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

Reviews

RACE AFTER THE INTERNET. Edited by Lisa Nakamura and Peter A. Chow-White. New York: Routledge. 2012.

"Race has itself become a digital medium," Nakamura and Chow-White write, "a distinctive set of informatic codes, networked mediated narratives, maps, images, and visualizations that index identity . . . race critique has to acknowledge this and respond to it meaningfully, or be left behind" (5). By this, Nakamura and Chow-White do not intend to suggest their volume will focus exclusively on the construction of race in digital spaces, but rather that "[t]he pervasiveness of the digital as a way of thinking and of knowing as well as a format for producing and consuming information" (1) requires a retooling of our current understandings of race in both digital *and* actual spaces.

It is this call for reorientation that is the most important contribution of this volume. While the study of the construction of race in digital spaces has been under way since at least the early 2000s, the editors rightly observed that much of this earlier work has been centered on either examining inequalities of *access* to digital technologies across racial and ethnic lines, on the one hand, and examining the *representations* of race in digital spaces on the other. The interventions offered in this volume, then, both complicate these earlier points of focus and push the scholarly discussion beyond these areas into a broader consideration of the interplay of digital structures and racialized understandings.

In order to begin this discussion, Nakamura and Chow-White have assembled fourteen essays from scholars in a variety of humanistic and social science disciplines, which they organize into four sections on, loosely speaking, race as a form of code, the rhetoric of the digital divide, sorting and segregation in platforms and networks, and the parallel development of digital media and racial genomics. Perhaps the two most provocative contributions to this volume are essays by Tara McPherson and Wendy Hui Kyong Chun. Working in tandem, the pieces by McPherson and Chun argue along similar lines for closer attention to the technological logics of race as they have taken shape in conjunction with the rise of digital technologies.

McPherson, for example, highlights points of correspondence between the design logic that emerged during development of the UNIX operating system in the late

1960s and early 1970s, and the "lenticular logic" of racism in the post-Civil Rights era. McPherson is careful to point out, however, that she is "not arguing that the programmers creating UNIX . . . were *consciously* encoding new modes of racism and racial understanding into digital systems," but rather "highlighting the ways in which the organization of information and capital in the 1960s powerfully responds—across many registers—to the struggles for racial justice and democracy that so categorized the U.S. at the time" (30). This response involves the privileging of an organizational logic of "modularity" that was intended to decrease complexity and create categorical divisions of information, a logic reflected both in computer systems and in the post–Civil Rights discourse of colorblindness.

Similarly, Chun attempts to theoretically reframe the scholarly discussion from one in which "race" exists in some relation to "technology" to one in which we consider "race *as* technology," in order to shift the focus from "the *what* of race to the *how* of race, from *knowing* race to *doing* race" (38). In other words, just as we understand that technology put into practice can redefine the relations between human subjectivity and the world, race put into practice similarly restructures human experience. Therefore, as Chun concludes "the best way to fight racism might not be to deny the existence of race, but to make race do different things" (57).

Other significant contributions in the volume include Christian Sandvig's interesting essay on the fraught success of the Tribal Digital Village program developed on the Ysabel Indian Reservation, danah boyd's fascinating ethnographic study of "white flight" and "digital ghetto" formation across social networking platforms, and Alondra Nelson and Jeong Won Hwang's equally fascinating analysis of the performance of "roots revelations"—the moment at which a person receives the results of a DTC genetic test on YouTube videos.

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THOMAS JEFFERSON'S ETHICS AND THE POLITICS OF HUMAN PROGRESS: The Morality of a Slave Holder. By Ari Helo. New York: Cambridge University Press. 2013.

Ari Helo's *Thomas Jefferson's Ethics and the Politics of Human Progress: The Morality of a Slave Holder* is a thorough and complex contribution to Jeffersonian scholarship. Helo is primarily concerned with reconciling Jefferson's intellectual contributions to the foundational American ideas and ideals of mass democracy while simultaneously being a racist slaveholder. The short answer is that Jefferson was a politician, but this is not a tongue-in-cheek critique of two-faced politicians today. Those with waning interest in the besiegement of historical figures in order to critique popular notions of today's society will be relieved by Helo's efforts here. Helo scours Jefferson's documents, letters, and notebooks in order to prove that he was the utmost believer that human betterment was a product of political actions, i.e. those with political power have the ability and responsibility to be benevolent.

But Jeffersonian progress offered no guarantees against temporary setbacks in even enlightened, democratic majority opinion. Eventually, Jefferson's conception of individual self-determination remained subordinate to the simple practice of renewing one's commitment to justice and benevolence every day, here and now, in concert with others. (13)

The book's five chapters walk the reader through a thicket of Jeffersonian texts, philosophical theories, and historical facts. The first chapter distinguishes Jefferson's

thoughts about history versus progress and lays the most convincing arguments regarding Jefferson's seemingly contradictory beliefs. Throughout, Helo highlights Bacon, Locke, and Newton, the trinity influencing much of Jefferson's thoughts regarding intellectual development, humans as a species, and humans as moral actors. Jefferson's plan to dismantle slavery and then deport African Americans elsewhere is Helo's evidence that Jefferson deplored the institution enough as to imagine a political future that would undo it peacefully. Jefferson's abolition plan was also reflective of his belief in the evolutionary capacity possessed by each individual race given the basis for natural rights, but that also required tremendous effort and ideal contexts to come to fruition (41–43).

The second chapter illustrates Helo's arguments regarding Jefferson's belief in scientific and moral progress as experiential and pragmatic. Jefferson saw humans as naturally social and their knowledge and ethics as consequences of cultural and historical context, e.g. the institution of slavery prevented Euro-Americans and Africans from developing their innate capacities, including their intellectual and moral senses (59–61). While this cultivation had no bounds, it would certainly take time and the appropriate context to bring the races of African Americans, Native Americans, and the Euro-Americans beyond their stagnation. Importantly, neither instant freedom nor a mixed-race society was conducive to this in Jefferson's eyes (41).

In chapter three, Helo explicates the role of Epicurean ethics in Jefferson's thought, primarily that a good man is always in the midst of further cultivating intellectual and moral abilities, balancing the virtue of the head and the heart. It is here where those with interests in Jefferson's personal ethics and his sense of ideal citizenship should focus. Chapter four complicates other scholars' view that Jefferson's sense of natural rights, arguing that each generation, at the consent of the governed, would have to further investigate them. This position is critical to explaining why Jefferson held onto his slaves while a few of his contemporaries released them. That is, individual sacrifice was not the substance of progress, only mass consensus. Chapter five contextualizes Jefferson's moral commitments through his political efforts. This is primarily best illustrated through the example of the empowered citizenry in a mass of local governance (not necessarily small, inexpensive governance) should be the locus of political change.

Helo situates these claims within relevant theories prevalent during Jefferson's life and in a manner that we may condemn his racist actions and beliefs yet reinvest ourselves into mass and individual governance. He also challenges the commonly held Jeffersonian commitments to agrarianism, constitutions, and small-government. The complexity and detail may thwart a non-Jeffersonian scholars attempt to plunge into the text. However, certain sections should certainly be parsed out and explored in other disciplines and classrooms, especially American studies, history, political science, and philosophy. Anthropologists of ethics and cultural critics bent on the Foucauldian notion of self-governance should especially consider the value of this text in terms of its analysis of American leadership as ethical subjects in practice, in private, and in policy production.

Casper G. Bendixsen — National Farm Medicine Center,
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VIRTUAL MODERNISM: Writing and Technology in the Progressive Era. By Katherine Biers. Minneapolis: University of Minnesota Press. 2013.

The word "virtual" appears frequently, yet remains ambiguous in many humanities texts. Authors have taken inspiration from early philosophers such as Aristotle and Plato

to more contemporary writers like Henri Bergson and Gilles Deleuze, using "virtual" to signify anything from video games and online technologies to artistic motifs and conceptual schemas. For this reason, Katherine Biers's *Virtual Modernism* provides a welcome collection of well-thought-out, critical, and deeply insightful readings of Modernist texts that elucidate the power of the virtual as a concept. Demonstrating how it can be employed in critical analysis by reflecting on "progressive era" writers from Henry James to Gertrude Stein, Biers begins with the argument that "American writers developed a poetics of the virtual in response to the rise of mass culture and mass communications technologies" (1). She convincingly builds this argument by choosing diverse instances in which writers of the time "do not dispense with reference, but slow it down, virtualizing the objects to which they refer," and suggests that this "virtual poetics seeks to unleash a hidden capacity for objects in language to become other than what—or who—they are" (2).

Biers, an assistant professor of English and comparative literature at Columbia University, reveals how technologies like the telegraph, radio, and modern printing press enabled new questions to be explored by writers, who, despite their differences in style and technique, all became transfixed with the possibility of evoking the virtual in their writings. Her choice to produce five distinct sketches is both a strength and a weakness of the book. It allows readers to see different possibilities. But it also feels somewhat disjointed, the pieces not quite fitting into a coherent, overarching whole, much like the frequently frustrating literary experiments she explores.

The first chapter examines Stephen Crane who wrote his most acclaimed novel, *The Red Badge of Courage* (1895), without ever seeing or experiencing war outside of newspapers and other popular media. His ability to paint vivid pictures in readers' minds, Biers argues, is closely linked to the coloristic effects of the mass presses and their chromolithographic techniques. In the next chapter, she explores the intense popularity of George du Maurier's *Trilby* (1894) and suggests that "while Trilby is often heralded as the 'first bestseller,' conjuring images of a reading public hanging on every serialized word, in fact the novel was known almost as much through images, music, and performances as it was through the words" (77). Thus, Biers highlights how du Maurier's creation, and his reliance on impressionistic drawings, opened the possibilities of a transmediated narrative far earlier than many might think. In "Syncope Fever," she argues that James Weldon Johnson's *The Autobiography of an Ex-Colored Man* (1912) underscores the similarities to the phonograph that literary characters such as Johnson's black ragtime piano player embodied through their ragged timing and staccato narratives. In a similar sense, Biers's fourth chapter explores how Djuna Barnes, author of *Nightwood* (1936), developed her progressive writing style as a stunt journalist who wrote about, embodied, and made virtually present many of the street scenes she covered within New York City for popular newspapers and magazines. Beirs concludes that the journalist's "baroque staging of New York life suspends her readers in between the vanishing hope for social salvation and the unmistakable glare of the publicity era to come" (172). This statement leads nicely into Biers's final chapter, in which she considers Gertrude Stein's 1934 American tour where reporters greeted the writer—known for her obscure and difficult literary style—with amazement that her lucid, conversational interviews sounded so different form her prose. Journalists literally asked her "Why don't you write like you talk?" Biers uses this seeming incongruity to compare contemporary understandings of communication theories regarding the public and celebrity, contrasting thinkers such as Lippmann, who was skeptical of the public's ability to overcome propaganda, and Dewey, who sought a way back to rational public dialogues. She concludes that Stein's abil-

ity to stir up a virtual public sphere wherever her tour took her was an overlooked, yet important, aspect of the debate that would become even more crucial with the speed and abundance of the new media technologies that followed. Ultimately, *Virtual Modernism* gives readers a better sense of the symbiotic relationship between media technologies and writing, one that stretches much further back than the digital age with which many other writers begin.

Chris Richardson Young Harris College

A WORLD MORE CONCRETE: Real Estate and the Remaking of Jim Crow South Florida. By N.D B. Connolly. Chicago: University of Chicago Press. 2014.

With its emphasis on Miami, Florida, this timely work is an important addition to a number of books focusing on the relationships between urban planning and African American communities throughout the twentieth century, among them June Thomas's 1997 study of postwar Detroit, *Redevelopment and Race*, and Charles Connerly's *The Most Segregated City in America: City Planning and Civil Rights in Birmingham, 1920–1980* (2005). At a time when the long-term consequences of both Jim Crow and urban renewal are still painfully evident across the United States's urban landscape, studies such as *A World More Concrete* help understand how the contemporary structures of white supremacy and power came into being in the first place. Throughout Connolly's work, it becomes very evident that urban planning decisions do not only change the physical structure and outlook of the city (in this case Miami) but also the way in which spaces can be and are inhabited and used in the everyday sense of the term.

