate evangelicals. We learn about their “intractable paradox” (162) of wanting foreign people to be free of coercive US influence, yet feeling that US people have useful things to contribute—in one key case, “inspir[ing]” without “impos[ing]” (161) opposition to clitoridectomies. In a fallen world, missionaries “could not simply abjure action” (166). Ruble occasionally implies, although rarely underlines, that one could restate “engagement with the locals” as agreeing with one subset of locals who support certain changes, in sharp conflict with other locals. It would be easy to document, for example through decades of publications by the Maryknoll Press, how missionaries informed by liberation theologies accented this latter point—up to and including support for anti-US revolutionary movements.

At other times Ruble’s qualified sympathy for (selected) missionary choices is difficult to discern through a fog of snark. Repeatedly she frames her above-noted paradox as a lose-lose proposition. Missionaries lose by being “part of a U.S. phalanx” (156), but when they make alliances with anti-colonial movements or critique global capitalism through appeals to universal Christian values or human rights, they lose again by “reify[ing] the logic of [U.S.] power” (9). Willy-nilly, they are guilty of “Wilsonian” arrogance and American exceptionalism in every decade and situation. Such argumentation is most striking in Ruble’s chapter on gender. Despite an opening section addressing how missionary subcultures have historically provided an arena for gender contestation, this chapter primarily takes a winding path through the above-mentioned novels, building toward a conclusion that all missionary behavior (whether old-school patriarchal, technocratic, or feminist) reified “hegemonic masculinity” (149) linked to the “logic underwriting U.S. power” (152). Undoubtedly this would be appropriate to stress in many cases, but here it comes off as highly sweeping and abstract.

Although Ruble marshals interesting information about an important topic, her book would benefit from a clearer and more substantive line of argument. Unleashing her sympathetic voice, Ruble notes how the “Wilsonian paradox” may reduce “to say[ing] that people have a perspective and, all things being equal, want others to share it... they could hardly be faulted for having a way of seeing the world” (157). However, it is symptomatic, first, that these words appear within a paragraph dominated by her snarky voice, and more importantly that she frames the problem simply as a proliferation of “perspectives”—not as disagreements about matters of warranted fact or as principled decisions by missionaries to take stands in world-historical conflicts, sometimes at great personal risk. Of course we should underline how all these perspectives and decisions relate to US power. But what is Ruble’s perspective on these decisions? Were there persuasive reasons for the missionaries’ judgments? What does Ruble seek to accomplish by assembling this data?

Mark Hulsether

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YEARNING FOR THE NEW AGE: Laura Holloway-Langford and Late Victorian Spirituality. By Diane Sasson. Bloomington: Indiana University Press, 2012.

Recent years have witnessed rising scholarly interest in women's ambivalent positions within alternative religious traditions in late Victorian America. Biographies of women spiritual leaders also abound, informing scholars on such figures as Kate and Margaret Fox, the founders of the Spiritualist movement in the United States, Helena P. Blavatsky, founder of Theosophy, and Ann Lee, a prevalent spiritual leader among the Shakers. Within this scholarship, Diane Sasson offers a thoroughly detailed biographical account of Laura Holloway-Langford (1843–1930), born Laura O. Carter, a native of Tennessee who later moved to New York. Although never a prominent spiritual leader herself, Holloway-Langford has been highly influential as a cultural mediator of religious ideas through her transatlantic travels and correspondences. For Sasson, Holloway-Langford is a “transitional figure, one who reflects the breakdown of religious certainty during the Victorian era and the subsequent search for a synthesis that would usher in a New Age of Spirituality” (4).

Yearning for the New Age relies on an impressive collection of archival documents, including dozens of books and articles that Holloway-Langford, a highly productive writer, editor, and journalist, published—often anonymously or pseudonymously—between 1868 and 1917. Through these publications and various correspondences, Sasson retraces Holloway-Langford's engagement with New Age spirituality in its various forms. The resulting work should be of interest to historians of women for its presentation of the multiple and diverse writings of Holloway-Langford. Herself interested in women's contributions in shaping the American cultural landscape, she had notably authored *The Ladies of White House*, published in 1869, in which she remarked that the eponymous characters “have had no biographers... The space allotted to them has been confined to descriptions of personal appearances on public occasion, or, perhaps, a mention of their names in sketches of their husbands” (17). But *Yearning for the New Age* will be particularly insightful to those who study the development of alternative religions—including Spiritualism, Shakerism, and Theosophy—in the United States and the roles of women within such traditions. A particularly compelling arc of *Yearning for the New Age*'s narrative, for instance, stems from the description of Holloway-Langford's participation in the Theosophical Society during the mid-1880s. The chapters covering Holloway-Langford's travel in England and her development as an apprentice illuminate how she became “entangled in controversies where gender was employed as a tool to control the behavior of both male and female members of the Theosophical Society” (74).

Although Holloway-Langford never became fully affiliated with one religious or spiritual organization, her participation in various circles reflects the lives of many women who sought an outlet for their ambitions outside the bounds of mainstream religions. Yet, through her constant trials, *Yearning for the New Age* demonstrates that even alternative spiritual movements promoting greater opportunities for female leadership were not exempt from traditional notions of gender and sexual expectations. Further, Sasson enlightens the dissemination and transnational mediations of

New Age spirituality in America through Holloway-Langford's correspondences with leadership figures and through her journalistic coverage of their respective spiritual communities. Along its richly detailed biography, readers of *Yearning for the New Age* will encounter important additions and new materials that will deepen historical understandings of New Age movements in America.

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AMIRI BARAKA AND EDWARD DORN: *The Collected Letters*. Edited by Claudia Moreno Pisano. Albuquerque: University of New Mexico Press. 2013.

These letters are heady stuff, fascinating reading. It is like being catapulted into a wonderful newly discovered opera about bohemia. Of course, the music here is jazz not classical, and the heroes—yes uncompromising—are brave and idealistic albeit foul-mouthed, but they do want to save the world with their art. As fellow Beat poet Diana di Prima says in her memoir, *Recollections of My Life as a Woman* (2001), they had the feeling of doing “important work—the importance of getting it out” (218). With their mimeograph machines they were going to triumph over the cruel world, bring capitalism to its knees. They were willing to endure great poverty so they could create great art. But since this is not an opera but a candid look into the lives of two great American avant-garde poets and their culture, we see the warts as well as the shining armor. The heroes of the piece, of these letters between young close friends, are Amiri Baraka (then LeRoi Jones), a black well-connected East Village poet and a wheeler-dealer on New York art scene, and Edward Dorn, a white, less well-connected poet, mostly in Pocatello, Idaho, teaching as an adjunct at Idaho State University. The times were mostly the 1960s. These letters give us this world from the horse's mouth. Unfiltered, they speak so candidly and in such intimate detail about their lives, we feel we are living through the times with them.

These letters, meticulously edited by the young scholar, Claudia Moreno Pisano, cover the years 1959 through 1981, but they focus on the 1960s, the years the New American poetry took shape—also the years of Abstract Expression, the new post-bebop jazz, and free jazz. These are the post-World War II years when American art became a force to be reckoned with in the world. Baraka and Dorn are at the center of this world—Baraka physically since he was in New York, the center, and Dorn spiritually since he was in Idaho, the hinterlands, even though he did have visitors from that world such as Robert Creeley. But this distance allows for the existence of their beautiful exchange about the arts, mostly poetry and jazz even though the painters, such as William de Kooning, are in the background and poets such as Frank O'Hara and John Ashbury, both profoundly influenced by Abstract Expressionism, are very much in the foreground. Although often sexist, these young men, radical and committed, have great insight into the arts of their time, including very astute comments about each other's work. Dorn says of one of the difficult poems of the period: “Hegel is a nice poem. Is that part of a collection . . . the moving logic of it down to its feeling in the last lines. Um. You're doing well” (21). And Baraka's comments on such figures as Don Cherry are rough drafts for his classic jazz reviews of

the sixties. Here is a taste of this writing: “Not sure just what the fuck’s happening. But I did go to a wild extraordinary concert last week. Don Cherry, Billy Higgins and Wilbur! It was really beautiful. No shit, Cherry played a long slow gorgeous You Don’t Know What Love Is, that floored everybody. He has gotten to be too much” (77) and he was on the scene when Thelonious Monk played at the historic 5 Spot: “I stopped off at the 5 Spot where Monk is packing the place nightly” (153). They share jazz, discussing Sonny Rollins and other important contemporary figures (127). It turns the reader around when he/she learns that the great free jazz saxophonist, John Coltrane has been reading Baraka—in fact “he’d been reading all my stuff” (163). So how central is Baraka to the fashioning of free jazz? They talk honestly about race; I have never seen more honest talk about race between the races. Hettie Jones reports that Baraka confided to her: “that Ed Dorn was the only white man who understood him” (207). These are the years Baraka is turning his back on the white world. These are instructive letters showing the political divide. The book is beautifully annotated and indexed, making the letters reader friendly. Furthermore Pisano provides full context, such as giving the details of the Cuban missile crisis which Baraka, Dorn, and many other Americans were very nervous about (105). Baraka muses to Dorn: “I don’t know what you’re thinking, but Kennedy’s speech & the last day’s events have frightened me, & mine, out of our wits” (105).

These are letters both for poets and scholars. They will inspire poets to write and believe in the importance of art and they will clarify the times for scholars. The letters help the reader pin down such important details as when was Baraka’s great history of jazz, *Blues People*, was really finished. It turns out to be October 14th, 1962. Memory isn’t always the best guide for such matters. In short, Pisano sharpens the scholar’s understanding of Baraka and Dorn and helps us fill in the story. Beyond the letters the book includes a personal and thoughtful “Preface” by Baraka himself, a very informative historicizing introduction by Pisano, and an insightful overview by the distinguished scholar Ammiel Alcalay. Since these letters vividly map out an important moment in the post–World War II avant-garde, Professor Moreno Pisano has done a great service for American literary and cultural history.

William J. Harris

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BLACK ETHNICS: Race, Immigration, and the Pursuit of the American Dream. By Christina M. Greer. Oxford: Oxford University Press. 2013.

The changes brought about by the increased access to the polls and to the country through more liberal immigration policies should expand our understanding of Black from a race into various ethnicities. Expanding this understanding is the focus of Christina Greer’s *Black Ethnics: Race, Immigration, and the Pursuit of the American Dream*. In five chapters, she offers a case study of political engagement among three ethnic distinctions within the Black society of New York City in the years before Obama’s presidential election. Greer begins *Black Ethnics* by situating her biography related to her study. As a Black student at a predominantly white institution in a segregated city, she found that “Just Black” students, the “native-born

black Americans...with no country other than the United States” like her, were joined by Caribbeans and Africans in the Black Student Union after it was renamed the Pan-African Alliance. The renaming was partially intended to recognize and bring together these groups from the African diaspora. While unifying, Afro-Caribbeans and Africans maintained membership in separate organizations that reflected their country of origin (2). The multifaceted self-definitions, Black by race and ethnic by country of origin, stood in contrast to Greer’s sole “Just Black” identify because Black was imposed on the Afro-Caribbeans and Africans by the white majority on the campus as well as by the larger society. The students were Black by societal definition but ethnic by self-definition: were they able to work together in the solidarity of being Black while remaining distinctly different?

Black Ethnics delves into this question by looking at how the understanding that to be Black in the United States is largely to be considered Black, phenotypical characteristics override differences between the Blacks, Afro-Caribbeans and Africans regardless of their self-identities. Greer’s book interrogates the relationships of American born Blacks and immigrant groups from Africa and the Caribbean in terms of how they engage in politics, primarily through voting. *Black Ethnics* adds her case study to the body of work on influences on Black politics.

Greer’s analytical rubric interrogates Black, Afro-Caribbean, and African political participation through the lens of their perception and pursuit of the American dream—the opportunity and ability of achieving success through their own hard work. *Black Ethnics* relies upon Greer’s access to the Social Service Employee Union (SSEU), Local 371, the public sector union of social service providers who deliver and administer government assistance (what was formerly commonly known as welfare) working for the city of New York. She administered surveys and conducted follow-up interviews of union members. Focusing on members of SSEU helps to provide a study that largely stabilizes the variables of class and education among the three Black ethnic groups. Local 371 was fortunate to have a popular long-serving leader, Charles Ensley, who was an active participant in New York City’s civil rights efforts of the 1960s. Ensley explained to Greer that his active participation guided his efforts to educate his union members about politics, especially on issues pertaining to their social service work. He considered this education as an extension of the civil rights movement’s efforts towards social justice.

The significant work and most valuable contribution of *Black Ethnics* comes in the fourth chapter where Greer directly engages these three groups self-perceived relationship to, and potential to achieve, the American Dream. This approach provides unique insight because Greer’s research reveals that each group’s perception of their own position within the United States dictates the degree of their political engagement; their view of their ability to succeed as a class outweighs the limitations from the role of race in the country. Greer’s initial hypothesis was that Blacks would least believe that their actions would lead to their ability to achieve the American Dream, and Afro-Caribbeans and then Africans would have more faith. Her case study found instead that Afro-Caribbeans were least to believe, followed by Blacks and Africans respectively having increased faith in their ability to achieve this dream (86–7). The

perceived ability to return to their Caribbean country made Afro-Caribbeans less tolerant of racism and inequity in the United States. Africans, the most recent immigrants who presumably are without the long history of negative experiences with American racism, was the group who most believed they could achieve the dream. Greer reasons that Black Americans and Afro-Caribbeans were more skeptical than Africans because their experience with racism inhibited such success. Part of the reason for each group's belief lies in their understanding of their own mobility—their ability to return to their country of origin. Unlike Blacks, whose only home is the United States, and Africans, who left for the opportunity of the American Dream or fled turmoil, Afro-Caribbeans believed that they could and would return to their home country with the fruits of their labor. In Greer's work, the Afro-Caribbeans lack of belief in the American Dream stemmed from their considering themselves to have more options and less tolerance for America's racial glass ceiling than others.

In Greer's assessment, it is possible for the three distinct groups to come together and pursue common political goals. However, the conditions that brought each group to the US, and finer distinctions of generation (young and old), origin (born in the US or elsewhere), education level, and where they spent their formative years make it only probable in specific and narrow ways. The areas of agreement for the members of SSEU existed where the union provided political education around issues concerning the delivery of social services. In *Black Ethnics* Greer provides intense insight into the privileged space of a politically proactive, inclusive, and truly progressive union with a substantial but not uniform Black membership. Her work should be placed alongside prominent contemporary and future studies of race, politics, and immigration, ably building and furthering the foundations established by Michael C. Dawson and Reuel Rogers. This is a well-researched and clearly articulated discussion contributing and complicating understandings of Black political participation in the United States.

Ray Black

Colorado State University

DETROIT COUNTRY MUSIC: Mountaineers, Cowboys, and Rockabillicies. By Craig Maki with Keith Cady. Ann Arbor: The University of Michigan Press. 2013.

In this set of biographical sketches, Craig Maki and Keith Cady recount the work and careers of nineteen country musicians based in Detroit between the 1930s and 1960s. Intended as an introduction to an ongoing project about the “impact Detroit country artists had on the greater tradition of country music,” *Detroit Country Music* raises questions about the coalescence of style, race, and community as the motor city grew in the mid-twentieth century (viii). Due to the objectives of the larger project, Maki and Cady acknowledge the absence of many musicians, but lay out how they selected the musicians explored in this book: these are musicians that made their names from working, performing, and creating music in Detroit.

Their research comes principally from oral interviews conducted over a period of two decades, with periodicals utilized to illustrate when these Detroit musicians made national news and impact. Maki and Cady recount details with meticulous care and create narratives to invite interest, but limit discussion outside the project objec-

tives. The writers indicate where internal migration, industrialization, and country music linked the motor city with country styles developing in other regions and across time, such as in Kentucky, Tennessee, Texas, and California (5–12). Detroit country musicians factored in the national development of the music industry between the 1930s and 1970s, though their impact remained undervalued before this project.

Country music in Detroit offered prominent opportunities for work and careers beyond moments of sudden fame or success outside the motor city. The musicians in this book formed a wide “community” that sees influences appear throughout successive chapters. For instance, Casey Clark and the Lazy Ranch Boys “dominated” country music in 1950s Detroit (77), but routinely appear in other chapters working with individual musicians included. Clark and members of the band are credited by Maki and Cady as “supporting with special attention” musicians like Jimmy Work, so they and their styles “[shined] brightest” (204–205).

Gender and race factored importantly in the development of country music in Detroit. Singer May Hawks worked within “the male-dominated current of the industry” (143) during the early 1950s. Hawks appeared on the *Grand Ole Opry*, produced her own radio program, recorded, and pushed boundaries regarding subject matter (specifically a song about cancer). Joyce Singo was “one of the first women in the country to play modern, electrified country guitar on stage and records” (195), even if her success revolved around opportunities made by husband Earl Songer and later by guitarist Rufus Shoffner.

Though focused on country music, by the 1950s and 1960s, Detroit’s renown with rock ‘n’ roll and Motown emerges. Ford Nix was a 1950s and 1960s bluegrass performer that backed Motown performers at Hitsville, U.S.A., and briefly recorded for the label (267–268). Maki and Cady report that those bluegrass recordings remain unreleased by Motown, but the encounter points to a history of integration taking place among performers in Detroit.

The biographical sketches included in *Detroit Country Music* offer a compelling introduction and deeply intertwined set of country musicians that operated and worked together in the motor city. The writers include information about their project, which results in the book serving largely as an overview. Nevertheless, the musicians indicate Detroit’s relevance to country music and offer glimpses and relevant points for discussion about the popular music industry that took shape by the 1960s.

Richard D. Driver

Texas Tech University

DOWN IN THE CHAPEL: Religious Life in an American Prison. By Joshua Dubler. New York: Farrar, Strauss and Giroux. 2013.

THE PUNISHMENT IMPERATIVE: The Rise and Failure of Mass Incarceration in America. By Todd R. Clear and Natasha A. Frost. New York: New York University Press. 2014.

Two recent books agree that American prisons lost much of the patina of penitence, corrections, and rehabilitation from earlier eras. Joshua Dubler, a religious studies scholar, describes punitive-centered contemporary prisons as machines with

no such “ghosts” to animate their cellblocks in his layered ethnography of one week in the chapel at the Pennsylvania State Correctional Institution at Graterford, the state’s largest maximum-security penitentiary. If prisons are no longer driven by earlier goals of reform, what justifies their regimes today? Criminologists Todd R. Clear and Natasha A. Frost posit that they are physical manifestations of the “punishment imperative,” a pattern of legislation and practices that includes long sentences for non-violent offenses as part of the war on drugs, determinate sentences as part of the response to the victim’s rights movement, and community monitoring that carries high risk of incarceration.

Clear and Frost ignore the first 150 years of US prison history when incarceration was comparatively rare. Instead, they peg the punishment imperative to a Nixon administration responding to the civil rights movement. They characterize the punishment imperative as a law and order social experiment with antecedents in the New Deal and Great Society rather than the earlier history of incarceration. The legislative onslaught between 1970 and 2000 included long sentences for non-violent violations of drug laws, enhanced sentences for repeat offenders, and surveillance-based community supervision with high risks of incarceration for even minor violations. Whether by design or default, prosecutorial practices and sentencing guidelines ensured that African Americans bore the brunt of this punishment imperative. This pattern predictably ran up the US prison population. Not content with locking people up, state and federal legislatures dealt a coup-de-grace during the Clinton era when formerly incarcerated people and their families faced restricted access to education, housing, social services, and employment. Drawing on Clear’s earlier research, the authors demonstrate that the current consequence is a criminal justice system that erodes public safety by preventing the public sector from lawfully supporting the growing number of formerly incarcerated people. Incarceration and the overall punitive approach, Clear demonstrates, tend to increase crime.

If neither reform nor punishment worked, what work do prisons accomplish? Clear and Frost point to what they call latent functions, noting Jonathan Simon’s insights on the political expedience of fears of crime for campaigning politicians. In addition, they highlight the analysis of Loic Wacquant, who situates mass incarceration within the historical and economic contexts of postindustrial job loss and the ways that prisons control young men of color. But most importantly, what makes punishment an imperative is the way that its steady march drowned out critics and possible alternatives. One consequence of the social experiment is that at the same time that the prison population increased, policymakers defunded a broad spectrum of non-punitive programs. According to the law and order logic of the punishment imperative, if prison-based therapeutic, educational, and vocational efforts failed to encourage people to stop breaking laws, then a punitive approach would. Policymakers doubled down even as evidence mounted that the new approach offered no benefits—and many consequences.

But if prisons are now solipsistic machines that produce only more prisons and misery, how then might people live meaningful lives behind bars? Incarcerated people spend their time with one another in the dormitories, cellblocks, yards, and

pods with few prison-sanctioned social or cultural resources. Religious observance withstood the punishment imperative as a result of legislation and litigation, providing one crucial exception to an otherwise dull repetition. Although Dubler does not take the totality of mass incarceration as his subject and specifically resists broad generalizations based on his observations, his study of the banality of Graterford in the age of punishment provides ample material for speculation. Dubler takes readers to Bible study, Jewish study, Muslim study, Spanish band, and gospel choir. With equal parts ecumenical relativism and secular skepticism, Dubler breaks down the sectarian and political differences within the large Muslim population at Graterford while giving ample insight into the smaller groups of men attending events catering to evangelical Christians, Seventh-Day Adventists, Native Americans, Jehovah's Witnesses, Jews, and others. He also engages and interrogates the chaplains, correctional officers, chapel workers, volunteers, and himself.

Dubler argues that Graterford's thriving religious life is an extension of religion on the street, with the chapel serving as a microcosm of the rich religious diversity of its largely African American and Latino populations. But if religion is not specific to prison, it is also true that prison leaves an indelible stamp on its religious practices. For some, the chapel reanimates the old ghost of spiritual transformation set down by late-eighteenth century Philadelphia Quakers. Especially for those serving long sentences, prison operates as a catalyst for existential self-examination. Dubler finds that incarcerated people emphasize elements of religious observance and doctrine particular to their circumstances, including teachings on human origins, individual fallibility, and limited control over one's future. What's more, religious education provides insight into histories of slavery and cultural genocide, especially for members of the Nation of Islam and the Moorish Science Temple.

In other ways, the chapel is less about spiritual transformation and more about creating and maintaining a web of social relations. Inmates rely on religious affiliations to make meaningful communities under trying circumstances. Dubler notes, for example, that study groups and Muslim sects often correlate with friendship networks originating in Philadelphia neighborhoods. Connection to a devotional community serves other immediate needs. Confinement in prison tends to erode individual power, create a climate of deprivation, and leave people vulnerable. If Graterford's chapel reinforces these forms of punishment, it also serves as a location for people to access power, privilege, and protection. For example, Dubler hints that the chapel provides a way for some people to smuggle in contraband. Others have opportunities not available outside the chapel, including playing in bands, singing in choirs, and participating in special mealtime rituals.

Dubler is careful to situate religion in contemporary prisons within the recent history of mass incarceration, although it might be tempting to see religion as an atavism from the earliest days of American prisons especially given Graterford's proximity to Philadelphia. The ghosts of Walnut Street Jail and Eastern State Penitentiary may have moved the thirty miles to Graterford. More likely, a new ghost took up occupancy during our age of mass incarceration. Perhaps prison religion is not what it appears. After all, the prison chapel is one of the few non-punitive state-

sanctioned and supported resources. The chaplains work for the same Pennsylvania Department of Corrections as the correctional officers. Dubler observes some younger incarcerated people in Graterford ridiculing the religious devotion of long-term prisoners, seeing the older men as in possession of an institutionalized mindset that accommodates the criminal justice system. Conversely, other skeptics see religious rituals as a confidence game that untrustworthy “convicts” will cast off once it no longer serves their interests. There is no simple way to determine whether the chapel serves as a ruse for the state or prisoners. Dubler works around the issue by noting that the contradictory and sometimes self-interested practice of religion in Graterford mirrors congregations on the outside.

The exponential growth in prison populations over the last four decades leaves at least as much to faith. Because there is no evidence to support arguments that incarceration reduces crime—and some evidence that it creates less safe communities—Clear and Frost point instead to the war on drugs as the driver of the punishment imperative. They insist that mass incarceration will ebb once it no longer serves the social, political, and economic interests of state and federal governments. They go so far as to offer what they admit is an optimistic and premature hypothesis that the punishment imperative is nearing its end. They cite the pattern of prison closures over the last several years, the rollback of sentences for non-violent drug offenses, and the decriminalization of marijuana in several states as evidence that the end is near. They note that these incremental strategies will not end over-incarceration. The only way to reduce the prison population is to unwind the laundry list of laws and sentencing guidelines that drive mass incarceration. But like a doomsday evangelist pushing the date back after a missed rapture, evidence of the failure of punitive policies has not yet resulted in their abandonment.

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EBONY AND IVY: Race, Slavery, and the Troubled History of America’s Universities. By Craig Steven Wilder. New York: Bloomsbury Press. 2013.

In *Ebony and Ivy*, Craig Steven Wilder convincingly details the interconnections between the eighteenth and early-nineteenth century European and North American colonial institutions of higher education, the rise of the merchant class, and the enslavement of people. This study is an important addition to the literature in that it details how racist policies and enslavement were inextricably tied to northern educational (and often religious) institutions.

The story Wilder tells will seem familiar to those connected to higher education. In order to be viable, colonial schools needed students and donors. Higher education institutions met these needs by writing missions that included evangelizing the Native Americans. With the evangelical agenda foregrounded, they received a significant proportion of their funds from Europeans who were inspired to Christianize (and “civilize”) the natives. The schools happily took their funds but failed to produce many Native American graduates. Simultaneously, many European colonists attended and graduated from these colleges and universities.

As the nation moved away from “civilizing” the indigenous peoples and towards relocation and extermination, schools continued to fundraise in Europe but they were not as successful. They soon looked to colonists who belonged to the rising merchant class. Not surprisingly, those who were the most flush with wealth were those who were most heavily involved in the enslavement of people along the trans-Atlantic trade routes. From Europe, the Caribbean, and the colonies, young men from wealthy merchant and enslaving families needed education in order to contribute to their families’ lucrative businesses. Their families were not only the major donors to colonial colleges and universities but they also were employers for their graduating students. Many northern alumni headed south by horse or boat to serve as tutors for the children of wealthy plantation owners. As time passed, frequently these alumni became enmeshed in the practice of human enslavement as enslavers. This was the alumni association of every college and university in the colonies—both north and south.

In an almost genealogical manner, Wilder traces the lineage of each colonial college and university to enslavement and racial privilege. He clearly delineates which college and university presidents enslaved people (almost all), which mercantile families involved in enslavement gave significant money, and which students traveled from the South to the northern colleges and universities to enroll and graduate. He even details which marital relationships solidified the financial and ideological positions he highlights. Wilder also tracks the intellectual and economic interchange between U.S. colleges and universities and their English and Scottish counterparts. He clearly demonstrates how connected these institutions were and how the exchange of ideas impacted economic investment in racist systems.

Subsequently, in the New Nation, with the rise of the study of science and the professionalization of medicine (through medical schools), Wilder demonstrates the impact of these racist lineages on the willingness of schools to embrace the research on biological race. He also shows their interest in disseminating these separatist ideologies throughout the political landscape. Wilder provides convincing evidence that the enmeshment of the university limited the academic freedom of those who advocated for abolition and access to opportunity for African Americans and Native Americans throughout the land.

The story that Wilder tells is compelling. The research is thorough and interesting. The prose is clear as he traces the racist and racial roots of U.S. higher education and the ramifications of those ideological and economic histories.

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FIFTIES ETHNICITIES: The Ethnic Novel and Mass Culture at Midcentury. By Tracy Floreani. Albany: State University of New York Press. 2013.

In *Fifties Ethnicities: The Ethnic Novel and Mass Culture at Midcentury*, Tracy Floreani studies ethnicity in the 1950s as a period scholar bringing together a variety of texts such as novels, television programs, magazines, and films. Eager to challenge the common notion of a middle class, white midcentury America, the

author denounces the invisibility of diversity in the mass media of the decade and sets out to investigate the participation of some minority writers in the construction of American identity. In this pre-“ethnic pride” movements period, Floreani strives to bring to light the 1950s ethnicity that “the forces of mass culture have elided [...] from much of popular memory” (1).

This endeavor is premised on the deconstruction of the positive/negative binary of ethnic representation in cultural criticism that fatally limits analysis. Floreani’s comparative readings of mass media and literary texts yield a complex picture of a host of identities which, through participation in the national culture, converge in the enactment of citizenship. Indeed, the texts under examination testify to “the expansion of consumer culture and the entrenchment of gender roles” (3) that also characterize the period.

Floreani approaches five novels (*Flower Drum Song*, *Lolita*, *Maud Martha*, *Rock Wagram*, *Invisible Man*) in their dialogue with mass culture as textual case studies of the performance of cultural citizenship. In this group, Vladimir Nabokov’s *Lolita* naturally stands out, as the novel is hardly seen as belonging to “immigrant literature,” but Floreani justifies her choice underlining the class issue along with the Western origins of Nabokov’s main character. In her comparative reading, *Lolita* is again surprisingly paired with C. Y. Lee’s *Flower Drum Song*, but the author demonstrates how “they theorize the role of mass culture as instrumental to postwar American identity formation” in spite of their differences (23). Though “theorizing” is not the novelists’ business, these two novels’ engagement with mass culture becomes quite salient. In her subsequent chapters, Floreani mixes genres, pairing the other novels with TV shows (*I Love Lucy*), popular narratives circulating in mass culture productions such as sitcoms and magazines, and finally films (Douglas Sirk’s *Imitation of Life*). Floreani proceeds in an incremental way; while Chapter 2 examines the gendering of the consumer imperative, Chapter 3, “What’s for Sale: Consumer Fantasy, American Women, and Social Mobility in Gwendolyn’s Brooks’s *Maud Martha* and the *I Love Lucy Show*,” takes the topic further through the perspective of ethnic womanhood. Likewise, two well-known artists, Ralph Ellison and Douglas Sirk appear last, for their works seem to provide the possibility of change for the models of cultural imitation. Her close readings of the novels mesh with popular media narratives to “force the issue of cultural invisibility into plain sight” (142).

Though studies of ethnicity have almost reached a saturation point, this decade offered Floreani the opportunity to give these studies a new lease on life. And since the author does make clear that her book does not naturally define all the ethnic writing of the period, there is certainly more to come to fill in the picture in the carpet.

Aristi Trendel

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HOW TO WATCH TELEVISION. Edited by Ethan Thompson and Jason Mittell. New York: New York University Press. 2013.

Ethan Thompson and Jason Mittell’s *How to Watch Television* is a collection of forty essays that use an exemplary episode (or a few such) of a single television

program to “make an argument about the [program’s] cultural significance” and, more importantly, to “make a broader argument about television and its relation to other cultural forces” (4); frequently, the results are tantalizing. The editors hope that *How to Watch Television* will provide readers with models of “different ways of watching, methods of looking at or making sense of television” (1) that will motivate them not only to “think critically about the television that [they] watch” (9) but also, potentially, to “write [their] own works of television criticism” (4). Their primary audience, then, is not scholars of television, who, presumably, already think and write critically about the medium; rather, it is students (most likely, undergraduates in media studies courses, but also newly-minted graduate students or even advanced high-schoolers) and, at one remove, their teachers.