A World More Concrete points to the strong links between property ownership and power, between planning and culture, and between social class and practices of place-making throughout the twentieth century. The text provides an insight into how social class created a gap in Miami's black community from rather early on in the twentieth century, finally enabling a situation where liberalism and racism did not necessarily exclude each other (87); as becomes evident in the study, a growing black middle class in Florida increasingly found strategies to assure their own property rights with the help of the Jim Crow State. Even in the postwar years, when eminent domain helped white people remain in power, the fact that the black middle class also gained in some ways from such policies made it harder to fight them.

Connolly's study discusses the case of Miami in eight very comprehensive chapters, preceded by an introduction and followed by a conclusion, as well as in extensive notes making evident that the subject has been thoroughly investigated. Miami is a very interesting site to conduct research on the interrelation between real estate and race as it is not only a place of great diversity in terms of migration, but a significant tourist destination that emerged in the first half of the twentieth century, and thus a city that had a reputation to lose. Additionally, as the study shows, policy decisions made in Miami spread from the local to the regional and national levels; from Greater Miami, the so-called "color line" was essentially written into national policy (76). Property ownership is an important focus for such a study as it is central to ideas of U.S. national identity as it emerged in the nineteenth and twentieth centuries. With ownership becoming a cultural as well as an economic concept, property—defined as a cultural practice going decidedly beyond factual real estate ownership—and progress are inextricably linked.

A World More Concrete is not only focused on building projects or urban renewal as the title may at first suggest. Rather, it accomplishes something much larger—it makes visible Jim Crow's connections not only to violence and racism, but also to property and

real estate. The text follows the constant re-appearance of apartheid in twentieth-century Florida and the workings of Jim Crow and his many different faces. As is argued, "Jim Crow's political culture was the culture of property owners. It dictated that segregation was not anathema to civil rights, and that civil rights conversely, did not necessarily mean ending segregation" (202). This study provides plentiful new insights into the intersections of race and place in twentieth-century Miami, but also points far beyond that. The rejection of established ideas of this intersection will certainly lead to new readings of the workings of Jim Crow in the United States at large.

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AMERICA IN THE THIRTIES. By John Olszowka, Marnie M. Sullivan, Brian R. Sheridan, and Dennis Hickey. Syracuse, NY: Syracuse University Press. 2014.

America in the Thirties, which is part of Syracuse University Press's "America in the Twentieth Century" series and grows out of a freshman seminar taught at Mercyhurst University, is an engaging and well-written work that successfully achieves its goal: deepening students' knowledge about social, cultural, and political trends of the decade and highlighting their long-term consequences.

The book incorporates three non-consecutive, chronologically organized chapters on the Great Depression, Franklin Roosevelt, and the Second New Deal with six thematic ones focused on the environment, African Americans, labor, gender, media, and isolationism. Drawing on fine sketches of both well and lesser known figures, it argues that during the 1930s, a range of people sought to re-establish order over their lives by building coalitions that continue to play important roles in the twenty-first century.

Building on the interdisciplinary skills of its authors, the book skillfully approaches its subject from a range of perspectives. Each chapter opens with a lyric relating to its theme. Although the absence of visual images is striking in a work that foregrounds culture as much as this one, a wide range of cultural expressions including movies, documentary films, ballads, radio shows, theater, paintings, dance, and comic books enliven the book and are distributed throughout the work, not just in the chapter labelled "media."

The book's treatment of time represents another core strength. *America in the Thirties* draws back to the early twentieth century even as it primarily focuses on the 1930s. In discussing African Americans, it begins with the Great Migration and the Harlem Renaissance; and its analysis of the labor movement refers back to industrial trends during World War I. The authors' expansive use of time adeptly contextualizes the decade's activism and reform.

For all of its strengths, *America in the Thirties* still leaves room for improvement. The series' decision to avoid footnotes so as not to "distract or intimidate the student reader" underestimates the importance of such documentation for training students to do research and think historically (ix). Furthermore, by not highlighting debates among historians as well as the key questions that have animated the field, *America in the Thirties* implies that the decade's core trends have already been determined rather than stimulating debate about the decade's many openly contested questions. For example, what caused the Great Depression and why was it so severe? The same could be asked about the Dust Bowl. Advanced undergraduate and graduate students could profitably read this work alongside Aaron D. Purcell's *The New Deal and the Great Depression* (Kent State University Press, 2014), which examines scholars' debates about many similar themes, including race, labor, culture, and the environment.

In sum, *America in the Thirties* provides essential context to key trends animating the decade. Its lively portraits, dynamic writing, and nuanced integration of culture will draw in students and general readers alike, exposing them to the decade's complexities and ongoing relevance.

Sharon Ann Musher — Stockton University

AMERICAN GANDHI: A.J. Muste and the History of Radicalism in the Twentieth Century. By Leilah Danielson. Philadelphia: University of Pennsylvania Press. 2014.

Leilah Danielson's outstanding biography offers a much-needed analysis of A.J. Muste's efforts for labor, his crusade for peace, his influence on the civil rights movement, and most importantly, the philosophy that underpinned them all. According to Danielson, Muste developed a "prophetic politics" in which action and commitment represented an effort not only to change society, but also to maintain one's humanity" (2). This vision shaped his pacifist movement and his work in labor, and it allowed him to help black leaders like Bayard Rustin and James Farmer build the foundations of the direct action, nonviolent civil rights movement made famous by Martin Luther King Jr.

At the heart of Muste's crusade to create a peaceful and equitable world was his pragmatic focus on cooperation. Invoking Doug Rossinow's idea of the "liberal-left tradition" (3) in U.S. history, Danielson highlights Muste's history of collaboration, whether between progressive labor and liberals, pacifists and civil rights leaders, or intellectuals and workers in the labor movement. She emphasizes Muste's role as a bridge between groups that shared goals but differed in opinion over how to achieve their ends. She attributes his ability to build such bridges to the influence of pragmatist philosophers such as John Dewey and William James. She also describes how Muste blended pragmatism with his religious background and training to formulate a unique vision of peaceful resistance similar but not identical to Gandhi's.

The first major innovation in Danielson's biography is her restoration of Muste to his place within the labor movement. Not only did he participate in key strikes and on-the-ground efforts but he also played an essential role in the workers' education movement through his work as head of Brookwood Labor College and national secretary of the Fellowship of Reconciliation. Through these he worked to educate workers and build a mass movement of nonviolent direct action to improve the condition of African Americans, sharecroppers, industrial workers, and other oppressed groups. His analysis of education and culture under capitalism anticipated Antonio Gramsci's ideas about hegemony and culture, and his efforts at worker education "challenge historical narratives of the decade as a period of quiescence and suggest that the seeds of the CIO and the 'cultural front' of the 1930s were laid a decade earlier" (67).

After describing Muste's work in the labor movement, Danielson does a nice job of explaining clearly his reform vision. She argues that his religious background and faith and his experiences in the labor movement and the secular left led him to formulate a radical politics based on nonviolence. His system of nonviolent direct action offended some pacifists who saw it as "confrontational and coercive," but the younger generation, such as future civil rights leaders like Rustin, Farmer, and King, were receptive (203). He rejected the idea that "social engineering" or overthrowing the system would lead to lasting improvements in human life, instead believing that "by expressing love and accepting that one might be killed, it would be possible to fundamentally transform human society and usher in the day of peace" (207). These ideas resonate loudly in Martin Luther King Jr.'s well-known "I Have a Dream" speech as well as the actions of the

Congress of Racial Equality (CORE) and the Student Nonviolent Coordinating Committee (SNCC).

While Danielson draws some parallels between Muste and his movement for nonviolent direct action built upon moral persuasion and William Lloyd Garrison's use of moral suasion in the antebellum civil rights and antislavery movement, the one area that remains in need of deeper analysis is the direct connection between these two movements. Similarly, she notes Muste's connection to various Quaker leaders of his day, but his pacifism also appears to draw from basic Quaker tenets espoused by earlier leaders such as John Woolman and Elias Hicks, but it is unclear how familiar he was with their teachings.

This biography is essential reading for anyone who wants to understand pacifism, the American labor movement, and the connection between philosophy and history in early twentieth-century reform movements. It also offers an important and clear discussion of the nonviolent direct action worldview that proved crucial to the civil rights movement of the latter half of the century. Finally, it offers a great deal to consider for anyone interested in continuing the fight today to create a better society.

Beverly Tomek University of Houston–Victoria

ANOTHER POLITICS: Talking Across Today's Transformative Movements. By Chris Dixon. Oakland: University of California Press. 2014.

Assembled through an engagement with both movement ephemera, "including zines, flyers, pamphlets, magazines, online discussions, journals, websites, correspondence, notes from meetings and events, and books" (14), and forty-seven in-depth interviews with organizers across the United States and Canada, Chris Dixon's *Another Politics: Talking Across Today's Transformative Movements* attempts to give shape to the "anti-authoritarian, anti-capitalist, non-sectarian left" (2) emerging in the late twentieth and early twenty-first centuries. As he notes, "there is no consensus about what we call ourselves, and we have only a general sense that we even exist as something that can be named" (5). Dixon draws on the term 'another politics' to describe the multiple movements, commitments, and traditions that make up what he calls the 'anti-authoritarian current' in contemporary social movements "because it gestures, poetically, to something in process and unfinished, something that consciously pushed beyond currently available political categories and yet something that can be shared, held in common" (6). His text attempts to illustrate what is held in common throughout this current while leaving open the space to explore the challenges presented by the experiences of veteran organizers.

Building on the premise that movement histories are purposefully erased in order to ensure the need for movements to continually start from scratch rather than building on past experiences, Dixon organizes the book in three sections: "Politics," "Strategy," and "Organizing." He provides a history of the political commitments and ideas undergirding and being taken up by "another politics," explains how these commitments and ideas have been understood and enacted as practices by organizers, and gives accounts of the successes and challenges arising out of these practices. In doing so, Dixon provides a schema of "another politics" with the shape and structure for which contemporary organizers and activists often yearn while leaving it open to possibility, conversation, and growth.

The clarity and humility with which Dixon writes is both necessary and enviable. Though this text is essential reading for contemporary organizers seeking to situate

themselves in broad social and political networks while becoming more familiar with the historical trajectories undergirding our movements, it could also easily serve as a great primer for anyone interested in the basic tenets and practices undergirding a wide swath of contemporary political organizing. That is, Dixon's quilted approach to bringing together the work of organizers across North America has enough depth and reflection to allow seasoned organizers to engage a milieu with which they are deeply familiar while his focus on providing a movement history and overview of both strategy and vocabulary throughout means that newcomers won't feel lost. Here, Dixon accomplishes what many writers can only hope for—he distills intricate histories of movements and ideas into clear, accessible language without sacrificing any of their complexities.

This talent is intrinsic to the success of Dixon's text. Particularly exciting is his horizontal approach to research, which functions in two ways. Firstly, Dixon's book is one of few contemporary texts that attempts to articulate relationships *between* movements rather than only engaging in a vertical analysis between a movement and the system(s) against which it struggles. Secondly, Dixon engages in the research as a person whose thinking is deeply informed by the movements of which he writes and who sees himself as accountable to those movements in his writing. In this way, Dixon enacts the commitments of "another politics" in his writing itself, providing a clear-cut example of how the methods and strategies developed by the organizers he interviews are meaningful and interpreted in a variety of locations, including research. Dixon succeeds at amplifying the voices of on-the-ground organizers rather than academic scholars, reminding us of the profound intellectual practices involved in and emanating from social movements.

In *Another Politics*, Dixon is able to develop an understanding of the history and content of contemporary social movements in the anti-authoritarian current while successfully navigating the space between severely limiting rigidity and completely diffuse openness. Dixon describes these two ways of seeing "another politics" as "a political pole" and "an open political space"— as both "an effort to assert a way of understanding and acting in the world" and "a space in which people are grappling with pressing questions through experimentation and discussion" (220–21). Though the task of giving shape and voice to a grouping of movements with diverse practices, commitments, and traditions is by no means an easy task, Dixon's acknowledgement of the limitations of the text combined with a style borne of curiosity and responsibility creates a text that is rich in content, realistic in scope, and that opens up innumerable possibilities for its readers.

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BECOMING BELAFONTE: Black Artist, Public Radical. By Judith Smith. Austin: University of Texas Press. 2014.

Harry Belafonte was well known to Americans in the fifties and sixties, both as a musician and as a Hollywood film star. And for more than a half-century, Belafonte has made headlines for his activism on behalf of diverse social justice movements. But surprisingly, Judith Smith's *Becoming Belafonte* is the first examination of the artist's life besides his own memoir. The biography performs the job admirably. Smith examines the career of Belafonte through the end of the 1960s, and takes a specific interest in highlighting the intersections of Belafonte's celebrity and his radicalism. Smith's portrait is steeped in historical context.

While *Becoming Belafonte* is a rigorously researched study that seeks to stand apart from the actor's own memoir, Smith makes clear her sympathies for the performer. The

book underscores Belafonte's sense of responsibility to the cause of social justice. Every bit of capital that Belafonte earned in being a star, Smith tells us, was put towards creating works of art that might challenge the status quo, or alternatively, was invested in forms of activism that would take place on the streets rather than the stage.

Smith shows us how Belafonte's worldview was shaped by his relationships with figures involved in the Popular Front of the 1930s and 1940s. Belafonte's understanding of the intersections of race and class was not formed in a vacuum, but instead was informed by his contact with the communists and progressives of the period. Similarly, Smith shows us how Belafonte's internationalism, his understanding of himself as a "citizen of the world," was rooted in the Haitian-themed plays of the Federal Theater and the music of Paul Robeson as much as Belafonte's own Jamaican roots. Smith suggests that in navigating the difficult waters of Red Scare America, Belafonte was able to both grow his career and hold true to the politics of the Popular Front. By the late sixties, he was not only marching for civil rights, but protesting apartheid in South Africa and the war in Vietnam as well.

Judith Smith performs her best analysis in the later sections, which cover Belafonte's film career. Here, Smith stresses Belafonte's indefatigability, but also his continual disappointment with the constraints of Hollywood. Belafonte sought to extend black representation in popular culture beyond the cold war liberal aesthetics of "tolerance" films like *Pinky*. But he frequently found himself having to apologize for or criticize the movie projects in which he was involved. Most interesting is the way that Belafonte frequently found himself between a rock and a hard place amidst competing notions of how blackness should be portrayed on screen. If audiences and critics expressed the sentiment that movies addressing racial inequality were preachy or trite, they simultaneously charged Belafonte's *Odds Against Tomorrow* (1959) for injecting race into a bank heist film, for example. *Becoming Belafonte* concludes with the failure of *The Angel Levine* (1970). Belafonte's pet project was ambitious in its attempt to recall the Popular Front's discourse of black/Jewish co-sympathies, but it made no impact at the box office.

Smith makes no explicit attempt to situate Belafonte's character or career in any kind of theoretical frameworks. The historiographies of the entertainment industry and the civil rights movement are absent. And Smith makes no attempt to deconstruct or challenge the conventional form of the narrative biography. What she does accomplish in *Becoming Belafonte* is the lively documentation of a life that harnessed the spirit and knowledge of a movement and channeled it into a career of action. Smith's study shows how the radical legacies of the Popular Front did carry through the cold war civil rights era of the fifties and sixties, but only because men and women like Belafonte attempted the heavy lifting. Given the continual forgetting of the multiple dimensions of the struggle for social justice, *Becoming Belafonte* will serve as a resource for those who seek to carry it forward.

Andrew Paul — Independent Scholar

BLACK BASEBALL, BLACK BUSINESS: Race Enterprise and the Fate of the Segregated Dollar. By Roberta J. Newman and Joel Nathan Rosen. Jackson: University Press of Mississippi. 2014.

Baseball's color line, instigated by the prevailing political and social climate, led to the emergence of the Negro Leagues and a "web of businesses that made up a segregated economy, both de facto and de jure." Moreover, it "fueled an economic engine that powered a system comprised of more modest enterprises" (3). The Great Migration and

black baseball conflated to shape business enterprise for black America during segregation in America. Rosen and Newman detail how the demise of the Negro Leagues at the hands of integration of white baseball in 1947 impacted black America more than many realized. In the mode of earlier books like Robert Peterson's *Only The Ball Was White: A History of Legendary Black Players and All-Black Professional Teams* (1970) and Neil Lanctot's *Negro League Baseball: The Rise and Ruin of a Black Institution* (2004), Rosen and Newman examine the early symbiotic relationship between black business and black baseball, particularly in core urban cities.

The book is chronological. The initial chapter "Black Business and Consciousness in Context" opens with an effective meditation on the Great Migration and Modernity as central to the rise of the New Negro and black baseball. The authors focus on the influence of race women and men of the era advocating solidarity and community building. The second chapter situates black baseball within an African American ecosystem of the 1920s. It examines the early history of the Negro League as a product that grew because of evolving populations in urban centers. The third chapter "The Depression, Black Business, and Black Baseball Revisited, 1930–1939" outlines the first wave of a thriving black baseball fueled ecosystem between the First World War and the depression.

Newman and Rosen extend their examination into the very important 1940s. Their chapter "The Second Wave and the Business of Black Baseball, 1939–1946 re-examines the exploitation and antagonisms between white booking agents and black entrepreneurs. The fifth and sixth chapters chronicle Jackie Robinson's emergence and the implications of the desegregation of black baseball on black businesses. Of particular interest is a discussion of how breaching the color line in Major League Baseball gave the illusion of equality, but failed competitively within the mainstream. Finally, the authors detail the demise of the black ecosystem in the aftermath of desegregation, which undermined the financial stability of ancillary businesses that racism and segregated baseball produced.

Black Baseball, Black Business wonderfully challenges readers to comprehend the intricate union between baseball and black owned businesses, magnifying the impact of baseball's desegregation on ancillary industries in black communities. While the authors admit that "self-segregation was often not a matter of choice . . . [because] the majority were prevented from exercising this freedom [due to] segregation ordinances imposed" (8), periodically they downplay the magnitude of these factors. Equally troublesome is their attempt to suggest that relationship between Jewish businessmen and African American sports entertainment was not tense and exploitative. They are correct that Jewish booking agents were not all predatory or sinister (47), but the consistency, evidence, and magnitude of exploitation and unfairness seems to suggest that exploitative relationships were not the exception. While doing a masterful job of displaying the businesses that grew around black baseball, the framing of the term "race business" to suggest that black businessmen and women encouraged, rather than responded to, segregation was troublesome. The "race business" foundation upon which many of these businesses were built was not by choice. It is unfair to suggest that these ethnic enclaves failed post-segregation merely because of short-sightedness, without focusing on oppressive racist market forces that refused to open the mainstream marketplace to African American entrepreneurs or colluded to price them out of markets (182). While Newman and Rosen are correct that black entrepreneurship was "limited," they could have placed more emphasis on the fact that this was not entirely by choice. It was not uncommon for Negro League owners to be cheated out of payment for Negro League players post-segregation, and not a single Negro League team was offered a spot in Major League baseball.

However, these criticisms aside, this very important book is necessarily critical of the successes and failures of New Negro businesses in the wake of desegregated America. Indeed, more than simply stating that desegregation hurt black baseball, Rosen and Newman *show* how it impacted ancillary race industries and why it occurred. Undeniably, they achieve their goal of examining black baseball as "a bellwether for the fate of the segregated dollar" (20–21). While previous texts have approached the subject of Negro League baseball and black ecosystems, *Black Baseball, Black Business* effectively brings the role of black baseball into the foreground.

Thabiti Lewis — Washington State University Vancouver

BODY COUNTS: The Vietnam War and Militarized Refuge(es). By Yen Le Espiritu. Oakland: University of California Press. 2014.

In 2006, when Yen Le Espiritu published her seminal piece, "The 'We-Win-Even-When-We-Lose' Syndrome: U.S. Press Coverage of the Twenty-Fifth Anniversary of the 'Fall of Saigon'" in *American Quarterly*, she was at the cusp of the wave of important new scholarship in critical refugee studies. *Body Counts* represents not only a fuller extension of her work on the topic, but also a thorough elaboration of her deeper meditations about U.S. Empire and war for nearly two decades. A seasoned scholar of ethnic studies, Espiritu has produced numerous volumes on ethnic and immigrant experiences. This, however, is her first full-length exploration of refugees from Vietnam and she does it with commanding authority.

As we approach the fortieth anniversary of the end of the Vietnam War, questions still linger as the United States engages in war in various parts of the Middle East. This timely and "explicitly interdisciplinary" book situates war within a complex web of empire, politics, militarism, and state policies that affect polities and populations. Her insistence on alternative ways to think about the history and memory of the Vietnam War powerfully reimagines remembrance by refugee subjects. Espiritu's feminist approach to illuminating "private grief and public commemoration" requires a methodology that engages in a "critical juxtaposing" of events, stories, and cultural practices that stitch together and make visible histories that were previously unexamined (21). Drawing from traditional and nontraditional sources such as her personal (often haunting) memories of the Vietnam War, oral interviews, archives, newspaper accounts, and sociological surveys, *Body Counts* pieces together what has been missing from dominant memories of the Vietnam War.

Chapter One introduces readers to the field of critical refugee studies by discussing the significance of the title of the book. Espiritu poignantly flips what was commonly referred to as "body counts," a military practice of counting "confirmed kills" that connoted progress during the Vietnam War, to insist that Vietnamese bodies be counted and accounted for throughout her study. Espiritu argues that the figure of the Vietnamese refugee should function "not as an object of investigation but as a site of social critique" (3) that enables a theoretical unraveling of the refugee category. Scholars have historically dealt with refugee subjects as a "problem" to be resolved by the nation-state. Critical refugee studies shifts the burden away from refugee subjects and challenges the role of the nation-state. Rather than completely eradicate the use of the term refugee itself, Espiritu suggests that we "imbue it with social and political critiques that call into question the relationships between war, race, violence, then and now" (16). Chapters Two and Three engage in vigorously reframing refugee studies by re-focusing on the historical aspects of colonization and militarization that created the refugee crisis. Her useful term

"militarized refugees" enables a productive deconstruction of the processes by which refugees were evacuated and resettled while it demystifies the humanitarian impulses so often connected to trite narratives of refugee rescue and liberation. In chapter Four, Espiritu interrogates the construction of "good refugee subjects" who are used by the state to legitimate U.S. involvement in Vietnam. For chapters Five and Six, Espiritu actively remembers the lives lost during the Vietnam War. Since it was forbidden for Vietnamese to publicly mourn the dead during the war, her private and public remembrance of both personal and communal loss is particularly affecting.

In rereading Vietnamese refugee public commemoration practices in the United States, Espiritu repositions refugee memory in diaspora and argues that the space that Vietnamese Americans take up in constructing memorials (either virtually through the Internet, or literally in American public landscapes) ensures that their memories of the war are free from silence and erasure. *Body Counts* concludes with the contested terrain of postmemory between those who experienced it first hand and the generations that come after. Espiritu reminds us that mourning the dead and remembering traumatic events of the past are processes always full of contention and without reconciliation.

This important book is a welcomed and significant addition to the emerging field of critical refugee studies. While it is Espiritu's first book on Vietnamese refugees, she has mentored and spearheaded a generation of scholars who have been and are asking challenging questions about the politics of empire, memory, loss, and subject formation. Her contributions to the fields of Asian/American studies have been immeasurable; and with *Body Counts*, her impact will be everlasting.

Nhi T. Lieu — Independent Scholar

BOOKS THAT COOK: The Making of a Modern Literary Meal. Edited by Jennifer Cognard-Black and Melissa A. Goldthwaite. New York: New York University Press. 2014.

Books that Cook is a savory concoction of prose, poetics, and recipes that narrate U.S. history and memory through the optic of the cookbook since the eighteenth century. Through the simple notion that everyone eats, the contributors insist that food is a pedagogically effective and generative site of knowledge production and transmission: "the joy of learning is like eating, and words are dishes to be savored" (1). Complementary to the layout of the common modern cookbook, Bill Kloefkorn's "invocation" gives way to an array of rich "courses" arranged in menu sequence—aperitifs, starches, eggs, main courses, sides, sweets, and, finally, "a toast;" each course is saturated with sensory, emotional, and historical depth that gives way to the other. Contributing authors are a handpicked consortium of classic and contemporary scholars, fictionists, poets, and cookbook artists. The book is situated around three conceptual themes: recipes as cultural texts, cookbooks as literature, and menus as pedagogical tools. Collectively, these themes allow for an innovative "literary meal" that narrates U.S. history as it relates to environmental issues, ethnicity, love, growth and nostalgia, life and death, and loss and kinship. In style and content, Cognard-Black and Goldthwaite argue that recipes are not dormant instructions for the preparation of dishes; instead, they are "culture keepers and culture makers. They both organize and express human memory" (2).