To reach this audience, the editors requested contributors to write “accessibly for students and a general readership” (4). The essays produced under this editorial constraint appear deceptively simple. By design, they are shorter than texts “typically found in an academic journal or book” (4), despite including supplements of one or more illustrations and a list of further readings, and they usually relegate the names of other scholar-critics to endnotes sparingly used. Consequently, the essays resemble texts that advanced undergraduates or novice graduate students could reasonably be expected to produce as a course project. I very much like this idea in principle, and I can easily imagine assigning students a course project that asks them to imagine contributing a fresh chapter to a second edition of *How to Watch Television*. In practice, however, I found that even the best essays at times felt abridged, especially when broad claims hinged upon examples too few or too quickly discussed; this is not a quality I would want students to emulate in their writing.

Fortunately, *How to Watch Television*’s contributors were able, in spite and not because of the editors’ requirements, to convey a rich, scholarly knowledge of the selected programs and their aesthetic, cultural, political, industrial, and/or pragmatic contexts. Three contributions deserve special mention: Sean O’Sullivan’s “*The Sopranos*: Episodic Storytelling,” which explores ways that the series violated conventions of serialism; Mittell’s “*Phineas & Ferb*: Children’s Television,” which speculates about the pleasures that viewers, particularly children, can derive from strongly formulaic programs; and Miranda Banks’s “*I Love Lucy*: The Writer-Producer,” which identifies one of the program’s legacies as the emergence of the “showrunner,” the purported “visionary” who “gives a series—and just as importantly, those who work for the series—a sense of structure and direction” (245). Other readers would undoubtedly highlight different essays based on personal preferences regarding the programs and topics discussed.

Before I conclude, two other points should be made that have bearing on other problematic editorial decisions. The forty-one programs featured (one essay covers two shows) certainly do not “span the medium’s entire history” (8), nor are they as “widely diverse and even eclectic” (7) as the editors believe. Let me be clear: I do not think it remotely possible for forty brief essays to capture the diversity of television programming from its roots in the 1920s to the present. But why, then, make the former claim, particularly when most of the featured programs are “contemporary”

by virtue of recent vintage (e.g., *The Sopranos*), ongoing production and/or syndication (e.g., *Modern Family*), or easy access via online content-streaming or DVDs (e.g., *Star Trek*)? And why make the latter claim when the ratio of fictive to mixed or non-fictive genres surely could have been less than 3:1 and—most surprisingly and regrettably for a book half-seriously characterized as a kind of “owner’s manual for how to watch TV” (1)—when not a single essay focuses on a game show, a variety show, a talk show (unless *Fox & Friends* is to be placed in the same category as, say, *The Tonight Show*, *The Merv Griffin Show*, or *The Oprah Winfrey Show*), or that most ubiquitous form of programming of all, a commercial.

Despite my concerns about *How to Watch Television*—which, I reaffirm, have much more to do with the coherence of the volume’s overall conceptual framework rather than with the quality of the individual essays—I recommend it to colleagues looking for new ways of inspiring students to think, talk, and write carefully and critically about watching television.

Kevin J. Porter

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LOOKING FOR LEROY: Illegible Black Masculinity. By Mark Anthony Neal. New York: New York University Press. 2013.

What is black masculinity? How is it imprinted in contemporary popular culture? Many recall the photo of LeBron James on the cover of a popular women’s magazine posing like King Kong, or the attempts by the Ferguson, MO Police Department to demonize Mike Brown after he was shot and killed, and even then-Senator Barack Obama was briefly demonized for his affiliation with his minister, Jeremiah Wright.

Mark Anthony Neal’s *Looking for Leroy: Illegible Black Masculinities* pokes and prods at the way black men are bound or scripted into bodies that are “legible” only as pimps, petty criminals and “hip hop thugs” (3). The use of Hank Willis Thomas’s 2011 *Strange Fruit* photo of a young black male hanging by the arm from a noose with a ball in his hand wearing only basketball shorts immediately signals the “illegible” masculinity Neal is about to explore. Neal questions and challenges media representations of black bodies; he challenges the “tried and tested” construction of “legible” black male bodies that situates them as “props” to justify historical and contemporary lynching of black male bodies (5). He calls for a queering of black masculinity in the popular psyche that not only embraces “queering sexualities but also queerness as a radical rescripting of accepted performances of a heteronormative black masculinity” (3–4). In a landscape filled with a focus on black males, Neal’s book reminds us to discard “legible” black male bodies through the vector of Gene Anthony Ray, Avery Brooks, Jay-Z, Idris Elba, R. Kelly, and Luther Vandross—“illegible” figures of black masculinity in popular culture.

Thus there is no surprise that the book opens with a discussion of how the most “legible” black male body is often thought to be a criminal body and/or a body in need of policing and containment—incarceration (5). Neal challenges the public attitude/perception of black males that he says “plays out in every institutional arena from public education, the labor force, and health care to the criminal justice system”

(5). Similar to Haki Madhubuti's project of black masculinity (*Black Men: Obsolete, Single, Dangerous: African American Families in Transition*, 1991), Neal adroitly challenges prevailing images and meanings of black masculinity that vastly differs from the popular consumption of "legible" images and notions.

The first chapter "A Man Called Hawk" is quite effective. Here he examines the career of actor Avery Brooks as an alternative to the performance of blackness that at the time that was either "cutting-edge cool or the paragon of black respectability" (8). He credits Brooks with slipping this dichotomy and displaying the full capacity of black expressive culture.

The second and third chapters continue to invoke Neal's legibility/illegibility discourse through the rapper Jay-Z and the hit HBO series *The Wire*. In the chapter "My Passport Says Shawn" he adeptly argues that Carter and his rapper persona Jay-Z represent "fertile textual sites to extrapolate a cosmopolitan hip-hop masculinity that deftly challenges the prevailing tropes of (black) masculinity... in mainstream hip-hop culture" (9). In fact, the chapter begins by asking: "Can a nigga be cosmopolitan?" to evoke his argument for a "cosmopolitanism that finds resonance in the concept of the 'Katrina generation,' those black bodies deemed little more than 'refugees' by corporate media, reinforcing presumed inhumanity and foreignness of this population" (36). Neal analyzes Jay-Z's lyrics to arc the argument forward that in cosmopolitanism are possibilities for hip-hop to create multiple, shifting identities and lifestyles that can be sampled, discarded, and reformulated (37). Looking closely at Carter's lyrics, Neal suggests that he represents both a local and global notion of cosmopolitanism; he is a man with "subaltern sensibilities" (85). But while he wonderfully critiques hip-hop artists for remaining "wedded to concepts of realness or authenticity that are decidedly local" (37), I was hoping Neal would place more emphasis on the fact that these artists do not truly control their art—globally or locally—and that often the price for access is acquiescing to a legible performance of blackness.

The third chapter "The Block Is Hot" employs *The Wire* to reconnoiter the compelling and diverse performances of black masculinity via the character Russell "Stringer" Bell, whom Neal deems an ideal alternative to common notions of a black gangster. Bell is a unique model because he "flows in decidedly disparate and often competing spaces" (103). Indeed Bell's masculinity is not legible; it is not tethered to "the control and policing of territory... the corners" (107). This fluid figure, argues Neal, represents a black male persona resilient to barriers that deny the other black men in his world "the capacity to interpret that which lies beyond their social milieu" (109). However, unlike Jay-Z, Bell has less "available language to articulate his own cosmopolitan world-view" (111). Neal's analysis of Bell is perhaps the richest section in the book.

The fourth and fifth chapters continue to invoke Neal's illegibility thesis through an examination of R. Kelly as a chronicler of black pathology and respectability and the popular and mysterious Luther Vandross whose sexuality remained an unfounded rumor until his death. Although these two chapters evoke the issue of illegibility, it lacks same punch and pace of the previous three chapters. In fact, Neal admits in the introduction that he found the Kelly chapter difficult to craft and that Vandross

is an especially touchy topic because his music and his persona present conflicting messages for African Americans.

Looking for Leroy is somewhat thin in size, but provocative and robust in impact. It challenges readers to view black masculinity outside the scope in which it is imagined. My principle criticism, nevertheless, regards my desire for a formal conclusion instead of a “Post Script.” Also, more emphasis on how legible black masculinity serves the interests of legible white masculinity would have been useful. But ultimately Neal achieves his goal of radically rescripting accepted notions of a heteronormative black masculinity. He offers an honest critique of scripted notions of black masculinity via recognizable male figures in popular culture.

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MOJO WORKIN’: The Old African American Hoodoo System. By Katrina Hazzard-Donald. Urbana: University of Illinois Press. 2013.

Hoodoo is the African-American system of spiritual practice based in the curative and protective power of roots, herbs, and other natural materials. Katrina Hazzard-Donald, also the author of *Jookin’: The Rise of Social Dance Formations in African American Culture* (1990), traces the history of Hoodoo from its African origins through the course of trends and events in America that had significant effects on developments in African-American culture, including spirituality and religion.

Hazzard-Donald argues that Hoodoo was originally a coherent religion based in pan-African traditions and preserved through the oral traditions of the enslaved brought to the New World. It gradually came to syncretize the spirituality of African Gods with the Protestant Christianity the enslaved encountered here. Voodoo and Santeria, in contrast, are the result of syncretism with Roman Catholicism.

Over the course of the antebellum era, Hoodoo was transformed into what Hazzard-Donald calls “old tradition black belt Hoodoo,” a folk system of spiritual belief, medicine, and control. A “golden age” of the practice came with slavery’s end. Hoodoo practice had three distinct centers or clusters in the deep South. From these a more nationalized, homogenized form of the faith developed gradually after Emancipation as recently freed African Americans were able to move to southern urban areas and to the industrial north. In the twentieth century, however, Hoodoo became “marketed” and a debased form arose. These later, commercially marketed forms relied upon traveling salespeople and mail-order distributors who also sold a range of other products targeted at African-American consumers. The Hoodoo elements were often modified and even completely fabricated by outsiders, while authentic Hoodoo became a hidden system, operating almost exclusively among African Americans in a spiritual underground.

Commercial products took the place of herbs and other natural materials, and traditional beliefs were exploited to sell lucky charms, gambling aids, etc. As these Hoodoo goods began to become mass marketed, root workers, conjure men, and

midwives (including female healers/spiritual workers) were supplanted by retailers selling mass-produced goods lacking religious tradition and sacred content.

In post–World War II America, Hoodoo came to be viewed by many African Americans as incompatible with integration and upward mobility, while at the same time those who wished to practice the tradition were hindered by lack of access to both traditional supplies and practitioners. Hoodoo faith and traditions survive in certain African American churches and through oral transmission that have maintained the old “black belt” style of Hoodoo. As some of the children and grandchildren of old tradition workers entered medical and related careers, Hoodoo beliefs became integrated into health care practice with the application of naturopathic cures as well as spiritually-based mental health and midwife practices.

Hazzard-Donald’s formulation of Hoodoo’s evolution represents a new chronology for its study and transformation over time. It’s a valuable contribution to the growing number of volumes concerned with African-based traditional spiritual beliefs in the New World such as Jeffery E Anderson’s *Conjure in African American Society* (2005) and Yvonne P. Chireau’s *Black Magic: Religion and the African American Conjuring Tradition* (2003).

John P. McCarthy

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PHILIP ROTH—THE CONTINUING PRESENCE: New Essays on Psychological Themes. Edited by Jane Statlander-Slote. Newark, NJ: Northeast Books and Publishing. 2013.

This collection should prove valuable to Roth scholars and aficionados. Comprising critical essays, one lecture, an interview with a Philip Roth scholar, a Roth biography, plus a listing of Roth and Roth-related works—all of which focus on the psychological, mainly because of the nature of the subject—there is much here which is of value to Roth studies, to the study of psychology and literature, and to Jewish studies in general.

The essays link together in a surprisingly cohesive and developmental manner, allowing for a discussion between the biographical and the creative. At the outset, Roth is the subject: his foibles and inconsistencies, his psychological make-up, as seen through the eyes of his psychoanalyst, Dr. Kleinschmidt, whose thinly-disguised case history of his famous patient, in his essay “The Angry Act: The Role of Aggression in Creativity,” spurs the writing of *Portnoy’s Complaint*, and through the eyes of his second wife, the actress Claire Bloom, show a deeply neurotic, hyper-sensitive soul, struggling—but often not succeeding—to keep his life in some semblance of balance.

What emerges is an analysis of Jewish identity, post-Holocaust: divided, fragmented, questing and questioning, but essentialist in a way that other, non-Jewish identities cannot embrace, in spite of the shifting performative self. If the source of this essentialism is the Freudian mother, as Portnoy’s inability to reconcile his desire for the gorgeous non-Jewish Kay and the “identity that has been foisted upon him by his ‘ideal’ Jewish mother [that] will not allow the pornotopic fulfillment of his sexual daydreams” (30) suggests, the wellspring is the body (cultural as well as personal)

under siege. The Holocaust is the latest and arguably greatest experience of siege of the Jews, the inescapable common denominator that defines what must be dealt with.

The twin themes of anger and betrayal are pinpointed by Roth in *I Married a Communist*, which, according Jeffrey Berman, “anatomizes different forms of betrayal: personal, marital and political” (57). Written as a response to Roth’s second wife’s vitriolic autobiography of her five year marriage to Roth, *Leaving a Doll’s House*, the personal becomes political when the Roth-character, Ira, is said to be one of the “angry Jews since World War II,” “aggressive about [his] beliefs and leaving no insult unavenged” (Roth, cited in Berman, 57).

Roth’s body of work raises questions about the nature of American Judaism, post-Holocaust. Largely secular and burdened with a neurotic vulnerability stemming from an inescapable naissance and childhood, Roth pens the nuances of the search for a (stable) identity, for himself and for American Jewry, in the traumatized spaces of betrayal and anger. As Lewis Fried writes, “[Nathan Zuckerman] is not simply a collector of voices and mere biographies; his work rescues the mystery of lives from oblivion. In doing so, Nathan comes to discover his own nature and the redemptive power of narration itself” (61).

Nanette Norris

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THE PRINCIPAL’S OFFICE: A Social History of the American School Principal.
By Kate Rousmaniere. Albany: State University of New York Press. 2013.

Examining the history of ubiquitous objects is always a fascinating endeavor. The history of how principals became universal fixtures in public schools over the past two centuries is no less captivating. In *The Principal’s Office*, Kate Rousmaniere sets out to fix the “simplistic understanding” the public has of the position of principals in American education (151). She challenges the standard tropes of the principal as a harsh disciplinarian or as an empty, ineffective figurehead by examining the historical development of the building administrator from the early organization of public schools in the nineteenth century.

The structure of *The Principal’s Office* is a linear study, one that also examines the differing roles of the principal in elementary versus secondary schools. Rousmaniere grounds her work in the history of schooling movements, from the formation of the public school and the growth of state bureaucratic control of local schools to the managerial role implicit in the accountability movements of today. She constantly questions what expectation the public and the district boards held as the purpose of the principal, unearthing the ways that building administrators navigated and defined their roles in schools. Although her work is far more extensive in the twentieth century, her discussion of the growth of principals from head teachers to building administrators with separate offices and staff creates a very interesting analysis of how gender and race played into the preference for white male school leaders. While women principals dominated elementary school positions until after World War II, the professionalization of principals’ positions led to a “redesign” that meant fewer

women were eligible for such positions and paralleled a cultural expectation that masculinized discipline as necessary for school control (52).