Given its unique layout, co-editors Jennifer Cognard-Black and Melissa A. Goldthwaite offer a recipe for reading: "the literary works within each section should be read as an extension of the cookbooks, while the cookbook excerpts should be understood as an extension of pieces of literature: as forms of storytelling and memory making all their

own" (1). What is particularly innovative about *Books that Cook* is the way in which the book calls upon the reader to bring these recipes to life: "When a food is shared and eaten, the reader actually embodies the text . . . the reader's own body is altered as a result of reading and eating this text. In a very real sense, then, a recipe reader becomes that recipe: she breathes it, her heart beats it, and thus the text is known both by the mind and by the body" (2). However, to "embody the text" does not require chronological linearity. Instead, the reader is encouraged to "sample" the poetics, prose, and recipes based on their unique position and "taste."

However, the contributors keenly point out that our palates are not isolated from the broader political, geographic, and cultural contexts of the emergence of particular foods, and neither are meanings attached to certain foods fixed. Indeed, the editors encourage the reader to consume these recipes as they move through time and space, through their authors' taste buds and imagination—from eighteenth-century instructions for proper meat selection, to 1940s chicken jellies curing a bedridden malaria-stricken adolescent, the saltiness of lust, the metaphor of rising bread for the transition from girl to woman and the Old World importation of multiple meals as part of the colonial restructuring of the Americas (compared to a single large meal served between lighter fares as was customary in many Native American traditions).

In reading this text, I am particularly moved by Judith Moore's "Pie:" "The fruits' sweet and buttery juices, in a total immersion baptism of the mouth, flood tongue, teeth, cheeks. There is no more outside. Everything is in" (301). Here, body, mind, mouth, spirit, and pleasure all converge in a dish of flaky crust and tart fruit. There is whimsicalness, nostalgia, desire, and the explosion of flavor. The distinction between outside and inside proves indefinite.

Because food anchors our humanity in the ways that it is consumed, circulated, produced and represented, *Books that Cook* is a delicious, accessible, and versatile contribution to the growing field of food studies, particularly as it relates to issues of history, memory, and identity.

Lila A. Sharif University of California, Berkeley

CREATING CONSERVATISM: Postwar Words that Made an American Movement. By Michael J. Lee. East Lansing: Michigan State University Press. 2014.

Michael J. Lee has written one of the most important books about the creation of the conservative movement in the United States to date. *Creating Conservatism* is a work that seeks to understand conservatism from the perspective of the canonical texts that defined it. In order to accomplish this task the author unpacks the profundity of key books that influenced conservatives from the Second World War until the 1960s. Lee's most valuable contribution to the growing literature on conservative intellectuals is the recognition of the significance of print culture to the vitality of the American Right.

In order to connect the importance of print culture to conservatism, Lee conceptualizes what he calls the canonical jeremiad that argued for the implementation of "past principles" in the present (33–34). However, these canonical jeremiads were different in kind because of the shibboleths each writer saw as the evil destroying modern society.

At his best, Lee is prodigious at revealing how competing conservative dialects conflicted regarding their views on the sins plaguing the West. In the second chapter, Lee covers the traditionalist dialect found in the works of historian/theoretician Eric Voegelin and conservative culture critic Richard Weaver. Weaver and Voegelin began their jeremiads in different places in Western history. Weaver found his source of cul-

tural decline in the empiricist nominalism of medieval thinker, William of Ockham, and Voegelin (a frequent conversant with Leo Strauss) in Gnosticism (60–61). Lee's revelations about the uneasy pairing of libertarians with the traditionalist wing of conservatism are located in chapters three and four. In this regard, the author shows the difficulties of including the likes of Friedrich Hayek, Barry Goldwater, and Brent Bozell (the ghost-writer of *The Conscience of a Conservative*), along with the religious conservatives such as Russell Kirk, because they disagreed on key philosophical assumptions.

National Review editor William F. Buckley, Jr. does not play an integral role in *Creating Conservatism*. Lee appropriately sees Buckley as more of a ringleader and spokesman than a crucial thinker in the movement. "Although Buckley used gladiatorial tactics to cut an ideological image, his role within an expanding post-World War II conservatism was that of a peacekeeper and coalition builder" (152). Lee follows his cavaliering Buckley with the willing martyr Whitaker Chambers. For Lee, Chambers held the most important role of a Christ-like figure and "twice-born" individual—once a Communist, reborn a conservative. Instead of following the fusionist narrative that shows Buckley corralling all conservatives together and therefore providing a launching pad for the eventual Reagan presidency of the 1980s, Lee sees Chambers as being more important than Buckley as both a strategic and philosophical link for conservatism. Lee writes that Chambers fused international communism, the liberal media, and Alger Hiss' defenders into a coherent rhetorical device for conservatives arguing for their place in American politics (187). The Chamberian narrative taught "[conservatives] that evil anywhere was a threat everywhere" (191).

Detractors may complain that *Creating Conservatism* puts too much emphasis on texts and ideas as opposed to moneyed interests behind conservatism. Nevertheless, Lee correctly realizes that conservatism was deeply ideational before it earned political influence. The author does not claim that conservative was apolitical in its infancy, but he does show the primacy of ideas and texts in creating a movement with a recognizable political voice. For this reason and many others, Lee has made a valuable contribution to the literature on conservatism.

Seth J. Bartee — Virginia Tech

DISCOVERING FLORIDA: First-Contact Narratives from Spanish Expeditions along the Lower Gulf Coast. Edited and translated by John E. Worth. Gainesville: University Press of Florida. 2014.

In the eyes of the first European newcomers, America was a place of wonder. Legends and fantastic stories ran rampant after 1492, especially those concerning Florida, which, because of the region's impenetrability, took longer to be dispelled. The disappointment caused by not finding the Fountain of Eternal Youth and the failure of all the expeditions earned Florida such a poor reputation that in 1561 a royal decree forbid Spanish subjects to go into these "tierras malditas" (damned lands). The lack of wealth dissipated official interest and the region was finally abandoned in 1711, leaving behind a paper trail documenting the failed Spanish conquest. Although one of these texts, Cabeza de Vaca's *Account,* has generated a vast literature, the rest received scant attention, especially in English. *Discovering Florida* comes to fill this gap in scholarship by compiling accounts from the sixteenth-century Spanish expeditions to Florida.

The five sections in the book, preceded by an introduction, cover the expeditions of Juan Ponce de León (1513–21), Pánfilo de Narváez and Hernando de Soto (1528-39), Luis Cáncer (1549), the captivity of Hernando de Escalante Fontaneda (1549–66),

and the expedition of Pedro Menéndez de Avilés (1566–69). Each section starts with a summary while each original text is introduced by a brief explanation and a note on the transcribing conventions employed. A strength of this book is that it includes the original Spanish texts as well as an English translation.

If Columbus came across America while searching for the Indies, for Ponce, who was looking for Bimini, Florida was "an unanticipated discovery" (14). Named after the day they landed ("Pascua Florida;" Easter Sunday), they thought Florida was a group of islands. Conflicts between the Native Americans and the Spaniards immediately ensued, although the latter also tried to act as peacemakers between several Native American groups. Actually, Menéndez de Áviles's peace talks resulted in an agreement between the Calusa and the Tocobaga. Spanish accounts of Florida not only convey their first impressions, but also offer a glimpse into Native Americans' lives. The description of the natives occupied much space, portraying them either as blood-thirsty or willing to be converted. "With first contact, peninsular Florida's indigenous societies were suddenly thrust onto the global stage on the periphery of an expanding European-centered world" (1) but as none of them survived, these constitute the only sources describing the Florida natives.

After Ponce, the next *Adelantado* was Narváez, who, like his predecessor, would lose his life in the attempt to conquer Florida. Narváez's expedition is well-known because of Cabeza de Vaca, who, with three other participants, wandered across the Southwest for almost a decade until they came across Spanish troops. Another survivor, Juan Ortiz, lived among Native Americans until he was found by the next expedition, that of Hernando de Soto. Given the failure of the military conquest of Florida, a new approach was adopted and the colonization of Florida was left in the hands of unescorted Dominican friars. However, the Luis Cáncer expedition was equally disastrous, as the prospective colonists swiftly abandoned Florida following the murder of Cáncer and others.

Although less known than Cabeza de Vaca, Escalante Fontaneda, a shipwreck survivor held captive by the Native Americans, produced a detailed chronicle, far more useful for etnographical research than Cabeza de Vaca's *Account*. While Fontaneda included a relation of all the Florida chiefs he learned about, Cabeza de Vaca just mentioned one single Native American name. The book closes with Menéndez de Avilés's expedition, the last in the sixteenth century.

Discovering Florida is a much-needed work, as usually only Spanish-language texts can be found, in the best-case scenario, scattered in a number of anthologies and, even then, underrepresented. The texts compiled in this work include official documents such as Ponce's original and amended contracts, letters from participants to royal officials or to the king, memorials, several accounts, diaries, etc. Many of them are scarcely known and difficult to access and some are here published for the first time. All in all, this is a most useful book for readers first approaching the topic as well as for those wanting to read the original texts.

M. Carmen Gomez-Galisteo Universidad Nacional de Educación a Distancia, Spain

DEBT TO SOCIETY: Accounting for Life under Capitalism. By Miranda Joseph. Minneapolis: University of Minnesota Press. 2014.

In *Debt to Society: Accounting for Life under Capitalism*, Miranda Joseph engages in a critical analysis of accounting practices related to debt and credit. The "accounting practices" Joseph explores cover a wide range, including those related to the Occupy Wall Street spinoff Strike Debt, the literal monetary debt of citizens and corporations,

the presumed debt of incarcerated citizens implied within the title, connections between accounting and accountability, normative gender ideals, and the current state of higher education. The text complicates and problematizes academic discourse regarding conceptualizations of depersonalization and quantification, but may range too broadly to satisfy readers' desire for concrete analysis of any one particular topic. Grounded in critical theory/cultural studies, the book follows in the interdisciplinary tradition of scholars like David Harvey and Lisa Duggan in theorizing the construction of neoliberal normativity. The subtitle would more accurately describe the focus of the text if it were "life under *neoliberalism*," as the focus of Joseph's analysis is on "discursive materials" that "are artifacts of the current conjuncture, frequently named neoliberalism" (xi).

Joseph begins with her theoretical underpinnings and methodology, noting that "this project is indebted to [Lauren] Berlant" (xvi) and Berlant's work appears to provide a very significant contribution to the theoretical grounding of the text. The book contests formulations of the contemporary financial market as problematic due to being "depersonalized and globalized" (9); Joseph argues that the "financial structure" in reality "depends on a *disrespectful regard* for particular borrowers" (25). In support of this, she provides a historical contextualization of accounting practices, beginning with double-entry bookkeeping and its creation of a system of credits and debits as a regulatory force. From there, Joseph considers the relationship between accounting and justice, discussing the history of debtors' prison, penality, and slavery, and their implications for present-day racially unequal incarceration rates.

Additionally, the book follows in the tradition of feminist standpoint theory by addressing how Joseph's own positionality influences her approach, as well as consistently attending to the differential impacts of race, gender, and class. These influences are particularly apparent in the third chapter, where Joseph examines how discourses of responsibility portray poverty, and in the final chapter. Between them is a chapter on the gendered dynamics of consumerism, which may be the most productive for feminist scholars. (Note: This chapter previously appeared in *Social Politics*.)

Although Joseph suggests that one of her goals is to explore possible alternative methods of accounting that might promote justice, this is the weakest aspect of the text. The book provides a brilliantly innovative methodological approach with strong contextualization, both in terms of history and theory, but offers no clear path away from the crushing influence of neoliberal accounting practices. This is not necessarily a significant flaw, as offering alternatives seems beyond the reasonable scope of the work. One of the book's strongest features, in fact, is Joseph's frequent acknowledgement, both theoretical and concrete, of the unresolved tensions within resistance to and acceptance of dominant paradigms. This makes the final chapter, which focuses on the university and interdisciplinarity in the context of Joseph's position as chair of her university budget and planning committee, the most compelling, as Joseph discusses how people in leadership positions "are quickly absorbed," "speaking and spoken by the dominant neoliberal discourse" (120), despite their knowledge and experience.