Rousmaniere's analysis of the school desegregation movement illustrates the strength of her broad approach. In the chapter "Bearing the Burden," Rousmaniere examines the effect of the *Brown v. Board of Education* decision through the lens of the principal, noting that desegregation often worked or failed through the actions of the person who generally was "excluded from most of the policy making" (129). The study of principal's responses to desegregation across the country, rather than solely focusing on southern schools, as well as comparing the experiences of Hispanic and Native American segregated school systems, gives greater depth to her analysis of the effect of desegregation on day-to-day school activities. Her case studies illustrate that the most progressive principals figured out how to make connections within their communities to give students instructional opportunities in spite of public support or dissent regarding desegregation.

Rousmaniere mines an impressive array of sources to present such a broad social history of principals. She examines many secondary educational sources, as well as a multitude of primary sources, including newspapers, labor union archives, and annual school board reports. Her well-researched depth enables her work to span urban and rural divisions, as well as covering districts from many different regions. Perhaps here a criticism could be made that a focus on one specific region or building level would raise different evidentiary questions. However, those questions are really about what Rousmaniere's work suggests for the next set of studies that her work inspires—that of the history of the principal within individual state systems.

While being a social history of the building administration of schools, this book also analyzes the modern principal in context with recent federal policies, such as the No Child Left Behind Act of 2001 and the high-stakes, standardized testing movement of today. This excellent work would be very useful for both a graduate or undergraduate class on the history of American education, an education class on the culture of public schools, as well as any general survey course on American social movements. It represents the best kind of work in education and history.

Annette L. Varcoe

Independent Scholar

A COLONY SPRUNG FROM HELL: Pittsburgh and the Struggle for Authority on the Western Pennsylvania Frontier, 1774–1794. By Daniel P. Barr. Kent, OH: Kent State University Press. 2014.

The western periphery of British colonial America offered the opportunity for wealth and eventual gentrification to those resourceful individuals who successfully overcame the challenges of frontier development. The key to that success lay in physical, economic, and political control of the land, and these, in turn, relied on government that supported local interests. Regional acceptance of and allegiance to imperial, colonial, or national governments rested on that government's ability and willingness to support the safety and prosperity of the locality. In *A Colony Sprung from Hell*, author Daniel P. Barr offers an enlightening example of the contentiousness

of political authority at the Forks of the Ohio River, concluding that the fundamental question of political sovereignty within the region ultimately defined the nature of power itself on the American frontier.

Throughout this study Professor Barr characterizes the competition for land rights, war and violence, and the inability of governments to establish stable institutions of power as keys to understanding this contest for political control. Identifying three separate phases in the struggle for political dominion, he divides his narrative chronologically. In Part I, "Competition," he considers the role of land speculators and expansionists as the colonial governments of Pennsylvania and Virginia competed for political control, with neither able to establish legitimacy. Part II, "Regulation," discusses the British government's failure to establish effective authority in the West after the Seven Years War, Pontiac's Rebellion, or Dunmore's War. Devastated by attacks during these wars, settlers developed a fierce hatred and fear of Indians, while at the same time learning to distrust distant authorities who seemed unable or unwilling to protect their lives and property. The final section, "Revolution," analyzes the impact of the American Revolution on the struggle for authority along the Western Pennsylvania frontier, arguing that the federal government succeeded in establishing political control only after formulating a policy for expansion that allowed settlers to direct the process of expansion, with government playing a supporting role. This early concession to "frontier localism," Barr concludes, set the pattern for America's westward expansion throughout the nineteenth century.

Control of the "Forks of the Ohio" looms large as the epicenter of the Seven Years' War, but fades from the mainstream of American history with the political unrest leading to the Revolutionary War. *A Colony Sprung from Hell* reminds us that the struggle for control of the frontier continued long after France ceded the region to Britain. Providing an important examination of the limits of external power along the colonial frontier, Barr unravels the complex motivations of a population that forced colonial, imperial, and national governments to accept a social contract that left settlers free to function in their own best interests in exchange for their loyalty.

Relying heavily on archival materials Barr unravels the complexity of power and control, offering a fine example of local historical study to illuminate the rich tapestry of colonial history. His crisp narrative provides a significant contribution to our understanding of the political culture that emerged on the western Pennsylvania Frontier, adding to a growing body of regional histories that further expand interpretation of the development of local and national power and authority in America.

J. Edward Townes

Independent Scholar

A GENERATION REMOVED: The Fostering and Adoption of Indigenous Children in the Postwar World. By Margaret D. Jacobs. Lincoln: University of Nebraska Press. 2014.

The important and tragic topic of Indigenous children being fostered and adopted into mainly white families as a tool of assimilation was studied by a handful of scholars at the end of the twentieth century, but their work languished. Since

2000 this issue has come to the fore, although the majority of the writing has been at the local or national level in all of the settler society nation-states. Margaret Jacobs' *A Generation Removed* focuses on the United States, but she also brings in the transnational history of this policy with Canada and globally by comparing the phenomenon with Australia. This book is a must-read for anyone interested in the effect of assimilation policies and the history of Indigenous peoples in the second half of the twentieth century.

Taking advantage of documentary and oral histories of individuals, families, and activists, Jacobs tells the history of the strategy to place Indigenous children up for adoption with white families in order to assimilate them under the guise of "saving forgotten children" and the disastrous results. She forcefully argues that this experience was not only a national trend, but also a transnational and global one as well. Despite the tragic nature of the history, it is also a narrative about agency and Indigenous women reclaiming their roles as caretakers of their nation's children and culture. Each chapter begins with an individual or a family's history with this system, which Jacobs' uses to reinforce the theme of that specific chapter. The book is written in three parts. Part One explains how the program and (ab)use of the social welfare system was connected to previous assimilation approaches, especially residential boarding schools and the termination policy of the 1950s in the United States. (In Part Three she compares similar Canadian and Australian efforts that echoed American legislation.) Part Two describes how this adoption-to-assimilate practice affected American Indian peoples, their resiliency in the face of losing so many of their children, and the campaign to end this policy resulting in the Indian Child Welfare Act of 1978 and successful local endeavors to keep Indigenous children with their people and families. The third part demonstrates the transnational and global collaboration of this type of strategy between nation-states and some of the consequences both Indigenous and settler societies now face as a result of this misguided plan.

A Generation Removed is well researched and very readable; it is a thoughtful and solid contribution to this history. The few minor issues consist of matters like the many uses of acronyms being a bit distracting, but to be fair, this is a hazard for any history about policy. In addition, the 1976 Foster Care Table is not as obvious to some readers who are not social scientists (I assume). A short explanation of a couple of the columns would have been helpful. The section on Canada is thorough but the term "the 60s Scoop" is missing and probably should have shown up similar to the book's use of the name "Stolen Generations," which Australians use to represent this historical occurrence. These are minor criticisms. All in all, *A Generation Removed* should be in every library that caters to anyone who wants to understand this situation both nationally and globally and to situate Indigenous peoples' history into the second half of the twentieth century. This book could be useful in upper-level undergraduate courses, as well as for graduate students. University, state, and local libraries, and anyone with an interest in the history of Indigenous peoples during this period would find this book to be an important addition to their collection.

Melissa Otis

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AMERICA'S DARWIN: Darwinian Theory and U.S. Literary Culture. Edited by Tina Gianquitto and Lydia Fisher. Athens: University of Georgia Press. 2014.

America's Darwin is a compilation of essays that broadly examines how Darwin's theories became a dominant cultural narrative influencing literature, ideas, and conversations. Furthermore, as the varied essays suggest, Darwin's theories could be appropriated and interpreted according to individual perceptions and historical circumstances. The editors of this collection, Tina Gianquitto and Lydia Fisher, successfully chose essays from a wide range of disciplines, yet managed to thread the articles into a strong and coherent text. The book is organized around three key themes: the influence of Darwin's theories, the meaning behind the concept of evolution, and the interpretation of these ideas and theories in American literature.

In Part I, "American Spiritual, Aesthetic, and Intellectual Currents," the essays collectively reveal the impact of evolutionary theory, not just in providing the necessary foundation for further scientific development, but the spiritual and cultural implications. The narratives in this section uniquely address the internal conflicts that surfaced in response to Darwin's ideas. From Edith Wharton's fiction that oftentimes grappled with nature's link to culture and Melville's considerations of temporality, to shifts in religious and pragmatic thinking, the essays all center on individual struggles to apply new meaning to aspects of traditional knowledge.

Building off of the previous section, the essays in Part II, "Progress and Degeneration, Crisis and Reform" illustrate how Darwin's ideas became tied to feminist and socialist agendas, yet also awakened anxieties that society could regress instead of progress. For American literary novelists and feminists such as Charlotte Perkins Gilman and Mary Bradley Lane, Darwin's theory of sexual selection meant that women could be empowered through reproductive choices, and these choices may ultimately lead to a more just society. Yet, at the same time, there was also an undercurrent of trepidation as poets, novelists, and botanists reflected on the dark qualities humans shared with plants and animals, such as competition and murder, and the possibility of atavistic degeneration.

The final section, "The Limits of Species," focuses on animals and animality with particular emphasis on how Darwin's ideas challenged the idea of species boundaries. Intelligence and consciousness have often been cited as qualities that differentiated humans from animals, yet Lewis Henry Morgan contested this in his research on beavers where he attempted to understand the mechanics behind instinct and consciousness. Similarly, Jack London challenges the notion of human uniqueness in his dog stories, where animals are conscious actors with self-determination. The last two essays dissect contemporary literature from authors T.C. Boyle, Sara Gruen, and Benjamin Hale. These essays illustrate the overarching theme found throughout the book, that is, how Darwin's theories have, and continue to provoke a wide range of anxieties and inquiries regarding human nature and humanity's place in nature.

Overall, by looking at textual responses to Darwin's work in the United States, *America's Darwin* contributes to a deeper understanding of how specific reactions and interpretations were formed in connection to American culture. Yet, one of the short-

comings of the book is that there are only two narratives centering on contemporary writers, making the book feel unbalanced and as though the power of Darwin's ideas have faded in comparison to the nineteenth and early twentieth centuries. Connected to this is the absence of any discussion or essay from the relatively new field of evolutionary literary analysis, where literary Darwinists apply evolutionary science to understand the function and meaning behind works of literature. Companion pieces to *America's Darwin*, therefore, would be *The Literary Animal: Evolution and the Nature of Narrative* (2005) edited by Jonathan Gottschall and David Sloan Wilson and *The Storytelling Animal: How Stories Make Us Human* (2013) by Jonathan Gottschall.

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COLLEGIATE REPUBLIC: Cultivating an Ideal Society in Early America. By Margaret Sumner. Charlottesville: University of Virginia Press. 2014.

Margaret Sumner, associate professor of history at The Ohio State University at Marion, focuses her attention on a relatively neglected period in the American higher education system, the first generation of colleges and their associated communities founded after the American Revolution. Specifically, *Collegiate Republic* covers the period 1782 to 1860.

Sumner's interest is in what we would call liberal arts colleges, e.g., Bowdoin (Maine), Lafayette (Pennsylvania), Oberlin (Ohio), Union (New York), Washington, later Washington and Lee University (Virginia), Williams (Massachusetts), and not in all colleges established during the period in question. Her schools were founded as "ideal environments dedicated to producing a new generation of republican leaders well trained in a classical, collective form of virtue that would bring about their individual success as well as benefit what college founders often termed the 'common good'" (4). The Revolution was over and it was now necessary to develop higher education communities that would provide leaders grounded in the right organizing principles and standards for the emerging American society.

Older colleges and universities, primarily located in cities on the east coast, and newer institutions that lacked the setting (rural, frontier) for proper moral development were both unacceptable. For instance, when asked for an opinion about Jefferson's recently established (1819) university at Charlottesville, VA, a friend of Washington College argued that the University of Virginia "has always been tinctured with the immoral, irreligious opinions of its founder. . . ." (103). Jefferson's design of the university even lacked room for a chapel.

In five well written, informative, and lively chapters Sumner uses extensive secondary literature, letters, and diaries to provide personal and intimate pictures of individuals, families, college families, and college communities. In place of a focus on an in-depth study of one college, she uses examples from a network of families and colleges established along the frontier. Although we don't know how representative these examples are, the chapters form a meaningful image of life within these colleges and within the network they formed.

The first chapter, “Cultivating the College World,” explores Washington College president George Baxter’s travels to promote the importance of an education based on “virtue” and to engage in friend- and fund-raising for the new college. The second chapter, “Organizing the College World” focuses on the women and families of Bowdoin College. The importance of “college ladies” in both social and academic roles is stressed. In chapter three, “Building the College World,” Franklin College in Athens, GA serves to demonstrate how “From their classrooms to their parlors to the local tavern, [college families] insisted that all social structures and spaces should be designed for educational purpose. . .” (11). In the penultimate chapter, “Working in the College World,” Sumner illustrates how both men and women defined their new roles in the “business of instruction.” In order to cope with concerns about the masculinity of mental work, a number of colleges stressed the importance of the balance of such work and physical labor, especially agricultural work. At the same time, women began to stress the importance of scholarship along with components of traditional nurturing roles. The ultimate chapter, “Leaving the College World,” is concerned with the positions of black students, slaves, and poor white servants. These are significant issues and Sumner provides interesting information about John Russwurm, the first “colored” graduate of Bowdoin College, and Jenny, a slave woman owned by the daughter of a Washington College trustee. However, the space devoted to an exploration of Russwurm’s personal life and career in Liberia might have been more profitably devoted to the provision of greater insight about these groups within the college communities. Even with this quibble, these five chapters reveal the injuries of class, gender, and race at these virtuous college communities.

In an eight-page epilogue Margaret Sumner briefly touches on the changes in the “business of instruction” during the post–Civil War era. The major changes were that “the college world filled up with new state universities, new women’s colleges and ‘negro colleges’” (198). These changes brought new challenges, however, she reminds us that the colleges she studied began a series of debates that continue today, e.g. the role of moral development, female vs. male educational opportunities, accessibility, curriculum content, liberal arts vs. applied education. Sumner engages in speculation when she concludes that, “College families would be thrilled to learn that their ‘college work’ continues on” (202). My conclusion is that I am glad Sumner brought this neglected historical period to our attention.

Mark Oromaner

Independent Scholar

FILM CRITICISM, THE COLD WAR, AND THE BLACKLIST: Reading the Hollywood Reds. By Jeff Smith. Berkeley: University of California Press. 2014.

HOLLYWOOD EXILES IN EUROPE: The Blacklist and Cold War Culture. By Rebecca Prime. New Brunswick, NJ: Rutgers University Press. 2014.

Hollywood Exiles merits a special place in the literature of the blacklist, spawned by the 1947 House Un-American Activities Committee’s investigation into the so-called communist subversion of the movie industry. While other studies have focused on the publicity-seeking committee—whose chairman, J. Parnell Thomas, was later

convicted of embezzlement—the First Amendment stand of the Hollywood Ten, the testimonies of the friendly and unfriendly witnesses, and the careers that were derailed or destroyed, *Prime* concentrates on the screenwriters and directors who preferred expatriation to remaining in an America where a subpoena would bring them before a tribunal that would demand an answer to the question, “Are you now, or have you ever been, a member of the Communist Party?” Refusing to answer could result in a charge of contempt of Congress; taking the Fifth would make one unemployable.

The European exiles were a mixed group—e.g., directors (Jules Dassin, John Berry, Joseph Losey) and writers (Michael Wilson, Paul Jarrico, Cy Endfield, Carl Foreman) who chose to work abroad, mostly in London and Paris. The author has woven a compelling narrative, starting with the émigrés’ arrival in an alien environment and concluding with the end of the blacklist that left some with better résumés than they would have had in Hollywood; and others with little to show for their time of exile. It is one thing to take a sabbatical abroad. It is quite another to relocate because a committee is running roughshod over the First Amendment. Culture shock is common, but even abroad the exiles were under continual FBI surveillance; some had their passports confiscated and were required to renew their residency permits to prove they had landed a job, while knowing their name might not appear in the credits unless they used a pseudonym.