Debt to Society is an ambitious, broadly-ranging text, and an important one. Joseph points out that this project engages much more significantly with "quantitative knowledge production than do most feminist cultural studies projects" (xvi), but this is equally true for the humanities—and specifically cultural studies—overall. The book's theoretical density, conceptual complexity, and dizzying array of references require a thorough grounding in cultural studies, making the text unsuitable for use in most classrooms, and readers may find the ratio of theory to analysis lopsided. However, Joseph's critique of the disciplinary force of accounting practices is an insightful and compelling discussion

of heretofore neglected aspects of neoliberalism, and will be useful for scholars in a number of fields, particularly those oriented toward social justice.

Jessica E. Birch Indiana University South Bend

DESIRE AND DISASTER IN NEW ORLEANS: Tourism, Race, and Historical Memory. By Lynnell L. Thomas. Durham, NC: Duke University Press. 2014.

Lynnell Thomas, native of New Orleans and an associate professor of American Studies at the University of Massachusetts Boston, demonstrates how tourism contributed to one-sided and often distorted popular memories about New Orleans. On the one hand, New Orleans is a very popular tourist destination. It is a place of "desire." Many tourists from all over the U.S. visit the city looking for African-American culture including music and food. On the other hand, it is also a city characterized by "disaster," not just because of Hurricane Katrina, but also because of racism and politics. Commonly, New Orleans is viewed as a city that has overcome various hurdles and now welcomes visitors from all over the U.S. and the world.

Thomas suggests, however, that such a view on New Orleans is far from its reality. The city's history of tourism has not been simple. Thomas explores this gap between "desire" (what tourists see) and "disaster" (what tourists do not see) by examining the ways in which African American tour guides, tour owners, and the tourism industry used their own Black heritage to reveal the reality of New Orleans. In other words, the book records how African American heritage tourism enabled more accurate remembering of the city's history, interpretation of its racial and cultural dynamics, and establishment of "a blueprint for reenvisioning New Orleans's future (25).

To provide historical contexts, Thomas outlines the recent history of New Orleans tourism. Although she recognizes the positive role that tourism played in New Orleans and for its African American population, especially after the civil rights period, she is critical of the negative impact it had on the city's Black population. As New Orleans became a popular tourist destination, African-American culture such as jazz music, parades, voodoo ceremonies, and creole cuisine were turned into objects of consumption. Additionally, many Black tourism workers were often confined to low-paying jobs. Although such a narrative about gentrification and commodification of African American culture that mostly benefits non-Black businesses is common outside of New Orleans, Thomas's work provides valuable and little-documented evidence of African-American heritage tours resisting the mainstream tourism industry and discourse while simultaneously "craft[ing] counternarratives to the city's racialized mythology" (12). For Thomas, New Orleans is not only a popular tourist destination, but is a place where popular memories and public policies are discussed and formulated. In other words, for many African Americans, tourism has become a political tool to showcase their Black heritage and to create the future of the city based on proper historical memories.

In the process of revealing the intricate relationship between "desire" and "disaster," Thomas touches upon various facets of the city's history. For example, commodification and consumption of African American culture that was often problematic in itself also enhanced the tourism industry's interests in Black culture, leading to the increased African-American cultural representation in New Orleans. It eventually translated to the rise of Black political agency. Furthermore, African American guides utilized their own racial and ethnic background in their tours by showing parts of New Orleans that mainstream tour guides intentionally or unintentionally miss or ignore. Thomas's case study

about Le Monde Creole French Quarter Courtyards Tour also reflects similar revisionist efforts to recognize the city's pluralistic ethnic background.

Since 2005, much has been written about New Orleans. Michael Eric Dyson's *Come Hell or High Water* (2006), Keith Wailoo and Karen O'Neill's *Katrina's Imprint* (2010), and others have captured the racial dynamics of the city suffering from the consequence of the disaster. Spike Lee's documentary, *When the Levees Broke* (2006) also recorded the lives of New Orleans's residents. *Desire and Disaster* is a significant addition to these works on the city and its African American residents. First, it reminds its readers that the city's recovery was not an equal process. Many parts of the city are still left to decay. Thomas's photographic and literary evidence also show African-American agency, self-reliance, and resistance to mainstream tourist industry. Analyzing interviews, pamphlets, websites, newspaper, and public documents, the book sheds lights on how the myth of racial harmony and an economic recovery was made via public policies and popular memory and discloses African American agency that continues to resist mainstream interpretations of the city history and racial politics.

Yuya Kiuchi — Michigan State University

EMPRESS SAN FRANCISCO: The Pacific Rim, the Great West and California at the Panama-Pacific International Exposition. By Abigail M. Markwyn. Lincoln: University of Nebraska Press. 2014.

The 1915 Panama-Pacific International Expedition (PPIE) was very much a creature of its time. The same can be said for Abigail Markwyn's account of the fair. Celebrating completion of the Panama Canal and its consequent boon for the West Coast, exposition organizers championed muscular imperialism, Anglo and male dominance, technological achievement, and a dynamic city's remarkable ability to recover from the devastation of earthquake and fire. These themes now typify our understanding of the early twentieth century's dominant moods.

Markwyn's book, however, challenges that single dimension "narrative" and convincingly argues that San Francisco's elite businessmen, who created the exposition, could not solely control its meaning. Rather, numerous interests, nations, races, and ethnicities, plus women, contested the PPIE's official message and asserted their own views upon the exposition. The fair became a contested space where various groups jockeyed for social, political, and explanatory power. Rather than an escape from Progressive era politics—a place simply to have fun—it became in Markwyn's rendering yet another landscape where Americans fought over meaning. Her emphasis on power, particularly regarding issues of race, class and gender, typifies today's social history. It is a valuable and viable approach. But if one wants to know more about the actual experience of attending the exposition, what it meant to most people who attended, or any one of a number of alternative ways of looking at the event, one must look elsewhere.

To be sure, much of the fairground's art and architecture trumpeted American expansion across the continent, the technological wonder of the Panama Canal, and the nation's presumed destiny to dominate the Pacific in the future as primarily masculine and white accomplishments. Markwyn has the good sense to probe beyond the outward appearances, however. She quickly uncovers the "others" who insisted on having a voice, as well. Most notably were white women who, among other things, created a Woman's Board, since the official board was completely male. They did not particularly push for women's rights, but they insisted on a prominently displayed pioneer mother statue—a nod to white women's roles in American expansion. Hawaiian women, daughters of

white and nonwhite parents, donned shirtwaists and visibly challenged the supposed divide between the civilized and the primitive. The Congressional Union for Women established a booth, produced pageants and parades, and proselytized for a federal woman suffrage amendment. Over the course of the fair's first seven months, they acquired 500,000 signatures on a petition demanding such an amendment and organized the very first national convention of women voters. Ten thousand men and women attended the convention pageant on the Court of the Universe grounds.

African Americans asserted their position as equal citizens of the Bay Area by creating floats and participating in the Alameda County Day parade while refusing to sanction a racist and segregationist Negro Day. Local Catholics, Chinese, and Irish—objects of discrimination in everyday life—visited, worked and performed at the fair on their own terms as well. Latin American nations used the exposition to define themselves and to pursue their own economic interests, particularly hoping to attract investment capital to their shores. Of course, it is difficult to assess how successful any of these groups or interests were in shaping others' perceptions of them. The larger point, however, is that they tried.

Markwyn's evidence is compelling, the research impressive, and the writing clear. Perhaps it comes as no surprise, one-hundred years later, that anything intending to speak for all of San Francisco would be contested. This close study of a fleeting but significant event underscores the diversity, vitality, and complexity of not only a city on the cusp of the continent and the century, but also the foundation upon which it, and the nation itself, continues to wrestle with fundamental questions of the meaning of "America" and its place in the world today.

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FICTIONS INC.: The Corporation in Postmodern Fiction, Film and Popular Culture. By Ralph Clare. New Brunswick, NJ: Rutgers University Press. 2014.

Ralph Clare's study *Fictions Inc*: *The Corporation In Postmodern Fiction, Film and Popular Culture* is highly topical and fills the existing void in literary criticism, namely in the depiction of the corporation, whose omnipresence in American culture may go insufficiently analyzed contrary to the identity politics that have drawn enormous attention. Clare's diachronic and synchronic view covers a large range of cultural productions such as novels, films, and television shows. The 2004 remake of the 1962 *The Manchurian Candidate* offers an appropriate stage-setting for the book as the latest version of the film marks the transition from a political ideology to an economic one and from socialism in one country to the dominance of the late capitalist system that makes global corporate malfeasance possible. Clare's detailed account of the ways in which literature and popular culture represent the corporation reveals America's financial anxieties and "its discontent with the capitalist system itself" (3).

Indeed, Clare's ultimate purpose seems to be the questioning of the system using as evidence textual analysis which revolves around the degree of resistance to the growth of the corporate body (still an absolute necessity to late capitalism) these fictional productions offer. The author provides a brief history of this growth to show the intimate relation between the corporation and capitalism. In the first chapter, Clare's juxtaposition of Frank Norris's early twentieth-century novel *The Octopus* with Thomas Pynchon's *The Crying of Lot 49* displays the inadequate, fruitless resistance to capital. With Ron Howard's comedy *Gung Ho* (1986), Clare moves to a transnational scene to reveal, somewhat tautologically, that corporations have been complicit in the ever-

expanding story of capital all along. In chapter three, his analysis of more popular representations of corporate power in five films demonstrates the limits of pop culture's critique of capitalism as it never goes beyond a particular figure, used as a scapegoat. Contrary to these harmless forms of critique, Don DeLillo's *White Noise* clearly identifies the nefarious action of media and the pharmaceutical industry "resulting in people becoming perpetual patients, life becoming beholden to a bio-economy, and the concept of life and death being reduced to simulacral or virtual status" (15). Likewise, William Gaddis's *J R* drives home the same threat but on a global scale to boot. As the title of Clare's sixth chapter, "Your Loss Is Their Gain: The Corporate Body and the Corporeal Body in Richard Powers's *Gain*," indicates, corporations' gains are at the expense of individuals' losses in Powers's original, complex novel. Clare capitalizes on the concept of biopolitics that he detects in these three postmodern novels which denounce capital's commodification of life.

In his conclusion, Clare returns to some popular culture productions such as comics, television shows, and office novels that point to the flimsiness, boredom, and absurdity of office life—though methodologically it would make more sense if they were presented earlier in the study. Nevertheless, they are contrasted with more effective forms of critiquing neoliberalism. It is in the conclusion that Clare's voice becomes more radical as he considers "armed resistance . . . toward neoliberal capitalism and privatization may have to be adopted more and more in Western states too, where the preferred method of opposing the corporation is by legal challenge" (197). Clare capitalizes on Michael Hardt and Antonio Negri's concept of the multitude, "a new way of understanding the revolutionary proletariat in its global manifestations" (202), illustrated by Thomas Pynchon's mysterious Tristero. In addition to Michael Hardt and Antonio Negri, Giorgio Agamben, Michel Foucault, Giles Deleuze, and Félix Guattari, as well as a host of other thinkers, provide the theoretical framework of this well-informed study that shows that literature and culture are not only engaged in racial and sexual politics but also in the examination and critique of late capitalism.

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FOREVER VIETNAM: How a Divisive War Changed American Public Memory. By David Kieran. Amherst: University of Massachusetts Press. 2014.

Forever Vietnam is a work of memory studies, a meta-analysis that traces how the legacy of the Vietnam War shaped American remembrances of the Alamo; World War II and the belated acknowledgement of post-traumatic syndrome (PTSD); the infamous Andersonville prison camp of the Civil War; the "Black Hawk Down" incident in Somalia; Flight 93; and the War on Terror. In all of these case studies, author David Kieran demonstrates how the experience of the Vietnam War provided an interpretive construct. This book was written to call attention to the use/misuse of Vietnam War history in order "to delineate more fully the contours of many Americans' enduring embrace of militarism, often uncritical acquiescence to the use of military force abroad, and continued failure to acknowledge the crises that those interventions prompted in the lives of veterans, their families, and the civilians who experience them" (13).

In certain respects, Kieran is following the trail that was blazed by Richard Slotkin in *Gunfighter Nation*, where it was shown how myths of the American frontier continued to shape American sensibilities, including how the Vietnam War was fought and perceived. Now the latter is material for myths in its own right. The research material for this volume includes newspaper articles, documents from archives, government publi-

cations, and primary and secondary works, including war memoirs. The work includes endnotes and an index as well as illustrations. *Forever Vietnam* is a fascinating study in that it unveils the shifting and often odd lessons that Americans have made about the war, but none of this is surprising since the war, televised and shown in everyone's living room, was long, bloody, and expensive, ending tragically with the Fall of Saigon.

One of the problems with any such study is distinguishing the representative from the idiosyncratic. American society, as the poet Walt Whitman long ago noted, is large and teeming with multitudes and is thereby discordant. Not all voices speak for the general public, however. A politician's remark, an old Vietnam veteran's gesture (such as leaving a Purple Heart medal at the Flight 93 Memorial), a veteran group's pseudo-event (to gain media attention in order to generate more interest in bolstering veterans' benefits), or any author's retelling of a war may or may not symbolize something larger or significant. Research can easily be a matter of cherry-picking, such as when Kieran quotes Pat Buchanan as well as an editorial from an Oklahoma City newspaper to demonstrate the public's misgivings about President Clinton's intervention in Kosovo.

Moreover, some readers will object that some of the particulars of Kieran's analysis are nebulous. For instance, he suggests that certain texts on the Mogadishu incident of 1993, such as Mark Bowdoin's *Black Hawk Down*, rely on tropes found in books retelling the Vietnam experience. After asserting that Bowdoin and others "directly and stridently challenge U.S. policy in language that borrows from and evokes contemporary Vietnam remembrance," Kieran in the next paragraph writes that the "texts' remembrance of the Somalia intervention does not rely on direct comparisons to Vietnam" (151). Some will appreciate the author's remarkable ability to tease out Vietnam where Vietnam is not mentioned, but others might think that in such cases he is overreaching.

The author concludes that Iraq is on its way to becoming the new Vietnam, a lesson of the past that will be invoked whenever the American nation contemplates new challenges abroad or simply engages in national introspection. Probably all nations engage in this type of thing. For instance, due to their humiliating experiences of World War II, both Germany and Japan have for many years tended to be pacifistic. Sweden, with its long record of nonintervention, sees lessons of its past as validating a nonaligned approach, more or less, with respect to foreign policy. Some of the former Eastern Bloc nations rely on perceived lessons of the Cold War to justify NATO membership. Looking back on the history of western imperialism in Asia, the Chinese have concluded that a strong military is necessary in order to never be kicked around again. Undoubtedly, when critiquing the past and present while formulating its foreign policy, Americans for years to come will be drawing conclusions from the much longer War on Terror.

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FORT MARION PRISONERS AND THE TRAUMA OF NATIVE EDUCATION. By Diane Glancy. Lincoln: University of Nebraska Press. 2014.

Diane Glancy's remarkably imaginative and gripping text, *Fort Marion Prisoners and the Trauma of Native Education*, leaves an indelible imprint on the reader. Interlacing history, oral traditions, and personal experience, Glancy provides a compelling narrative of the experiences of the Kiowa, Cheyenne, Arapaho, Comanche, and Caddo forcibly moved by the US military in 1875 from Fort Sill, OK to the Fort Marion prison in Florida. *Fort Marion Prisoners* weaves the author's discussion of her own experiences as a Native American growing up and working in the mainstream educational system throughout the text connecting those experiences with the traumatic educational

experiences of these earlier native prisoners. Glancy poignantly notes, "To write about my education was to begin speaking of others—those earlier voices coming and going, convening from the past. To speak with one's voice was to let others speak first…How to operate as an individual in a tradition that centers on community was the gap in one's thinking that had to be covered" (89).

Glancy utilizes a range of sources—from archival documents from the prison, to Native "texts" such as ledger drawings and prisoner carvings on cellblock walls, to material objects like the life casts of the prisoners. Although previous scholars have devoted attention to many of these sources, Glancy effectively expands the archive by making this documentary evidence of the Native prisoners' experiences legible in new ways. Bringing together the "fragments of history" (45) contained in the multiple narratives of the prisoners and the other "variant texts" (44), Glancy makes a critical intervention through her focus on historical memory which she characterizes as the "interior landscape of tribal voices and events that come over the lanes of traffic…as I re-drive their space" (60). By incorporating her own intellectual and emotional "journey" taken in the process of traveling across the same physical spaces as the prisoners, Glancy's personal narrative becomes a powerful "vehicle" for an imaginative engagement with the spaces and texts of the Native prisoners. This imaginative re-creation of a well-known but little understood history gives powerful new voice to the interior landscapes of Native agency and subjectivity that have been largely erased in historical narratives and hidden within archival sources.

Far from merely a work of historical fiction, Glancy's narrative travels through historical memory and imagination by combining nonfictional accounts of historical events and evidence as the "anchors" (98) from which she creatively imagines narratives of the Native prisoners' interior thoughts and dialogues through the lenses of her own educational experiences. This allows her to delve more richly than scholars have to date into the cultural dislocations experienced by the prisoners resulting from their forced travels, imprisonment, and an educational system forced upon them and bent upon a coercive assimilation. As she writes the interior expressions of native prisoners, "To live in this world, I had to be educated, but to become educated, I had to be separated from a part of myself—that was the catch. Self was the distance I had to travel from. That was the first lesson for the Fort Marion prisoners. That was the lesson with which I struggled" (88). At the same time, Glancy offers fuller understandings of Native texts such as the prisoners' ledger drawings as demonstrative of Native agency—as "statements of cultural realignment" and empowerment.

Historical memory and variant narratives in *Fort Marion Prisoners* contributes to innovative theoretical and methodological currents in the social sciences and Native American Studies that have recently turned to the role of intersubjectivity and emotional affect in historical research and writing. By incorporating her own experiences and emotional responses to the prisoners' artifacts and spaces, Glancy's text illuminates the legacy of Native dislocations and re-alignments in education that link Native experiences past to present. This, in turn, points to the necessity of recognizing the mingling of voices and memory that inevitably play in the creation of historical narratives.

Glancy is not only an insightful historian but a gifted storyteller. The craft, creativity, and imagination with which she renders this amazing text powerfully draw the reader into the world of the Fort Marion prisoners. Few texts to date have portrayed their experiences with the upheavals of a changing world with such intimacy and humanism.

Steven Williams Oberlin College

FRANK LLOYD WRIGHT AND HIS MANNER OF THOUGHT. By Jerome Klinkowitz. Madison: University of Wisconsin Press. 2014.

Another book about Frank Lloyd Wright? Though seemingly unnecessary, *Frank Lloyd Wright and His Manner of Thought* is exactly what is needed to examine the popular architect and societal figure from a completely new perspective. Employing a completely fresh approach, author Klinkowitz delves in to the life, career, and times of Frank Lloyd Wright with delightful abandon and outstanding result.

Arguably the most popular of American architects, Frank Lloyd Wright led a long and long-since celebrated career, a storied life, and has made an indelible impression on American design and culture. Many widely-available volumes survey his life and work. Klinkowitz, however, leaves the more typical assessment aside and examines Frank Lloyd Wright through the lens of his *thought process*. This compelling, refreshing, and absolutely fascinating approach leaves no document unturned and no story untold and would be especially of interest to architects and urban planners. This is not a volume that focuses so much on what Frank Lloyd Wright *did* or who he *was,* but instead is a meticulously researched volume that relies upon careful archival research to examine the reasons why Wright pursued a road that was neither simple nor direct. In *Frank Lloyd Wright and His Manner of Thought*, Klinkowitz engages his readers, calling upon them to consider what made Wright tick, as well as what made him a celebrated architect. The result is positively riveting.

Too often, Frank Lloyd Wright is lampooned as a difficult or demanding figure that bullied his clients and in some ways obstructed his own success. Klinkowitz gets inside of Wright's imaginative headspace and gently dissects the inner workings of one of the most prolific architects in American history. Klinkowitz carefully explains to the reader the reasons and rationale behind this behavior against a backdrop of twentieth-century industrialization and a zeitgeist that frames the century-long quest for a better quality of life. The book begins with a compelling introduction, "Truth against the World," which examines the fuel for Wright's creative spirit and unique point of view. Though Klinkowitz has chosen not to present research that encircles specific projects and periods throughout Wright's life (as have many other biographers and chroniclers), and in doing so, the author avoids simply providing a historical catalog or chronology of the architect's work. Instead Klinkowitz carefully weaves a compelling tapestry of historical record, introspective account, and thoughtful analysis.

This book is free from unnecessarily obtuse language and is undeniably engaging, informative, and thought-provoking. *Frank Lloyd Wright and His Manner of Thought* is truly a pleasure to read and a significant contribution to an already crowded collection of literature that chronicles this celebrated American architect, designer, and urban planner. Truly this book will be as engaging for a broad audience of readers from architects and designers to historians and popular culturalists.

Alex Bitterman Alfred State College, the State University of New York

THE IMPERIAL UNIVERSITY: Academic Repression and Scholarly Dissent. Edited by Piya Chatterjee and Sunaina Maira, Editors. Minneapolis: University of Minnesota Press. 2014.

In *The Imperial University*, Piya Chatterjee and Sunaina Maira provide an invaluable collection of scholarship on the transformation of the University into an apparatus of empire and the U.S. War on Terror. The central argument of the collection is that in

the context of decades-long public disinvestment in higher education, the University has sought to replace public spending with corporate dollars. This requires the University to orient its activities towards the interests of corporate culture with the consequence that programs in humanities and social sciences that do not sufficiently promote corporate interests are viewed as economically inefficient burdens. Moreover, as the neoconservative decades of the 1970s onward have entailed a massive disinvestment in the social wage coupled with an increasing dedication to militarism, universities have become places not only to produce the knowledge required for ascendant militarism, but they also increasingly seek out military relationships in order to substitute for declining public investment. As a result of this transformation universities have been places of repression where challenges to war and empire are disciplined and contained.

And yet, argue Chatterjee and Maira, the imperial university is not only an institution reflecting hegemony, but is also a space of contest and challenge. Chatterjee and Maira are particularly interested in what sorts of challenges are possible within the imperial university. Many of the volume's contributors discuss their personal history of being cast out of the University due to their political critique of militarism. Nick De Geneva discusses his dismissal from Columbia University following his critique of the Iraq War following 9/11. Thomas Abowd discusses his experience of being accused of anti-Semitism at Wayne State University due to his support for Palestine solidarity politics. And in perhaps the most prophetic and ominous essay of the collection, Steven Salaita—writing as a tenured faculty member at Virginia Tech University—discusses his university's discomfort with his scholarship, which is critical of Israeli policies and supportive of Palestinian decolonization. At the time of this writing Salaita could not have predicted the tumultuous road ahead due to his firing at the University of Illinois, but even at the of time of this chapter's writing he expresses the risks of scholarship that is political and that engages with communities resisting colonialism and imperialism. Salaita's scholarship was framed as polemical and "political" in ways that led some to question his scholarly rigor and excellence.

In addition to showing how the imperial university attacks scholars critical of imperialism and U.S. geopolitical interests, the collection also demonstrates several related challenges within higher education in the these times. Laura Pulido argues that the increasing corporatization of the University has led to a precipitous decline in shared governance and an increase in tenure-denials at the University of Southern California, particularly for faculty of color. Roberto González demonstrates the desires of working-class universities, especially those that are minority-serving, to replace state-funded budgets with support from the Department of Defense and from related intelligence agencies. He shows that in an effort to recruit intelligence experts who look like the brown people they will target in the War on Terror, the intelligence community has offered scholarship and program support to national security studies programs at minority-serving public institutions.

The collection also documents several ways that universities can serve as oppositional spaces, where knowledge critical of imperial culture is possible. This insight suggests something of the conundrum of the imperial university; it is both an institution for empire making while also serving as one space to contest imperialism. Chatterjee and Maira advocate a critical rethinking of academic freedom as a panacea, arguing that academic freedom is often merely a liberal right that obscures deeper and other freedoms. In order to make the University an insurgent space, Chatterjee and Maira argue that more than an assertion of academic freedom is required; as they and several authors

in this valuable collection make clear, an insurgent politics must work to disengage the University from militarism and imperialism, it must decolonize the University.

Given the firing of Steven Salaita at the University of Illinois at Urbana–Champaign following his criticism of Israel's war on Gaza, and given the escalation of national security studies programs in economically-strapped public universities, *The Imperial University* is a timely and important intervention that helps shed light on the imperial university in these times.