Some of the exiles did extraordinary work during the diaspora. For example, Jules Dassin, who added American grit to French film noir in *Rififi* (1954), with its thirty-three minute jewel heist done entirely without sound. American audiences were mesmerized by *Rififi* because it was a unique kind of movie: a Franco-American gangster film. Expatriation gave director Joseph Losey the freedom that he never enjoyed in Hollywood, where he could not have made such films as *The Servant* (1963) and *King and Country* (1964). Others like Paul Jarrico and Cy Endfield fared less well. But that is *Prime*’s point: Some exiles found their niche; others did not. Talent obviously mattered, as the author implies. But so did luck, which eluded some.

Indirectly, the blacklist backfired on a Hollywood in decline as the studio system began to crumble with independent production companies rising from the ruins, which, like the exiles, left the sound stage for the world stage as filmmaking became truly global. *Hollywood Exiles* is an engrossing story with an ending more ironic than upbeat.

Smith takes a more comprehensive view of Cold War Hollywood, with an emphasis on encoded films that can be read as anti-McCarthy, anti-communist, or both. Although at times Film criticism is heavily theoretical, Smith wears his learning well, and his earnestness does not have the anaesthetizing effect of jargon-studded criticism. Smith is readable, using theory as a point of departure for his own interpretations. He makes excellent use of David Bordwell’s distinction between comprehension (the film text as understood by the viewer) and interpretation (the film text with all its metonyms, symbols, and allegories—evident, hidden, or inferable—brought to light through rigorous critical analysis).

Since Smith is a close reader, his analyses are meant to be read “with diligence and attention,” as Francis Bacon in “Of Studies” recommended for books to be

“chewed and digested.” Mastication is required for his discussion of *I Married a Communist* (1949), which opened to such apathy that the title was changed to the more provocative *The Woman on Pier 13*. Smith’s analysis, which is more of an exegesis, is uncommonly long but rewarding, particularly in his juxtaposition of *I Married a Communist* with the classic film noir, *Out of the Past* (1947), establishing structural parallels and contrasting the sets of characters—especially the femmes fatales. Thus *I Married a Communist*, originally dismissed as a gangster movie with communist mobsters, merits a place in the lower echelon of film noir. Smith has brought out what eluded reviewers in 1949.

Smith is in his element when unearthing subtext, approaching films like *The Robe*, *Spartacus*, *High Noon*, and the spawn of *High Noon*—*Silver Lode* (even more anti-McCarthy than *High Noon* and with a villain named McCarty)—that are more than what they initially seem to be. Or rather, on a deeper level, what they seem to be is what they are. For example, one could interpret *On the Waterfront* (1954) as director Elia Kazan’s and screenwriter Budd Schulberg’s justification for cooperating with HUAC and naming names (Kazan, 11 names; Schulberg, 15 names). Smith considers *On the Waterfront* not so much ambivalent as polyvalent. To him, it is a double allegory, both anti-communist and anti-HUAC. Since Terry Malloy (Marlon Brando) testified before the Crime Commission (think HUAC), naming union boss Johnny Friendly of the emblematic surname who behaves like a commissar (Lee J. Cobb, who named 20 names), the film emerges as anti-communist. In an anti-HUAC reading, Terry can be seen as an “unfriendly” witness to Friendly and his gang (think HUAC again with Friendly standing in for J. Parnell Thomas). Like so many of the subpoenaed who agonized over appearing before HUAC where they would be interrogated about their past and that of others, Terry is also conflicted about being labeled a stoolie for cooperating with the Commission by naming Johnny Friendly. Smith’s approach to film subtext shows how richly allusive some movies are. His readings have a richness of their own.

Bernard F. Dick

Fairleigh Dickinson University

FROM EVE TO EVOLUTION: Darwin, Science, and Women’s Rights in Gilded Age America. By Kimberly A. Hamlin. Chicago: University of Chicago Press. 2014.

Perhaps because the theory of evolution as articulated by Charles Darwin has received its share of blame for the darker side of late nineteenth- and twentieth-century history—most notably, Social Darwinism, eugenics, and genocide—little attention has been paid in recent years to the theory’s potential for fostering a socially progressive vision. A few noteworthy biologists, from Patricia Adair Gowaty to P. Z. Myers, have articulated a feminist vision using evolutionary theory as a starting point, but few feminist activists these days reciprocate the attention, due, no doubt, to the regular misuse of Darwin’s work to justify misogyny (especially in the dubious realm of evolutionary psychology). However, as Kimberly A. Hamlin reveals, there was a time in the feminist movement when women enthusiastically embraced evolutionary

theory, primarily to counter the Genesis narrative of sex relations, but also to further a scientific worldview that took seriously women's experiences and potential.

From Eve to Evolution tells the story of how activist women in America responded to evolutionary theory, especially Darwin's *The Descent of Man* (1871), which details his theory of sex selection. As Hamlin notes, "Darwin provided the scientific justification to question whether or not patriarchy, monogamy, and female domesticity were in fact natural when so many alternative domestic and sexual arrangements could be found in the animal kingdom" from which humankind was no longer considered biologically separate (15). The first chapter opens by examining just how much the biblical figure of Eve served as the cornerstone of sex roles in antebellum America, immune to critical reinterpretation until evolutionary theory provided an end-run around her. Though the early days of feminist thought entailed much criticism leveled against orthodox Christianity, by the 1880s, amid resurgent Protestantism, "such arguments were frowned upon and ultimately jettisoned from the formal women's rights arsenal as leaders prioritized mainstream appeal and expediency over radical critiques of patriarchy," embracing evolution primarily as a metaphor for social progress (41). As the movement developed, Elizabeth Cady Stanton and those like her found greater welcome in freethought circles than they did mainstream suffragettes.

The influence of Darwin went far beyond merely dethroning old myths, for he unwittingly created a template for scientific materialism that allowed sex differences to be studied systematically—with the potential to overthrow traditional views of female inferiority. Hamlin details how women began actively participating in scientific enterprises and having their own experiences and bodies studied objectively, from Dr. Mary Putnam Jacobi's pioneering 1876 study of menstruation to the 1925 donation by suffrage leader Helen Hamilton Gardner of her own brain to Cornell University for examination and comparison with male brains. Meanwhile, activists and writers like Antoinette Brown Blackman and Charlotte Perkins Gilman employed a Darwinian view to "reimagine the relationships between husband and wife, mother and children, leading to demands for fit pregnancy, the equitable distribution of domestic labor, and, for some, the entrance of women and mothers into the paid workforce" (127). Finally, many women seized upon Darwin's acknowledgement that female selection of mates was the norm in the animal kingdom in order, first, to critique as unnatural the apparent human norm of male selection, and, second, to demand greater reproductive autonomy for women, including birth control.

As Hamlin remarks in her conclusion, "looking at gender, religion, and evolutionary theory in concert not only helps us better understand the construction of gender and the development of American feminist thought, it also enriches our understanding of the American reception of Darwin, the ongoing controversies over evolution, and the science of sex difference" (170). *From Eve to Evolution* tells the story of early feminists and evolutionary theory with great clarity and verve, extolling the accomplishments of these generations of women without ever resorting to hagiography—indeed, their regular blindness to the plight of non-white women regularly comes to attention, as does Darwin's own misogyny and casual acceptance

of racial hierarchy. This is a truly enlightening book, sure to serve for years to come as a model for the exploration of how science and culture interact.

Guy Lancaster

Encyclopedia of Arkansas History & Culture

H.L. MENCKEN: *The Days Trilogy*, Expanded Edition. Edited by Marion Elizabeth Rodgers. New York: The Library of America. 2014.

During 1940–1943, the iconoclastic Baltimore newspaperman, author, and editor H. L. Mencken published three autobiographical memoirs dealing respectively with his childhood (*Happy Days*, 1940), his early career in journalism (*Newspaper Days*, 1941), and “random reminiscences . . . ranging from the agonies of nonage to the beginnings of senility” (*Heathen Days*, [1943] 408–409). Their public and critical receptions were favorable and have remained so: all three books are widely regarded as being among the finest memoirs in American literature. In 1947, Alfred A. Knopf of New York grouped them into a collection entitled *The Days of H. L. Mencken*. The Library of America has just reissued this triptych under a new title, *The Days Trilogy, Expanded Edition*. The strengths of this edition, put together by Mencken scholar and biographer Marion Elizabeth Rodgers, are twofold. Rodgers’s comprehensive explanatory notes gloss, for the first time, most of the text’s rare and foreign words, as well as cultural and biographical sources. Her annotations are invaluable, given the richness of Mencken’s vocabulary—“25,000 words” and “I am constantly expanding it,” he wrote to fellow journalist Burton Rascoe in 1920, his multilingualism, his encyclopedic knowledge, and the range of his acquaintances. But the edition’s *pièce de résistance* comes in the last fourth of the volume, which contains close to 200 pages of supplementary “Notes” (that is, corrections and additions) that Mencken himself typed over the years, and most of which Rodgers publishes for the first time. These “Notes” were sealed until 1981, Mencken having stipulated that they should not be made available to the public until twenty-five years after his death. Their declassification turns out no shocking revelation. Rather, it provides more of the same: picturesque and nostalgic descriptions of Baltimorean life, with a particular fondness for its eccentric and seamier sides, as well as benign—by Menckonian standards—criticism of “this once great and happy Republic, now only a dismal burlesque of its former self” (821).

Mencken’s elegiac and at times embroidered reminiscences encompass his childhood in Baltimore, when he was “encapsulated in affection, and kept fat” (4); his introduction to the chewing of tobacco, courtesy of a “garbageman” (105); his omnivorous reading and “discovery of ‘Huckleberry Finn,’ probably the most stupendous event of my whole life” (107); his salad days as a reporter—“the maddest, gladdest, damndest existence ever enjoyed by mortal youth” (207); his journeys abroad; his unsparing descriptions of scores of contemporaries; and his amused tributes to “political mountebanks,” whose histrionics he viewed as “one of America’s richest gifts to humanity” (585).

Readers will search in vain for about-faces in these “Notes.” For all his lucidity, inventiveness, and verbal brilliance, Mencken remained until his death an unwavering

champion of the same ideas. The “Notes” correct factual errors and add new material cast in the same ideological mold, but they never serve to question or tone down the author’s prejudices, racial or otherwise: Mencken still describes some Baltimore houses as being “infested by Jews” (600).

The outspokenness of some remarks explains why Mencken wanted his “Notes” to be sealed to the public. He describes several acquaintances and even relatives as “not too bright” (610), “stupid” (611), and “extremely stupid” (651). He also owns that he never had a “very high” opinion of his friend Clarence Darrow, the defending attorney at the 1925 Scopes Monkey Trial, nor of Darrow’s “extraordinarily silly” wife (788–789).

The “Notes” section also contains twenty-three pictures, some of them taken by Mencken himself, as well as a caricature of Baltimoreans that he drew as a boy. These illustrations supplement a hitherto largely unpublished text that provides no major disclosure but that fills some biographical gaps and offers more vintage Mencken.

Finally, if a revision of this scrupulously edited and annotated volume becomes possible, the following errors should be rectified: 491.36, there\after; 550.37, missing indefinite article before “cruel”; 763.26, arterio sclerosis; 832, n. 166.17, *mania à potu* is not French.

Alexandre Fachard

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IN TIME WE SHALL KNOW OURSELVES. Photographs by Raymond Smith, Essays by Richard H. King and Alexander Nemerov. Madison, CT: Peter Hastings Falk. 2014.

In June 1974, Raymond Smith finished the spring semester at Yale University, where he was a graduate student in American Studies, and set off in an aged VW Beetle armed with a budding interest in documentary photography, two Rolleiflex film cameras, and a plan to spend three months traveling the country and capturing the American experience in images of black and white. The rickety VW did not survive the journey, but Smith nevertheless succeeded in securing dozens of remarkable photographs, most of them individual and small group portraits of ordinary people, that have at last been reproduced in a high-quality edition. Working within a vernacular photographic tradition that he learned from Walker Evans, who was a mentor at Yale, and from Robert Frank, whose *The Americans* (1958) he acknowledges as an important artistic influence, Smith’s photographs are arresting for their intimate yet dignified framing of his human subjects as part of what he calls a “somewhat Whitmanesque mission of capturing in photographs something about the America of the 1970s” (n.p.). The resulting book of previously unpublished photographs from Smith’s archives was created as a catalog to accompany exhibitions of Smith’s work during 2014–2016 at art museums in Alabama, Florida, Georgia, and North Carolina.

Evans’s famous contributions as documentary photographer for James Agee’s classic meditation on the experience of rural Southern poverty, *Let Us Now Praise Famous Men* (1941), is an especially important influence and model for Smith. Charting a road trip across a variety of states, including several images from Connecticut,

Pennsylvania, Nebraska, and Ohio, the center of gravity for Smith's photography—as with Evan's images in *Let Us Now Praise Famous Men*—is the American South. One of Smith's most searing portraits, "Demopolis, Alabama (For Walker Evans)," featuring a handsome, intent, but unsmiling African American man standing in front of the town bank, is part of a sequence of Smith photographs that address questions of race and poverty as experienced in the Deep South. In their sensitivity, intimacy, and empathy, Smith's images are reminiscent as well of Dorothea Lange's famous documentary images for the Farm Security Administration during the Depression and Eudora Welty's lesser-known but important photographs from Mississippi taken during her years as a WPA photographer during the 1930s.

Smith's Southward-tending images from 1970s middle America figure as an admirable reprise and supplement to work by the earlier generation of documentary photographers, providing an implicit homage to artists such as Walker Evans, Robert Frank, Eudora Welty, and Dorothea Lange, while revisiting American life in the Midwest and South. It is also worth remembering the uneasy politics smoldering during Smith's documentary tour, which took place during the final months of the Nixon presidency and less than a year after the end of United States military involvement in Vietnam. They were incendiary political contexts crucial for the 1970s—to say nothing of 1970s Yale student and faculty activism—and impossible to forget or ignore as these images powerfully conjure the human experience of that era. One wonders if during his documentary tour of the American South this remarkable photographer was made aware of his fellow Yale alumnus Bill Clinton (J.D. 1973), who was in Arkansas running a strong and eventually successful Congressional campaign during the summer of 1974.

Following the fifty-two images are lucid essays on the artist and his work by Richard H. King and Alexander Nemerov, and there is a brief afterword by Smith. Together, they give a fuller account of Smith's life and activities in the 1970s and situate his work within a rich and now expanded tradition of important American twentieth-century documentary photography.

James Emmett Ryan

Auburn University

ISLAM IS A FOREIGN COUNTRY: American Muslims and the Global Crisis of Authority. By Zareena Grewal. New York: New York University Press. 2014.

Perhaps no twenty-first-century trend in the field of American Studies has been more pronounced than the transnational turn. As with any scholarly fad, the move to link the United States to hemispheric and global histories and stories has had its share of facile or forced ideas, but when these connections have worked best, they have offered profoundly potent new lenses through which to analyze American cultures and communities, issues, and identities. Dr. Zareena Grewal's *Islam is a Foreign Country* exemplifies the possibilities of such transnational scholarship, while also and, even more importantly, crossing two other borders.

For one thing, Grewal's book mines the genre of autoethnography more successfully than any I have read in years, and bears comparison to gold standards such as

The Woman Warrior and Borderlands/La Frontera. From the introduction's nuanced and convincing depiction of Grewal's transformation into a "Native Orientalist" through the epilogue's reflections on the unfolding (at the time of her writing) Arab Spring, Grewal consistently analyzes her own identity and perspective with the same complexity and thoughtfulness she brings to her focal historical and contemporary Muslim communities. Since much of her argument depends on a definition of those communities as experiencing a form of Du Boisian "double consciousness," the book's autoethnographic layers offer a nicely complementary depiction of the author as both scholar and subject.