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LENAPE COUNTRY: Delaware Valley Society Before William Penn. By Jean R. Soderlund. Philadelphia: University of Pennsylvania Press. 2014.

A commonly held idea is that Quaker settlers led by William Penn established Delaware Valley society's emphases on freedom, tolerance, and peaceful conflict. In *Lenape Country: Delaware Valley Society Before William Penn,* however, Jean R. Soderlund demonstrates that these Delaware Valley hallmarks originated with the Lenape Indians and were the bases of Lenape economic and political dominance through successive waves of European colonization in the region. Soderlund states that the Lenapes were "amicable in large part from their own self-interest," but also points out that the Lenapes' value system was predicated on "a long-term commitment to personal freedom, religious liberty, political sovereignty, and peaceful resolution of conflict" that allowed Lenape and European communities to flourish (92, 196). Soderlund focuses on the period between 1615 and 1681, from the initial Dutch and Swedish colonies to Penn's Quaker settlement. Soderlund convincingly argues that, until the 1730s, Europeans adapted to conditions that the Lenapes established for trade and land use and respected Lenape autonomy. In the seventeenth century, to ensure political stability in the region, the Lenapes "protected the Swedes and Dutch from each other because the competition among Europeans allowed the Natives to set prices and define the terms of trade" (75). Soderlund shows that the Lenapes determined where Europeans erected forts for trade and how much agricultural land they cultivated. Rather than permanently ceding their lands to Europeans, the Lenapes granted Europeans land-use privileges for which the Lenape received annual gifts from the settlers. Only once did settlers, the Dutch at Swanendael in 1631, circumvent the Lenapes' terms. The Lenapes destroyed Swanendael, forcefully demonstrating that they preferred peaceful relations but would resort to violence to protect their sovereignty and maintain political dominance in the region.

Soderlund's thorough examination of colonial documents yields evidence that the Lenapes, not the Europeans, dictated conflict resolution processes. An example Soderlund provides is the Lenape mourning war tradition, whereby "family members of a murder victim either could accept compensation in wampum or other goods to 'cover' the death or could kill the perpetrator" (38). Significantly, Soderlund demonstrates that through mourning war the Lenapes redressed smallpox deaths that they attributed to Europeans, from whom the Lenapes expected and received appropriate compensation. Soderlund shows that the Lenapes sustained mutually beneficial, peaceful alliances with the Swedes, Finns, Dutch, and English while maintaining their autonomy and sovereignty in the region until the Quakers' arrival in the 1680s.

The Lenapes outnumbered the Europeans until roughly 8,000 Quakers settled in the Delaware Valley between 1680 and 1685. Even though, as Soderlund states, "the Friends' belief in religious liberty and commitment to friendly relations with Native Americans complemented [Lenape] cultural practices already in place," Quakers also

instituted a hierarchical political structure that privileged provincial investors who expected profits (149). The English and Quakers challenged the land usage of the Lenapes' "Swedish" (Swedes, Finns, Dutch, and German) allies and levied taxes to generate proprietary income, actions that led Swedes to abandon the region. Soderlund painstakingly details the most devastating blow to Lenape sovereignty, the 1737 Walking Purchase. Soderlund argues that because Penn did not complete the treaty by paying the Lenapes in full or delineating the boundaries of his "purchase," the resultant confusion enabled Penn's heirs and Penn's secretary of the province, James Logan, to defraud the Lenapes by seizing the vast majority of remaining Lenape land. Throughout her book, Soderlund asserts that the Lenapes identified themselves as "'a free people, subject to no one,' and as a group had no interest in destroying the liberty of others" (198). Even in the midst of decline, Lenape commitment to liberty compelled the Pennsylvania assembly to ban the importation of Carolina Indian slaves to the Delaware Valley.

Soderlund's *Lenape Country* provides an important corrective to Eurocentric myths about the evolution of Delaware Valley society. *Lenape Country* is meticulously researched and cautiously analyzed, qualities that strengthen Soderlund's assertions for the primacy of Lenape influence in the formation of Delaware Valley identity. *Lenape Country* is a much needed study of this pivotal time in American history and a valuable contribution to Native American and colonial-era scholarship.

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MARTIN LUTHER KING JR., HEROISM, AND AFRICAN AMERICAN LITERATURE. By Trudier Harris. Tuscaloosa: University of Alabama Press. 2014.

Trudier Harris has graced the academy with a magnificent career as a scholar of African American literature. Along with a fairly small number of others, the amazingly talented and prolific Harris has labored mightily to shove that literature from the periphery of the American canon onto center stage. While illuminating a cornucopia of writers, Harris helped catapult Zora Neale Hurston, James Baldwin, Toni Morrison, and others into the spotlight that they fully deserve. Studiously avoiding the postmodern fog that engulfed far too many for far too long, Harris writes ably for literary experts and nonspecialists alike.

In this book, Harris explores literature that engages, interprets, and re-invents Martin Luther King, Jr. She explains that, in early treatments of King, Ed Bullins and others portrayed him as excessively moderate. She notes that after King's assassination, "rejecting King's philosophy," Nikki Giovanni presented "a call to arms" (56) while Margaret Walker and Quincy Troupe mourned King, thus furthering a conversation that eventually elevated his memory above tumult and controversy.

The heart of this book lies in Harris's analysis of Charles Johnson's *Dreamer* (1998); his *Dr. King's Refrigerator and Other Bedtime Stories* (2005); and Katori Hall's *To the Mountaintop* (2011). *Dreamer* presents a fictional doppelganger who helps expose King's all-too-human yearnings and limitations. As Harris remarks, the always-philosophical Johnson meditates on large dimensions of African-American experience, in part, by alluding to the troubling Biblical fable of Cain and Abel. In "Dr. King's Refrigerator," Johnson riffs on the midnight "kitchen revelation" that fortified King during the Montgomery Bus Boycott. Noticing a sermon illustration (that King borrowed from Leslie Weatherhead), Johnson brilliantly elaborates King's use of food as an emblem of global interdependence. Harris ably explains why these two books are among the gifted Johnson's greatest achievements.

In what Harris aptly characterizes as a "gynocentric play" (125), Hall invents a vulgar, yet angelic Camae, who coaxes a flawed, nervous King to ponder sex, God, and martyrdom. As Harris notes, Hall interprets King as highly reliant on women for (usually unsung) leadership throughout the civil rights movement, and also for friendship and sex. Harris illuminates Hall's thoughtful drama and its potential to become an often-performed work.

Some readers will be more persuaded than others of Harris's argument that the historical King resembles defiant tricksters and outlaws of African-American folklore, including Brer Rabbit, Stackolee, and Railroad Bill. For her account of the historical King, she relies heavily on standard works by and about him. This portion of her book would have benefited from careful scrutiny of three sets of materials: (1) orations and letters by King included in the well-edited, multi-volume *Martin Luther King, Jr. Papers Project*; (2) recent scholarly books about King by Thomas Jackson, Drew Hansen, Troy Jackson, Eric Sundquist, Michael Honey, and others; and (3) some of the scores of autobiographical works and oral histories produced by nonviolent and Black Nationalist veterans who treat widely-trumpeted campaigns, some of which (e.g. Little Rock, Freedom Rides, and Ole Miss) King obviously did not lead.

Autobiographies and memoirs by Daisy Bates, Myrlie Evers-Williams, Anne Moody, James Meredith, Benjamin Karim, Pauli Murray, and many others still await sustained scholarly attention. Yet they are as momentous as the slave narratives that have garnered extensive coverage from literary critics. These autobiographers address widely overlooked, yet significant questions: Is it even possible for any single person to symbolize the largest mass movement for human rights in American history? Doesn't the exaltation of a single-person-as-symbol erase the *mass* nature of a mass movement? How did women undermine stereotypes while exerting crucial leadership in that movement? How did competing figures and organizations during the 1960s work both with and against each other in an *ensemble* of leadership?

Future poets, dramatists, and novelists who address King, Fannie Lou Hamer, Diane Nash, and Malcolm X should rely on these many, close-to-the-ground accounts that decentralize the civil rights narrative by yanking it away from the dramatic, yet in many ways oversimplified and impoverished, reports that the (predominately male) news media purveyed throughout the 1960s and that still dominate the American imagination.

Keith Miller — Arizona State University

PAN AMERICAN WOMEN: U.S. Internationalists and Revolutionary Mexico. By Megan Threlkeld. Philadelphia: University of Pennsylvania Press. 2014.

In her text *Pan American Women: U.S. Internationalists and Revolutionary Mexico,* Megan Threlkeld illuminates the conflicted and sometimes contentious relationship between American feminists of the early-twentieth century, and Mexican women of the same era who sought to establish their own sense of cultural empowerment alongside growing nationalism resulting from the Mexican Revolution. Threlkeld reveals that attempts to establish mutually beneficial relationships between American feminists and Mexican nationalists/feminists were complicated by political factors, including U.S. imperialist attitudes in regards to the natural resources available in Mexico, as well as better known global conflicts such as the Mexican Revolution, The Great Depression, and World War II.

At the same time such "Pan American" feminist relationships, as they were pursued by a collection of woman-led groups and institutions and manifested through a variety

of means, were plagued by interpersonal conflict, racist attitudes on behalf of American women, and the real-life concerns of Mexican women navigating the shifting political landscape of Mexico.

Threlkeld's research is impeccable and dense with historical documentation that seems to have received far too little attention in the arenas of history, politics, or feminism. The text is sharply factual, so much so that at times it only touches upon cultural biases that likely have deeper roots in America's own conflicted racial history. For example, Carrie Chapman Catt's reported contention that Mexican women were "further back on the evolutionary scale" could easily be attached to the popularity of eugenics in the United States during this era, anxieties regarding immigration and race relations after the Civil War, and even the forced relocation of Native Americans in the century before (63).

Likewise, Threlkeld's text could also be used to further our understanding of gender specific legislation and its success in the U.S. before this time. Florence Kelley's relentless pursuit of such legislation would not be replicated in Mexico, and Threlkeld clearly enunciates how this is rooted in the distinct needs of Mexican women who distrusted American feminists. American feminists, who sometimes approached Mexican women with attitudes of superiority, also failed to understand how Mexican women could choose to identify with their nationality before they could identify with their gender, and were thus only interested in seeing Mexican women as women, and not as Mexican revolutionaries. The position of the U.S. in terms of oil ownership and production in Mexico further complicates this issue, and Threlkeld is clear in terms of its debilitating effect on an American feminist agenda.

Furthermore, the popularity of "spiritual" feminism, which worked so well in the United States, can be linked to lingering moral sentiments left over from the Victorian Era, a cultural movement that established American women as the morally superior gender of their country, but that had different connotations for Mexican women who felt no attachment to European cultural modes of expression (37). Once again, Threlkeld is very clear that the American women's inability to recognize the Mexican nationalist agenda led to their tone deaf attempts to push suffrage on Mexican women who were more interested in other political issues.

Finally, modern feminist theorists working to evaluate the ways by which both first wave and second wave feminism failed to incorporate or even recognize the needs of non-white women will find Threlkeld's book quite useful. While, according to Threlkeld's text, white American women of this time period cast themselves as "superior" feminists, their apparently unknowing reiteration of racist cultural attitudes further establishes the historical struggle within feminism itself to embrace different types of women, and different perceptions of feminist practice.

Thus, evaluating how American women in this era tried, and ultimately failed, to bring suffrage to Mexico reflects a long tradition of feminism that still tries, and sometimes fails, to understand the needs of women in a broader global, cultural, and economic context. Overall Threlkeld's *Pan American Women* offers historians, feminists, and cultural theorists a wealth of information that will contribute to an understanding of how the Mexican/American feminist enterprise was influenced by global, political, and cultural beliefs, all of which led to the demise of a "Pan American" feminist coalition.

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PERFORMING THE TEMPLE OF LIBERTY: Slavery, Theater, and Popular Culture in London and Philadelphia, 1760–1850. By Jenna M. Gibbs. Baltimore, MD: Johns Hopkins University Press. 2014.

Jenna M. Gibbs's *Performing the Temple of Liberty* is a carefully researched and clearly written study of the role theatrical and other popular performances of race played in debates over slavery and individual rights in London and Philadelphia from the mid-eighteenth century through the mid-nineteenth century. With reference to a deep archive and a wealth of secondary sources (helpfully cataloged in an appended "Essay on Sources"), Gibbs spins a convincing transatlantic and intertextual account of the inherently political work of the theatre in an era that saw the abolition of the slave trade and of slavery itself in the British empire and the United States. Gibbs joins a growing number of cultural historians and literary critics who argue that the theatre in this period did not hold a mirror up to the debates over chattel slavery and racial equality so much as it staged those debates, marshaled political constituencies, and shaped the popular understanding of race in enduring ways.