Grewal's text is also impressively layered in its disciplinary lenses. Chapters 2 and 3 wed historical anthropology to immigration, migration, and race studies, locating the twentieth-century Muslim diaspora and the American communities it produced alongside the African-American Great Migration (Chapter 2) and the global effects of the 1965 Immigration Act (Chapter 3). And the four chapters in Part II weave a number of other disciplines into this evolving pattern, from religious and gender studies in Chapters 4 and 5 to media studies and digital rhetorics in Chapters 6 and 7. As with her willingness to include her own identity as part of her analysis, what Grewal consistently demonstrates in these chapters is an ability to go wherever her subjects demand, and to utilize each disciplinary lens with analytical sophistication and a clear awareness of the broader scholarly conversations in each case.

One of the ways I would define the best scholarship is that it opens up additional connections and investigations beyond those on which it focuses; in the case of Grewal's impressive book, I would be very interested to read how she might bring this lens to bear on more longstanding Muslim American histories. I am thinking in particular about South Carolina's Revolutionary-era Moroccan "Moorish" community, the members of which were legally defined as "white" in one of the period's most complex laws, the state legislature's 1790 Moors Sundry Act. That is, if many of Grewal's contexts—from 9/11 and the Second Iraq War to the Arab Spring—are quite specific to our twenty-first-century moment, I would argue that her focal questions and themes have been part of American communities, Muslim and otherwise, from the outset.

Ben Railton

Fitchburg State University

LITERARY EXECUTIONS: Capital Punishment and American Culture, 1820–1925.
By John Cyril Barton. Baltimore: Johns Hopkins University Press. 2014.

Midway through his exploration of literary responses to the rancorous spectre of the gallows—that "instrument" of monarchical oppression, and the exercise of undue rights—Barton reproduces a single page of text from Unitarian minister Sylvester Judd's avowedly anti-gallows novel, *Margaret*. Bruised by criticisms about his failure to draw a discreet veil over the violence of the execution scene itself, Judd answered his critics by having the printer blot out the relevant paragraph entirely in the revised edition of 1851. That bar of black is startling, reminiscent "of a coffin" or the "dark abyss" (131) that is the opened trap. "Like the so-called private hangings

of condemned criminals behind prison walls, the blackened-out passage served to remind . . . that readers, as citizens, could no longer see for themselves these public acts. . . .”(131).

The concept of the “reader citizen” is the silent twin of another formulation central to Barton’s study: that of the “citizen-subject” (5). Over the long nineteenth century the reader-citizen was a potent idea, and it was to that ideal reader, politically acute and possessed of a sentimental education, that antebellum and postbellum authors addressed their evocations of the gallows’ dirty work. That “dramaturgy of the death penalty” as “narrative scaffolding” (264) is central to James Fenimore Cooper’s *Ways of the Hour* and *The Spy* and to the complex working of literal, rhetorical, and symbolic scenes of execution in Nathaniel Hawthorne’s *The Scarlet Letter* and *The House of the Seven Gables*, all works that Barton treats intelligently, and in depth, to explore the “vexed relationship” (267) between “sovereign authority and responsibility” (4). Barton’s study is strongest here, where it unpacks the trammled idea of republic where power derived from the people is, at times, used to put those people to death—a problem that exemplifies the tension between citizen (as “sovereign individual” [233]) and subject (to sovereign power in the exercise of law).

Current trends in the interdisciplinary scholarship of law (law and literature; law and cultural studies) put pressure on the work of the humble article in that formulation. That “and” has been progressively displaced by other words that, like the biblical David, control the Goliaths to either side: cultural studies of law, “literature as law.” This last is closest to what Barton’s study is doing. Early in the book he reminds us (screen generations that we are) of the thoroughgoing cultural power of the literary over the period under study, when “the novel [was] the century’s literary genre most closely connected to popular discourse and public opinion” (6). This is a claim well borne out by the recent work of cultural historians on collective reader experience. In book associations and clubs the great ideas of the day were enthusiastically debated in response to political essays, novels, newspapers, and works of natural history—all standing in equal relation to the civic world. So it was not surprising that a politician and legislator should write to a distinguished novelist to enlist his skills in the battle against capital punishment, as Edward Livingston did in 1829 when he begged Cooper to use his novel power “to impress most forcibly on the mind the truths you may wish to inculcate” for the “abolition of a practice . . . which outrages humanity” (261). Like Livingston, Barton tends sometimes to give too much determining authority to his authors, and this otherwise excellent work suffers from partialities: from occasionally stranding the execution scene in a work from its wider context in his discussion; from hardly attending to the cultural impact of changing modes of execution (with the exception of his perceptive analysis of the “electric” [230] prosecutor in Theodore Dreiser’s *An American Tragedy*); and barely taking account of the seductions of the execution as spectacle even to the author taking up pen against its practice. It is worth remembering that Dreiser asked James N. Cain to get him into Sing Sing to see an execution—a bit of creative research that bears consideration. And despite an insightful analysis of Melville’s *Billy Budd* in the light of the imperiled “ship of state” in Civil War and Reconstruction, the impact

of the war on the cultural rhetoric around capital punishment is largely passed over, and the absence of the work of Ambrose Bierce (“The Occurrence at Owl Creek Bridge” and “Parker Adderson, Philosopher”) is notable.

Sara L. Knox

University of Western Sydney, Australia.

MEXICANS IN THE MAKING OF AMERICA. By Neil Foley. Cambridge, MA: Harvard University Press. 2014.

Neil Foley has written an ambitious new book arguing that the regional, national, and transnational struggles for full citizenship rights of Mexican Americans have made and remade United States culture (12). The book is part survey due to its expansive coverage and part innovative monograph that will be useful for seasoned and new Latino Studies scholars alike.

Foley begins with the Treaty of Guadalupe—what he calls the “Genesis of Mexican America.” Here we get a brief overview of the upheaval caused in the newly formed border region for Anglos and Mexicans alike. He follows this with the solidification of the border zone as a single economic region and its reliance on the labor of Mexican immigrants and Mexican Americans. One of the issues that arises during the early twentieth century is the question of naturalization: can Mexicans be naturalized citizens?; if white, yes, or if indigenous, no. Foley emphasizes the transnational aspects of this question and shows the delicate negotiations that the U.S. government had to navigate in order not to offend the Mexican government.

By far, however, the most interesting part of the book—and the area where I think the author makes his greatest contribution—are the three chapters devoted to World War II and its immediate aftermath. Foley presents extensive archival work to focus on the transnational aspects of the war. He effectively demonstrates Mexico’s desire for legitimacy and use of the Good Neighbor Policy to leverage respect for its citizens who served in the U.S. armed forces. Mexican citizens also worked in U.S. agricultural fields and railroad yards as *braceros*, who he claims were “Mexico’s most significant contribution to the war effort” (121).

For its part, the United States government during World War II saw Mexico as a significant ally against the axis powers. Foley carefully lays out how the U.S. was keenly aware of the axis propaganda of U.S. mistreatment of people of color. The government went so far as to establish the Division of Inter-American Activities to investigate reports of discrimination against Mexicans and Mexican Americans. However, this agency was largely ineffective.

Curiously, the remainder of the book drops the transnational focus for a regional and national one. The chapter devoted to the Chicano Movement is familiar territory and serves mainly as a synthesis. The final chapters discuss the 1980s as the decade of the Hispanic, the rise of the term for census purposes, and the militarization of the border. The final chapter is particularly interesting as it traces recent policies and attitudes toward Mexican immigrants through a three-pronged approach. The first two are the backlash of the 1990s and post 9/11 era as represented by California’s Proposition 187 and Arizona’s SB 1070. Foley argues that these tactics were admin-

istered by border states tired of waiting for action on immigration from the federal government—a regional focus. The final approach was/is national and is found in our nation’s obsession with border security and the shift from apprehension at the border to prevention from crossing the border. Overall, Foley accomplishes his goal and situates U.S. history into a Mexican and Mexican American context (rather than the other way around).

Valerie M. Mendoza

University of Kansas

MUSIC ALONG THE RAPIDAN: Civil War Soldiers, Music, and Community during Winter Quarters, Virginia. By James A. Davis. Lincoln: University of Nebraska Press. 2014.

When Ken Burns’s *The Civil War* aired in the fall of 1990, its narrative, imagery, and lyricism captivated the nation, as it became the most watched television program in the history of public broadcasting. Narrated by a range of voices—regal inflections, grim baritones, and regional vernaculars that included David McCullough, Sam Waterston, Morgan Freeman, Garrison Keillor, Julie Harris, and Jason Robards—sonic elements were at the center of its popularity. But it was *The Civil War*’s music, particularly the signature (and modern) piece, “Ashokan Farewell,” that provided the emotional pulse of the series. The soundtrack introduced countless late-twentieth-century laypeople to mid-nineteenth-century music, creating a type of general public around a sensory experience. In *Music Along the Rapidan: Civil War Soldiers, Music, and Community during Winter Quarters, Virginia*, musicologist James A. Davis explores that relationship between sounds and people during the war itself.

A case study, *Music Along the Rapidan* examines the link between music and community as the Union Army of the Potomac and Confederate Army of Northern Virginia glowered at one another across Virginia’s Rapidan River during the winter encampment of 1863–64. Davis begins with a simple premise: music is a social process, and who we are and where we are listening is just as important as what we hear. Indeed, Civil War camps combined downtime with high musical literacy, soldiers with civilians, officers with enlisted men, and—especially in the case of northern armies—considerable social diversity. Music was ubiquitous in the form of field musicians, regimental bands, religious hymns, minstrel shows, and campfire string quartets. It could be a bureaucratic routine, a communal ritual, and a deeply personal behavior, Davis argues. Music was also functional, acting as an emotional release, an instrument of order, a means of grieving or entertaining, a source of nationalism, and a mode of class delineation. In short, “musicking” was an identity-shaping experience, according to Davis. It was both transformed and transformative, and its contours reveal much about nation, class, race, and religion during the Middle Period.

Music Along the Rapidan’s strongest and most alluring discussion is that of the relationship between music and common soldiers. Through daily drill, dress parade, and funerary ritual, music “created” soldiers out of citizens. It also brought soldiers together, as the guitar and the fiddle, the bugle and the banjo worked as democratizing forces within relatively democratic armies, unifying and consoling “diasporic” com-

munities. Universal yet also deeply personal, soldiers' music could be confrontational, pragmatic, or used to negotiate between identities, such as when it functioned as a substitute for domestic values. Davis suggests that while music mostly served as a creolized leveler and centripetal force of identity formation, it also disclosed social hierarchies and class barriers, in the form of officers' balls, and racial boundaries, evidenced by the exclusion of African Americans. More than other groups, the all-purpose brass band proved the most successful at performing the many social functions assigned to Civil War musicians, providing an "intersection" of musical communities. Ultimately, Davis maintains that the Civil War changed soldiers, and music both influenced and was influenced by that change.

Although his evidence is more than ample, Davis's work suffers at times from repetition. From the perspective of a historian, *Music Along the Rapidan* also appears thin at times on historical context, particularly on themes such as ethnicity and nationalism (although his analysis of "community" is meticulous). Other blemishes seem inherent to case studies. For example, while Davis's subjects are overwhelmingly from the Northeast and Virginia, greater regional variation and analysis might reveal differences in music and community between eastern and western armies. Furthermore, while recognizing that it was not the aim of his study, it would have been fascinating to see the function of music not only in repose, but also on campaign and in the heat of battle. Incisive, well-researched, and convincing, *Music Along the Rapidan* will no doubt serve as a foundation for later such works.

Matthew E. Stanley

Albany State University

REMEMBERING THE MODOC WAR: Redemptive Violence and the Making of American Innocence. By Boyd Cothran. Chapel Hill: University of North Carolina Press. 2014.

There has been much written lately about past Indian wars, massacres, mass executions, and vigilante justice—from Sand Creek to Camp Grant to the Mankato hangings to the lynching of Louie Sam in the Pacific Northwest. Indeed, it is about time we sought a more critical understanding of these injustices on our landscapes of violence, and how these past events have been distilled through collective memory and the rewritings of Native and settler history. To this body of recent work—conducted in the shadow of 9/11, our own national trauma—we now add Boyd Cothran's examination of the Modoc War of 1872–73 in the volcanic-contoured terrain of the Klamath Basin.

The author's objective, in large part, is to dissect a violent episode in Indian-White relations and "interrogate the nature of innocence and its uses as well as its persistence and prevalence in American history" (7). Grounded in Judeo-Christian symbolism, and manifested early in the Puritan City on the Hill, innocence has been repeatedly invoked in nationalistic narratives and claims to destiny, exceptionalism, and the need for aggressive militancy. When Captain Jack and his Modoc followers resisted containment on a reservation and subsequently engaged U.S. troops, killing General Edward Canby during peace negotiations, he and three other Native men

were captured and executed, initiating a century-long process of historical knowledge production about the war in “marketplaces of remembering.” The author analyzes these marketplaces—newspapers, dramatic Indian show performances, books, re-enactments, museums, local resource economies, petitions, tourism—as sites in which historical remembrances are made and remade, circulating in networks of exchange and commodification, “part of the commercialization of everyday life” (14). Non-Native dominance of these networks ensured that most Americans consumed remembrances of Modoc savagery and newcomer victimhood that justified violence in westward expansion, but obscured its underlying political and economic roots. The result has been a thickly mediated transformation of a single incident of “ethnic cleansing” into an enduring redemptive narrative of American innocence. Even recent remembrances—such as National Park Service commemorations—in which multiculturalism serves as vehicle for reconciliation, cannot escape perpetuating the theme of settler innocence, as the process of reparations obligates living Modoc to forgive those in the past and assume a shared blame for the historical violence, while continuing inequities are forgotten.

Cothran demonstrates an impressive command of sources, helping him to illustrate his argument persuasively, and he is bold in his critique of historians’ own role in selectively remembering the war. Perhaps most valuable is the author’s use of personal interviews, archival research, and close readings of Native-authored written records to emphasize the agency of individual Modocs in shaping marketplace remembrances past and present. His descriptions of Toby Riddle and her stage appearances in public lectures soon after the war as a type of “Pocahontas of the Lava Beds” and Jeff Riddle’s often ignored historical narrative on the war’s origin, published in 1914, provide wonderful insights to indigenous people’s intellectual engagement with the making of historical knowledge to challenge settler colonialism. These culturally complex discussions help make this book an excellent contribution to Native American Studies, as well as to any deliberations on the market value of memory and the rhetorical regeneration of American innocence.

Robert E. Walls

University of Notre Dame

SONG OF DEWEY BEARD: Last Survivor of the Little Bighorn. By Philip Burnham. Lincoln: University of Nebraska Press. 2014.

Song of Dewey Beard is less the biography one might expect than a well-contextualized oral history of a remarkable man whose long life spanned the most painful and demoralizing decades of Lakota life on the Plains. The man known in his later years as Dewey Beard was born on the banks of the Niobrara River in Nebraska Territory in the late 1850s or early 1860s to Minneconjou Lakota parents. By the time he died in 1955 he had an English name, was an enrolled Oglala, and had gained enough notoriety as the last survivor of the Little Bighorn battle to earn an obituary in *Time* magazine. In between, he had many different names. In the Bureau of Indian Affairs files he is Dewey Beard, a name that followed him in the white world into which he was thrust, but many of his descendants still call him Putinhin

and he referred to himself as Wasu Masa (“Iron Hail”). This highly engaging book charts his remarkable life journey as remembered and reported by others.

Beard was a witness to history, if ever there was such a person. He came of age fighting soldiers on the Little Bighorn (Greasy Grass) and almost died at Wounded Knee, where soldiers’ bullets killed many of his closest kin and left his own body badly scarred. He was cousin to Crazy Horse, followed Sitting Bull into exile in Canada after the Custer fight, and fled toward Wounded Knee with Big Foot when Indian police killed Sitting Bull at the height of the 1890 Ghost Dance panic. He rode in Buffalo Bill’s Wild West shows, performed in Hollywood films, signed autographs for tourists at the Badlands, and was hosted at the Little Bighorn battlefield. All the while he struggled to make a living for himself and his family. Born a Minneconjou, after Wounded Knee he was relocated from the Cheyenne River Reservation to the Pine Ridge Reservation, where federal agents enrolled him as an Oglala. Under the terms of the Great Sioux Agreement of 1889, he and his wife and children received allotments near the Badlands on Red Water Creek. In 1924, he was granted US citizenship under the Indian Citizenship Act and less than two decades later he had his lands seized by his new government for a gunnery range. By the time the government fully compensated him for their taking Beard was dead.

This volume covers this tragic ground with sensitivity, respect, and tremendous insight. Burnham’s insights, however, are not the outcome of hours spent hunched over government records, digging through dusty tomes, or prowling archives. Instead, they were acquired through what can only be described as active listening, the method at the heart of high-quality oral history research. Over many years, Burnham tracked down and developed relationships with Dewey Beard’s kinfolk, friends, neighbors, and other acquaintances. In doing so, he recorded their fragmented memories of this much beloved figure. Burnham has compiled and organized those memories here, skillfully locating them within the sociocultural setting of reservation life, the flow of events internal and external to the Lakota communities, and the ever-changing federal policies that shaped Lakota existence in the late-nineteenth and first sixty years of the twentieth century.

It is sadly fitting that the Song of Dewey Beard, from which this book draws its title, is a warrior song. Dewey Beard’s life was, indeed, a constant battle for survival, a battle he fought with courage and dignity. While he experienced a more dramatic slice of Native American history than many of his peers, his fight for day-to-day survival and the accommodations that he was forced to make are far more typical than atypical of Native life in the first half of the twentieth century. That, coupled with the historical background and context provided by Burnham, makes this an ideal volume for use in undergraduate history, Native American studies, and anthropology courses. It is also a book that should appeal to the general-interest reader.

Debra Buchholtz

Independent Scholar

THAT PRIDE OF RACE AND CHARACTER: The Roots of Jewish Benevolence in the Jim Crow South. By Caroline E. Light. New York: New York University Press. 2014.

In *That Pride of Race and Character: The Roots of Jewish Benevolence in the Jim Crow South*, Caroline Light argues that the Jewish tradition of *gemilut hasadim* (Hebrew for “bestowing loving-kindness”)—or the individual’s responsibility toward others—had a distinctive regional character in the South. Here she details how southern Jews after Reconstruction provided charity for the poor Jewish women and children among them. Light explains that social belonging was precarious for Jews in the South, so they created sophisticated “social uplift” organizations that stemmed threats to their collective identity. Few scholars in American Jewish history have explored this topic from a regional perspective, so the author looks south “to explore the ways in which region shaped a minoritized people’s pursuit of belonging” (2).

In this engaging book, Light argues that the situation for Jews in the South in this period was different than in the North. The need to take care of impoverished coreligionists existed within a particular combination of circumstances unique to the South: economic depression and escalating unemployment, specific and subtle understandings of race and racial identity, and fear of social exclusion. Poverty was a key touchstone in the South and marked someone as not quite white (the author quotes historian Gunja SenGupta). Light thus argues that benevolence played an important role in preventing the poverty and cultural backwardness that could mark some Jews as racially “other,” and potentially threaten Jewish communal citizenship. As a result, a common element of agency work was educating children and immigrants in the social and cultural racial norms of southern society during Jim Crow.

Light deftly lays out how the specific circumstances of the South played out between agency representatives and the people they helped: orphans, *agunot* (Hebrew for “deserted women”), and widows. Agency files reveal community beliefs and ideals at the time. Orphans homes saved children from the threats of poverty and conversion (in a Christian orphanage), but also taught them “lessons in racialized and gendered cultural citizenship” (122). Light explains, for example, that northern institutions encouraged female “graduates” to learn domestic arts in preparation for marriage by working in private homes. However, southern institutional leaders felt bound by the regional racial order—which characterized domestic labor as black women’s work—and discouraged such practices.

Women deserted by their husbands were perilously dependent in a region where white women required the protection of chivalrous white men. Light explores how southern Jews could not allow a double abandonment of deserted women (by their husbands and by their religious community), nor could the community neglect these women’s children. The community did not want it widely known that some Jewish men abandoned their wives and children, for fear that it would imply social illegitimacy for the entire Jewish community.

Case files also reveal the perspective of some of the clients the agencies tried to help, as well as the affectionate, complicated, and sometimes fraught relationship

between them. Subsidized mother Rebecca Weiss balked at giving up her maid, which the agency believed an unworthy use of the money they gave her. Light explains that for Weiss having an African American maid elevated her and her family above the “stigmatizing shame of charity” (182) into a more respectable social position by emphasizing their separation from southern ideas about blackness.

Using historical records (public speeches, newsletters, meeting minutes, annual reports) and social-worker case files of charitable organizations and “social uplift” societies, Light compellingly details the nuanced and varied ways that southern Jews—in all their cultural and regional diversity—navigated local strictures and mores in order both to maintain their Jewishness and to create a home in the South.
Aleisa Fishman* United States Holocaust Memorial Museum

**All views expressed herein are those of the reviewer, and are not necessarily those of the United States Holocaust Memorial Museum.*

THE CALL OF BILAL: Islam in the African Diaspora. By Edward E. Curtis IV. Chapel Hill: University of North Carolina Press. 2014.

In a relatively short space, Edward E. Curtis IV skillfully and significantly complicates issues of religion, identity, and ethnicity. This is a book of multiple intersections: beliefs, customs, minority/majority relationships, presented across borders and oceans. Some of those discussed identify primarily as members of the African Diaspora, while others identify as members of a Muslim Diaspora, discounting land(s) of origin altogether. His approach does not start from any judgments as to whether particular belief systems represent more or less authentic versions of “real” Islam.

The title refers to the Muslim call to prayer first done at Muhammad’s request by a former slave of Ethiopian ancestry, Bilal ibn Rabah. That Muhammad chose a man of color and a former slave became cornerstones of ethnicity, identity, and belonging to many. Curtis uses the figure of Bilal—revered by some but not all—as a way of referring to Muslims in the African Diaspora. Geographically, the book begins in North Africa, moves to Europe, on to the Indian Ocean, South America, the Caribbean, and finally to the United States, with stops along the way. Curtis compares and contrasts those who identify according to ethnic origin, however ethnicity might be defined, and those identifying according to religious belief, customs, and practices.

Curtis does not shrink from hard truths, noting the role of fellow Muslims in slavery. Paying close attention to issues of gender, he discusses female genital mutilation among Muslims from Sierra Leone in the Washington, D. C. metropolitan area. Some males oppose the practice, while some women promote and practice the ritual (161).

One of the most interesting chapters concerned the United States. Curtis begins by looking at early Muslim slaves, including Job ben Solomon and Abd al-Rahman. In the late 1820s, Abd al-Rahman’s efforts to free his family garnered the support of Thomas Gallaudet, Francis Scott Key, the Tappan brothers and David Walker, who opposed al-Rahman’s support for the American Colonization Society (139–141).

While the offspring of most Islamic African slaves did not perpetuate their religious beliefs in America, Curtis discusses remnants of those who did practice customs as late as the 1920s in Georgia's Sapelo Island (141 et. Seq.).

Noble Drew Ali's Moorish Science Temple, W. D. Fard's Temple of Islam, and the Moslem missionary work of Satti Majid and Muhammad Sadiq laid the groundwork for the Nation of Islam (NOI). The connecting point between Ali and the NOI consisted of recasting ethnicity from "African," "Negro," "black," or "colored," to "Asian," "Asiatic," or "Moorish" (147–148). The NOI started out with a myth which "posited that sixty-six trillion years ago an explosion separated the moon from the Earth, leaving only the tribe of Shabazz alive." A mad black scientist, Yacub, ended the reign of this Arabic-speaking people with his creation of an evil white race, who caused the tribe to lose its language, religion and civilization (149). God, in the form of W. D. Fard, appointed Elijah Muhammad to be his messenger, and prepare the righteous for salvation. After the death of Elijah Muhammad, his son, W. D. Muhammad, rejected Yacub's history and recast the NOI into a version of Sunni Islam. Significantly, he changed the religioethnic identity of NOI followers to Bilalians; the NOI's newspaper, *Muhammad Speaks*, became the *Bilalian News*.

A virtue of Curtis's multilayered approach concerns how he discusses the relationships between other practitioners of Islam within the same geographic space. Thus, in the United States, as elsewhere, the influx of Islamic immigrants has resulted in new practices and customs. Even within the same Islamic communities, the kinds of practices and their intensity varies. Curtis's presentation of the multitude of Islams demonstrates the futility and danger of lumping all Muslims together, melting them into a force dedicated to violent jihad. Just as he does not demonize, he refuses to romanticize. *The Call of Bilal* is not an easy read; it is "thick description," to borrow Clifford Geertz's phrase, at its best: persist and you will be rewarded.

Shelby Shapiro

Independent Scholar

THE FOLKLORE OF THE FREEWAY: Race and Revolt in the Modernist City. By Eric Avila. Minneapolis: University of Minnesota Press. 2014.

A foundational assumption of cultural studies is that resistance to repressive political and social structures can occur in various ways and often, are found outside of traditional activism, especially for the working class or people of color. In Eric Avila's *The Folklore of the Freeway: Race and Revolt in the Modernist City*, he reexamines the topic of citizen activism against the building of highways in the 1960s and 1970s—the "freeway revolt" of his title—to locate the resistance of black and brown people. As he forcefully argues, cultural production must be included in our understanding of these conflicts around the racialized politics of urban space.

Avila weaves together the stories of freeway revolts in cities from San Francisco to Baltimore to Miami. He argues, rightly, that most historians have focused on the white middle-class activists who were the visible frontline of these battles. But "city people of color have invented their own freeway revolt, waged through a wide variety of cultural practices rooted in diverse expressive traditions" (3). After

an overview of the history of modernist city planning and the role of freeways (with an interesting section on highway engineers), he delves into discussions of women's activism, historical memory, and the use of art to create a sense of place. These last chapters, which span the 1960s to the present, tell a fascinating tale. With several beautiful color plates, Avila shows that white artists in L.A. paint the freeway as an abstract series of lines and shapes, but for artists of color the freeway is seen from street level, suggesting its integration into their communities.

The recovery of the history of lost communities has been another activity of people of color. The Rondo Days festival in St. Paul, MN and the planned Overtown Historic Folklife Village in Miami are both projects that seek to excavate communities that once lived in these neighborhoods. While such memory projects are laudable, especially in creating archives of otherwise forgotten material, there is an opportunity here for more analysis. Avila acknowledges that Overtown, might be a "Disneyfied version of black history," (114) but does not analyze it further. Will tensions within the black community be discussed or will a nostalgic version of the past be offered in order to get visitors to shop and dine?

By connecting these stories of resistance together, Avila demonstrates that the predominately white face of anti-freeway activism belies a more complicated narrative. But in making this point, at times he overstates the implications. As he writes, "the freeway revolt leveled a forceful challenge not just to planned segments of the interstate program, but also to the cultural ideals of progress that accompanied this monumental effort" (19). Activists themselves may not have interpreted their work that way and, as Suleiman Osman has shown in his work on gentrification, activists are often caught between conflicting strands of American political thought. Similarly, Avila mistakenly suggests that historians have ignored class privilege in their discussion of the advent of historical preservation (Stephanie Yuhl's work is exemplary here).

Nonetheless, Avila's book is critically important for placing communities of color at the center of the narrative of anti-highway activism. In showing us that culture is affected by political activities like highway construction, he makes a welcome intervention into a historical topic that has often ignored culture and suggests areas for further research.

Mary Rizzo

Rutgers University–Camden

THE POST-RACIAL MYSTIQUE: Media and Race in the Twenty-First Century. By Catherine R. Squires. New York: New York University Press. 2014.

In an era when racism persists as a stealth ideology, institutionalized but rarely signaled by a white hood or epithet, anti-racist scholars are challenged to isolate racial motive in cultural texts and to raise its grain for persuasive critique. This is the aim of Catherine Squires's latest book, a response to the subtlety and deniability of racism following the election of the first nonwhite U.S. president and conservative claims that we have moved beyond race—that equal opportunity has magically become the prevailing American ethic. On the contrary, Squires insists that claims of colorblindness derive from ignorance, sometimes naïve and sometimes willful, and

that race remains a salient and powerful determinant of social and political capital. No one attuned to the insidiousness of racial nuance in the twenty-first century would fault her premise.

Unfortunately, the book falls short as an anti-racist and scholarly intervention. Most notably, it overreaches in its argument, leaving it vulnerable to blanket rejection by the post-racial conservatives who are its purported target. Indeed, the evidence is insufficient even for preaching to the choir.

For starters, the title broadly identifies media as the location of post-racial ideology. In fact, the book's five chapters offer narrow interrogations that cannot be generalized across media or for the media as a whole. The strongest chapter entails a nicely contextualized analysis of a LexisNexis search of the term "post-racial" in news accounts over a twenty-year period; however, the other chapters examine just one in a series of conservative Christian programs broadcast on both television and the Web, two seasons of the television series *Parenthood*, and a sampling of anti-racist blog posts.

Methodology is a recurring weakness. For example, in the book's examination of the blogs and audience responses to *Parenthood* on a Facebook site, the criteria for selection and analysis of texts are unclear and seem arbitrary. In these chapters, sample size and the parameters of the study are questionable. How representative are a few *Parenthood* viewers who discuss the program on social media as if agency resides with the characters, not the writers, and who at times lose track of the boundary between fiction and reality? The textual analysis of the series' plot, which focuses on the dramatic tension created by interracial characters, also minimizes alternative readings of a storyline in which gender and class are prominent.

As well, the chapter on the conservative Christian program *Justice Sunday III* gauges audience response from a focus group of just fifteen participants, all of them college students between the ages of eighteen and twenty-four, who were shown a thirty-minute excerpt from the longer program.

These methodological concerns suggest that using the book in a seminar or as foundational literature for further scholarship may be problematic. In addition, the manuscript shows clear signs of being hurriedly prepared and edited.

Even so, there is perhaps a more important concern, given the aims of the book. Because the evidence and the conclusions drawn from it invite criticism, the book provides an easy target for those who advocate that the United States has in fact made a post-racial turn.

Obviously, a scholar who seeks to establish a pattern in cultural practice must pick and choose from available texts and artifacts. At the same time, if a study cannot be comprehensive, the evidence must be credibly representative. In the case of scholarship that contests and attempts to disrupt undemocratic practice, the evidence must be so compelling that audience members can recognize ideology at play and be prompted to question their own assumptions.

Gwyneth Mellinger

Xavier University

THE PRINTER'S KISS: The Life and Letters of a Civil War Newspaperman and His Family. Edited by Patricia A. Donohoe. Kent, OH. Kent State University Press. 2014.

There is no shortage of published first-person accounts of the Civil War, and researchers working on the period can find letters and diaries written from a multitude of points of view. Into this thriving industry comes *The Printer's Kiss*, which recounts the wartime experiences of Will Tomlinson, an Ohio newspaperman, and his family. *The Printer's Kiss* is edited by Patricia Donohoe, a descendant of Tomlinson's who found a cache of letters in a cracker tin in a hall closet and then supplemented the collection through eBay purchases. Although *The Printer's Kiss* emphasizes Tomlinson's position as a newspaperman, this collection focuses less on Tomlinson's work as a printer and publisher than on the details of day-to-day life in Ohio during the Civil War.

As revealed in the letters, Tomlinson presents a useful case study of varied opinions toward the war. A Democrat who supported the Union despite his opposition to Lincoln, Tomlinson's letters bear witness to the divided politics and loyalties among Ohioans. Although Tomlinson served briefly in the Union army, he was relieved of his duties in 1861 because of his involvement in the arrest and shooting of three suspected "bushwackers," Confederate guerrillas who roamed the countryside raiding Union households and troops. After being dismissed from the army, Tomlinson's most substantial contribution to the war effort came in his newspaper work through publishing, reporting, offering editorialized accounts of recent events, and criticizing the administration of the war. Because Tomlinson moved where he could find work, and was often away from the family for long stretches, he left behind a substantial correspondence with his wife Eliza, who remained with their children in Ripley, Ohio. The letters between Tomlinson and Eliza bring to life the very real threat posed by encroaching Confederate troops, both official and otherwise, and Eliza's sense of vulnerability to attack. In writing to her husband while he was serving in the army, Eliza confides that, "if they should come upon us, I know not where we would flee for safety. I rather guess we will have to stay here and take what comes. The enemy would be entirely destitute of manhood to slay a parcel of women and children, so we will have to trust to their magnanimity for our safety" (122).

In editing this collection, Donohoe has painstakingly researched the historical context, including events and people mentioned in the letters. At times, the explanations framing the letters threaten to overwhelm the narrative offered by the letters themselves, especially in the early sections when detailed information slows down the pacing. Likewise, it is not always clear that the editorial glossing adds anything to letters that in many cases speak for themselves. For example, the editor's commentary on a letter describing a pair of canaries that Tomlinson sent as a birthday present to his daughter injects a sentimentality that reaches beyond the language of the text: "He may also have hoped that Eliza would recall times when their love for each other was more like a robust melody than a long, plodding march" (147). This may or may not be the case, but it is not clear that such speculation adds to our understanding of the exchange.

On the whole, however, this volume makes a welcome addition to the body of published Civil War narratives by offering a revealing view of wartime life in Ohio. Almost as interesting as the letters themselves is the story of how these letters were cherished and passed down within a family and finally made available to the public.

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THE RISE AND DECLINE OF FACULTY GOVERNANCE: Professionalization and the Modern American University. By Larry G. Gerber. Baltimore: Johns Hopkins University Press. 2014.

Citing market forces, economic necessity, and efficiency, American universities are hiring fewer full-time and tenure-track faculty. This has led to reliance upon non-tenured and part-time “adjuncts,” “clinical professors,” “teaching and postdoctoral fellows,” “lecturers,” “professors of practice,” and “contingent faculty.” In this work, Gerber places these trends within a historical context. He examines the history of academic professionalization, the rise and apparent wane of tenure, and the development of shared governance within the American university since the nineteenth century. While others have written on the necessity of tenure as a safeguard against censorship, Gerber adds a historical and institutional emphasis by presenting the issue in terms of university governance. Tenure, he argues, is necessary because it creates a system of “shared governance” in which professors take an active role in designing curricula and policy. Only faculty protected from external influences by tenure have the freedom to act as equal partners within collegiate government. Historically, this mix of intellectual freedom and shared government has been the critical element in the success of American higher education. Gerber argues, “the twin pillars of shared governance and academic freedom helped to support an environment that was both hospitable to scholars seeking to create new knowledge and intellectually challenging for the unprecedented number of students who began entering college after World War Two” (2).

Gerber presents his argument as a historical narrative in which academic freedom and shared governance are connected to the global rise of the American university. Before 1870, American colleges were provincial institutions, interested in “character and moral discipline rather than on intellectual inquiry and discovery” (16). Gerber attributes their lack of academic rigor to unspecialized, nonprofessional instructors. Governance rested solely with presidents, nonresident boards, and trustees. Between 1870 and 1920, research universities and the American Association of University Professors (AAUP) fostered a professional identity, and faculty demanded shared governance. They argued that their expertise made them uniquely qualified to hire and promote their peers. By giving academic departments and subject specialists a voice in curricular development, the quality of education improved. International prestige for American education increased further between 1920 and 1940, as universities grew and faculties enjoyed greater shared governance.

The crux of Gerber’s thesis is reflected in his treatment of the “Golden Age” of academic freedom and shared governance between 1940 and 1975. He argues

that extensive funding, academic freedom, and shared governance attracted the best scholars brought to American universities, which gained “a position of global preeminence” (81). The 1960s represent the height of shared governance and unchallenged American academic prominence, a correlation that Gerber emphasizes. Following 1975, reduced funding and the adoption of corporate business models lead to the rise of part-time, non-tenured faculty. Fewer faculty members are therefore able to participate in governance and curriculum design, which potentially harms the overall quality of American education. This problem, Gerber argues, can only be remedied if we recognize that a “professionalized faculty was instrumental in the development of more rigorous academic standards and in the rise of American higher education to a position of global preeminence” (169).

Despite a rise-and-decline narrative, Gerber avoids teleology by acknowledging that there was no homogenous track for professional development. He recognizes continuity, long-term trends, nuance, and exceptional cases that do not fit entirely within his narrative. His use of AAUP reports, which examine faculty views about their home universities, adds a unique element to the study. A weakness of this approach is that the reports focus on AAUP members, placing an emphasis on research universities and affluent colleges. Many American institutions and faculty members are therefore excluded from examination. The bias of the records is somewhat problematic, as it influences the findings. It is unsurprising that AAUP reports present shared governance in a favorable manner. Gerber similarly acknowledges that he has held numerous offices in the AAUP, including “National Vice President.” Despite this potential bias, Gerber supports his historical arguments rigorously, and his footnotes and bibliography will prove useful to those interested in finding seminal texts in the field. Gerber’s inclusion of the AAUP reports as an appendix is of particular interest to scholars of academic professionalization. Ultimately, anyone concerned with the fate of the tenure-tracked professor will be interested in Gerber’s work.

Richard M. Mikulski

Independent Scholar

TO PLEAD OUR OWN CAUSE: African Americans in Massachusetts and the Making of the Antislavery Movement. By Christopher Cameron. Kent, OH: Kent State University Press, 2014.

To Plead Our Own Cause is a synthetic work that urges us to look closely at the efforts of eighteenth- and nineteenth-century African Americans in the development of the abolition movement. Christopher Cameron argues that scholars have underrated the significance of those efforts by focusing only on the work of a few figures in the early antebellum period. Differentiating his book from studies by David Brion Davis, Benjamin Quarles, and Richard Newman, Cameron insists that blacks were important actors in the growth of abolitionism from the mid-1700s on, that they were far more radical than has been previously thought, and that that radicalism was most potent in Massachusetts rather than Pennsylvania (or any other locale). For Cameron, the reason that geography was so important has a great deal to do with the development of African American religious and community organizations and the long reach of Puritanism as an intellectual force.

As one might expect given his argument, Cameron's book employs a chronological structure. In his first chapter, he examines the antislavery views of early Puritan divines like Cotton Mather and Samuel Sewell and sets the stage for later chapters in which Calvinist thought (and the jeremiad form) prove particularly important. Those chapters highlight the efforts of revolutionary-era stalwarts like Phillis Wheatly and Prince Hall along with the work done by well-known figures like Paul Cuffee and Maria Stewart. In most of his chapters, Cameron draws on a wide range of published texts and secondary works to highlight the myriad religious, intellectual, cultural, and political energies that fueled eighteenth- and nineteenth-century antislavery movements in the Bay State. Cameron's chronological/linear argument works fairly well, though he struggles to fit the colonization movements of the 1810s and 1820s under the banner of radical or immediate abolitionism. It is true that, as Cameron explains, colonization/emigration efforts helped to "keep antislavery activism alive" in the early nineteenth century, but those efforts seem to be a detour rather than a point along the road to David Walker, William Lloyd Garrison, and Frederick Douglass (113).

As he maps the *longue durée* of antislavery activity in Massachusetts, Cameron unearths a few sources that add to our knowledge of that activity. For example, alongside his discussion of well-known figures like James Gronniosaw, Phillis Wheatley, and Lemuel Haynes, Cameron highlights an essay published by Cesar Sarter in 1774 in which the author uses the jeremiad to develop a "particularly Calvinist critique" of slavery and ties abolition to the revolutionary spirit of his age (43). This single publication by an (heretofore) unknown man hints at a broader African American participation in antislavery activities in eighteenth-century Massachusetts. In later chapters, Cameron uses freedom suits along with church, convention, and organization records to highlight the wide reach of antislavery engagement among African Americans. His descriptions of the African Baptist Church, African School in Boston, and African Society of Boston (among other groups) highlight the growth of an African American community in Massachusetts. In addition to fostering community, Cameron argues, political, religious, and educational associations helped to "keep alive the memory of slavery and the slave trade for Boston's black residents and encouraged them to remain active in the cause of those still enslaved" (99). Cameron is at his best when he explores the efforts of lesser known groups and figures; those explorations help us glimpse the extent and the significance of early antislavery activity by African Americans in Massachusetts.

Unfortunately, though, it is only a glimpse. Cameron's book is based on his dissertation, and it shows some of the limitations typical of such books: He insists that his book should fill a critical niche, and he does not move beyond the limits of that niche; moreover, Cameron relies mostly (though not exclusively) on previously published and secondary texts rather than archival sources. As such, *To Plead Our Own Cause* asks for—and permits—a minor revision of scholarly opinion. Even so, the book should prove useful to those who study the early history of abolition in the US or to those who research the history of political associations and/or activism.

Bryan Sinche

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WE SELL DRUGS: The Alchemy of US Empire. By Suzanna Reiss. Berkeley: University of California Press. 2014.

Suzanna Reiss, in *We Sell Drugs*, presents a novel and compelling argument about our changing notion of the war on drugs. She argues that the war is not, and never has been, actually about “drugs” at all. Instead, the drug war has long been centered on policing the boundaries between the licit and illicit and exercising increasingly international systems of control, whether that applies to people and their behavior, substances and their use, or the actions that governments and corporations take to preserve their grasp on profit and power. Her intensive research into the post-war activities of groups like the Federal Bureau of Narcotics and the American Pharmaceutical Association show how controlling licit and illicit drugs was instrumental in developing the role of American hegemonic imperial power that developed in the years after World War II.

Reiss focuses on the period between 1945 and the rise of the “modern drug culture” of the early 1960s, an era that many drug historians have, for too long, considered somewhat devoid of interest. As Reiss notes, we have assumed that this was a period during which international trafficking routes quieted in the wake of a bloody war, and a two-decade calm before the rise of the “modern” drug crisis storm. *We Sell Drugs* turns this argument on its head, asserting instead that it was precisely during this period that the United States cemented its place at the top of an international system of drug control. Working in conjunction with the pharmaceutical industry, the US government used control over raw coca and cocaine to bolster imperial power, delineate “addicts” from recreational users, and bring American soft power to consumers across the globe through the power of vaccines and Coca-Cola.

The choice to follow coca is one of Reiss’s greatest strengths, since during this period the drug increasingly straddled the line between licit and illicit, medicinal and recreational. As Reiss puts it, “The definition of a ‘drug,’ and more particularly a ‘narcotic drug’ like cocaine, was mediated by cultural politics, economic regulations, and the raw power of pharmaceutical laboratories to alchemically alter drug raw materials (coca leaves) into a variety of controlled substances (cocaine), and other products that conveniently exited the regulatory gaze (Coca-Cola)” (10). The strange history of coca reveals Reiss’s key claim: that the legality of certain substances is neither arbitrary nor necessarily based on protection of the public good. Drugs, as with many other things, exist in a world where those in power mobilize surrounding cultural phenomena to retain and increase their grasp on profit and control.

Ultimately Reiss brings drugs into conversations where they did not participate before. She shows how the Federal Bureau of Narcotics, working in conjunction with the pharmaceutical industry, “explicitly tied the health of the country and the legal drug industry to the enforcement and regulation of self-interested definitions of illegality” (218). The growing power of American imperial might meant that drugs and drug users were factored into discussions of the post-war consumer’s republic, debates over the international reputation of capitalism during the Cold War, and in determining the growing role of western superpowers in underdeveloped nations

like Bolivia and Peru. What *We Sell Drugs* deftly exposes is how a “drug control apparatus” was just as prominent in determining the scope and shape of American imperialism as the military industrial complex or the availability of cold Coca-Cola in countries across the globe (226).

Emily Dufton

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WORLD WAR I IN AMERICAN FICTION: An Anthology of Short Stories. Edited by Scott D. Emmert and Steven Trout. Kent, OH: Kent State University Press. 2014.

Western literature indisputably was altered by the end of the First World War, shifting from the innocence of an earlier era. The Great War and the events that unfolded on the Western front permeated every element of society and inspired writers to define its significance. “I got some great stories to write when I get back to God’s country,” claims the protagonist of Richard Harding Davis’s “The Man Who Had Everything,” a story included in a new anthology, edited by Scott D. Emmert and Steven Trout, the first of its category to present American literature reflecting the profound impact of the war. And thousands of stories were written, varying between depictions of the front lines and the war efforts in the homeland. Even through divergent viewpoints of the authors, the collected stories distill a concise message: war taints all aspects of human existence, regardless of gender, age, race or social status.

As the editors indicate, the anthology is a sampling of thousands of stories written during and following the war; the collection aims at “juxtaposing works of high modernism with those cast in earlier literary idioms” (3). Chronologically ordered, the stories progress—sometimes cohesively—from the immediacy of the war to the reflection, often symbolically, on the permanent transformations that ensued. The resulting compilation holds a surprisingly diverse focus. Indirectly, or with purpose, for example, various narratives examine the impact of the war on the earth as a living entity. Texts such as Dorothy Canfield’s “The Permissionaire” and Kay Boyle’s “Count Lothar’s Heart,” lend themselves well to what might be called, in contemporary terms, an ecocritical interpretation of war and nature. Others, in particular, James Warner Bellah’s “The Great Tradition” and William March’s “To the Rear,” examine human relationships when exposed to the pressures of the battlefield, with the latter highlighting the loneliness of each soldier. Racial tensions direct several of the narratives, reminding us that the blight of American racism unflinchingly persisted even under the banner of war-driven compatriotism. The diverse themes portray the complexity of war and, in turn, the anthology provides readers with an expansive literary assessment of the period’s opinions and prose.

Read sequentially, however, the impact of the anthology depreciates. In the introduction, the editors observe that the American “collective memory of the Great War fractured, breaking into distinct and competing versions of the past, each upheld by its own committed constituency” (11). Correspondingly, when taken collectively, we can grasp how several of the authors approach their chosen war themes from antithetical interpretations, delineating their views through varying prose styles and sometimes only marginally achieving a marked outcome. This discontinuity between

stories arises through the wide-ranging talent of the authors and the “competing cultural efforts” (3) engaged in recording the war. Certain selections even dampen the overall effectiveness of this anthology. The editors knowingly admit that certain stories are “fairly typical—and fairly pedestrian—example[s] of popular magazine fiction” (18); and, while each composition has merit in its own right, the final product is left hindered by certain weaker stories with ambiguous motifs.

Nevertheless, as an indispensable addition to the American representation of the Great War, *World War I in American Fiction* succeeds in its objective: presenting the assorted and expansive richness of the writing born out of the period. To encourage further literary discoveries, for each author included, the editors give a brief historical overview and provide additional titles of publications by the author. Ideally, the anthology is suited for the university classroom, as the diversity of the texts should provoke students to engage in discussion while encouraging varying critical approaches to the literature. Appearing just before the centennial of the Great War, university literature courses and interested readers will benefit from the selections within this timely anthology.

Wayne E. Arnold

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