Performing the Temple of Liberty is divided into three sections centered on three periods (1760s–1810s, 1820s–1830s, and 1830s–1840s) and on three sets of interrelated cultural figures: Britannia, Columbia, the Temple of Liberty, and the African suppliant; the blackface minstrel and transatlantic travels; and the blackface minstrel and the revolutionary hero. Within this structure, Gibbs treats a wide range of dramatic productions—from Isaac Bickerstaffe's *The Padlock* (1768), to mid-nineteenth-century adaptations of Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852)—and associated genres, including (among others) pageantry, popular song, oratory, scientific treatises, etchings, cartoons, broadsides, and reviews. The combination of these established what Gibbs describes as an evolving, ideologically elastic "lexicon of recognizable meanings and symbols" (5) for debates over slavery on both sides of the Atlantic. That the lexicon was grounded in Enlightenment-era neoclassical images but also increasingly influenced by the essentialist discourses of racial science and the racial burlesque contributes to what I believe is Gibbs's most important contribution: an explanation of why anti-slavery reformers so often drew upon minstrelsy as a representational resource. In Gibbs's account, minstrelsy and radical visions of individual liberty both took root in the lexicon developed through a British-American dialogue concerning slavery. This is why, she concludes, "radical and reformist sentiments had become inextricable from racialist satire by the mid-nineteenth century" (250).

The weaknesses of the book are minor. First, there is some distracting repetition. The introduction provides a summary of each section, each section begins with a brief overview, and some chapters conclude with summary, such that the reiteration of claims occasionally blunts the force of the narrative. Second, the book occasionally misfires in its close analysis of visual and dramatic texts and glossing of literary history. But these are minor complaints about a work of impressive scope and profound insights. *Performing the Temple of Liberty* is essential reading for scholars of eighteenth- and nineteenth-century Anglophone drama. In the company of recent books by Peter P. Reed, Heather S. Nathans, Douglas A. Jones Jr., and Elizabeth Maddox Dillon, Gibbs's work enriches our understanding of the relationship between theatrical performances of race and liberty and the political and social movements that led to the demise of slavery but not the underpinning racial logic.

Laura L. Mielke University of Kansas

POLICING SEXUALITY: The Mann Act and the Making of the FBI. By Jessica R. Pliley. Cambridge, MA: Harvard University Press. 2014.

Jessica R. Pliley has written an excellent account of the relationship between the Federal Bureau of Investigation and the Mann Act, charged with enforcement of cases involving transportation of women across state lines for prostitution or "other immoral purposes." This book will interest all concerned with changing gender roles, the growth of state institutions, law enforcement, criminality, and surveillance.

Pliley skillfully weaves a number of thematic strands throughout her fascinating account: the institutional growth and development of the BOI/FBI; the centrality of the Mann Act to the Bureau's development; the changing interpretations of the Mann Act, especially its "any other immoral purpose" clause; the racialized nature of "white slavery;" and the issue of sex worker agency. Her use of research materials, including more than 1,000 case files from 1910 to 1941, is deft and detailed, demonstrating how a good researcher can dig narrow and deep.

Pliley conclusively demonstrates that Mann Act violations lay at the root of pre–World War II Bureau activities. Established in 1908, the BOI became the FBI in 1935. Its original jurisdiction had nothing to do with sexuality. Interestingly, most Mann Act cases resulted from private citizens' complaints.

The Mann Act's predecessor, the Page Act (1875), forbade the entry of Chinese women for the "purposes of prostitution;" the Chinese Exclusion Act followed seven years later. Prostitution was perceived as a problem that evil foreigners foisted on innocent Americans, first as the Yellow Peril, and then as the Jewish Peril. Even before the Mann Act, the concept of "white slavery" had racist overtones. Victims were perceived as innocent white women; women of color were literally and figuratively "beyond the Pale." Nefarious foreigners controlled the trade, seduced innocent white girls, or were prostitutes themselves, doubling as spreaders of venereal disease.

The Mann Act's catchall "any other immoral purpose" clause allowed the Bureau to go beyond commercial prostitution to cross-border sexual activities without any financial nexus and enabled enforcement of gender norms. The Mann Act enshrined the sexual double standard as it criminalized female sexuality while not treating men—except in the cases of African-American males—in a similar manner.

Throughout, Pliley notes how those involved in the fight against prostitution consistently denied prostitutes agency; they were portrayed as enslaved, seduced, victimized, and as never willingly entering sex work. This contradicted what Bureau inspectors knew. In 1907–1908, Bureau inspector Braun "found few women that he could describe as 'weak, frail, thoughtless women fallen from the pathway of honor'" (38). Instead, he found "hardened" women working as prostitutes often with local police officer cooperation. Almost thirty years later, a confidante of J. Edgar Hoover came to similar conclusions.

Bureau inspector Braun also discovered that the so-called international traffic in women, "[a]lthough it did exist, was not organized" (50). Organized crime historian Alan Block consistently noted that the concept of an over-arching syndicate of organized criminals is a myth. Certainly organized crime existed and exists, but the degree of organization and cooperation depicted did not represent reality. Movies such as *The Godfather* were works of fiction—in reality gangsters constantly changed partnerships and engaged in selective cooperation with each other and with law enforcement.

A 1911 innovation was the collation of data on prostitutes and census information for reasons of public health, updated as they moved from locale to locale. Those sup-

porting the regulation of prostitution by following prostitutes' movements and by using medical means to prevent venereal disease were accused of promoting vice in much the same way that those distributing clean needles to prevent HIV/AIDS are seen as promoting "immorality."

In the twenty months that the White Slave Division existed, it collected more than 30,000 names. "This had much to do with technological advancements that benefited the development of the surveillance state: the typewriter, the telegram, and filing innovations like the Dewey decimal system" (92). Could this have been the template for other kinds of information collected and collated by the FBI, whether fingerprints or ballistics? Unfortunately she does not further pursue her comment about technological advances and the growth of the surveillance state. Michel Foucault made surveillance and discipline central to his studies; the social theorist and sociologist Anthony Giddens provides a more nuanced view, not ignoring the role of agency as did Foucault. But this is a minor quibble: Pilely's work has a much narrower and evidence-based focus. This original work deserves broad readership.

Shelby Shapiro Independent Scholar

RACE UNMASKED: Biology and Race in the Twentieth Century. By Michael Yudell. New York: Columbia University Press. 2014.

Race as a means of categorizing human beings demonstrates a remarkable tenacity despite decades of scientific advancement undercutting its ontological reality. While the old methods of scientific racism such as craniometry have long been debunked, most notably in Stephen Jay Gould's *The Mismeasure of Man* (1981), and newer scientific discoveries call into question the applicability of race, those outmoded categories of oppression still remain employed in the present day. Michael Yudell's *Race Unmasked* is the story of this dynamic, illustrating how scientists in America following in the footsteps of Charles Darwin have struggled with race and ultimately failed to overcome this insidious superstition.

Yudell opens with the eugenics movement, which employed Mendel's laws of inheritance to give "race and racism an unalterable permanence," such that even education could not alter the fate "of those labeled as belonging to nonwhite races" (15). Francis Galton, Charles Davenport, and other eugenicists, despite the contradictions in their own definitions of race, provided the concept with a genetic backing that served to justify various segregation and anti-miscegenation laws. The National Research Council of the National Academy of Sciences, as well as the Carnegie and Rockefeller foundations, supported massive research projects in "racial science" that largely followed eugenic lines of thinking but began focusing less upon differences in European ethnic groups and more upon differences between blacks and whites. Even in this milieu there arose complaints against the employment of race as a useful scientific category, most notably from social scientists W. E. B. Du Bois and Franz Boas. Even progressive geneticists such as Theodosius Dobzhansky and L. C. Dunn, unable to separate social and scientific definitions, "simultaneously argued that race was imprecise and arbitrary as a biological concept . . . and that it was a legitimate scientific concept" (132). Thus, while old-fashioned scientific racism had been pushed to the margins, population genetics preserved "race"—a word embodying so many historical errors—in scientific and popular discourse.

Even ostensibly race-neutral models can serve to reify race. Yudell devotes a whole chapter to the rancorous debate surrounding Edward O. Wilson's 1975 book *Sociobiol-*

ogy: The New Synthesis. Wilson, a Harvard biologist, argued that all human behavior had, at its root, a biological foundation—culture, too, should be the purview of biology. Wilson made no claims about race, but by advancing evolutionary explanations for why populations "hated, feared, and distrusted each other, sociobiology contributed to a biological concept of racism" (184)—and, in fact, attracted great support from committed racists. This, combined with the recent rise of racialized medicine (using race as a proxy for genetic diversity), makes it less likely that biology will abandon race anytime soon.

Yudell not only takes his readers on the evolution of race as it played out in scientific tomes and peer-reviewed journals, but he also gets into the inner workings of research groups and into the correspondence between scientists, revealing the personalities behind the public proclamations. *Race Unmasked* proves itself of enormous importance not only for those who wish to understand the evolution of race as a concept but also for those studying the place of science in American culture. As Yudell argues in conclusion, the history he has surveyed shows that "we should not be waiting for or expecting science and scientists to change our thinking about race" (218). That challenge remains in the hands of all Americans.

Guy Lancaster — Encyclopedia of Arkansas History & Culture

RAGGED ROAD TO ABOLITION: Slavery and Freedom in New Jersey, 1775–1865. By James J. Gigantino II. Philadelphia: University of Pennsylvania Press. 2014.

James Gigantino II has written what will probably long remain the definitive book on the abolition of slavery in New Jersey. He frames his work in opposition to "the rather simplistic notion that slavery was easily vanquished" in the North, and "disputes the contention that a monolithic 'free' North stood in opposition to a 'slave' South" (215). Indeed, New Jersey was the last state to pass a gradual abolition law and voted against Abraham Lincoln in both 1860 and 1864.

Gigantino persuasively shows that during and after the War for Independence, many white New Jerseyans embraced slavery and opposed emancipation in order to rebuild the economy and reestablish the social order. But in 1803, with both Republicans and Federalists claiming to be the true inheritors of the American Revolution, emancipation became a political issue. In order to demonstrate their commitment to the principles of 1776, Republicans advocated abolition. Federalists followed suit and a bill passed with large bipartisan support in 1804. Thus emancipation resulted from partisan posturing rather than the inevitable outcome of the Revolution or economic change.

Under the abolition law, Jersey slaves born before 1804 remained enslaved for life and their children would remain in bondage until the ages of twenty-one for females or twenty-five for males. Black freedom came slowly in other state as well, as demonstrated by scholars such as Gary B. Nash and Jean Soderland in *Freedom By Degrees: Emancipation in Pennsylvania and its Aftermath* (1991) and Shane White in *Somewhat More Independent: The End of Slavery in New York City, 1770–1810* (1991), but Gigantino argues that African Americans were even worse off in the Garden State. New Jersey lacked an antislavery organization of the prestige or activity of the Pennsylvania Abolition Society or the New York Manumission Society, so Jersey blacks had fewer allies. Gigantino is probably too quick, however, to dismiss New Jersey's existing abolitionists as "patently racist" (98), conflating their criticism of slavery's degrading influence on African Americans with notions of biological difference. Nonetheless, some slaveholders took advantage of general public apathy to circumvent gradual abolition laws by illegally selling slaves and their free children out of the state into hereditary bondage.

The Ragged Road is best when recognizing change over time and contradictory tendencies. By 1818 the illegal sale of term slaves had gained enough attention that New Jersey politicians called for federal regulation of the domestic slave trade, and in 1819 New Jerseyans rallied in support of restricting slavery in Missouri and the remaining federal territories. Yet although white New Jerseyans increasingly opposed the domestic slave trade and the territorial expansion of slavery, few demanded the abolition of southern slavery. Racism and the persistence of unfree labor within the state encouraged white New Jerseyans to sympathize with southern slaveholders who claimed they could not safely abolish slavery. Schemes of African colonization attracted considerably more support than antislavery societies. Some black New Jerseyans viewed emigration to Africa as the best of many bad options, but Gigantino emphasizes that the majority strove to establish better lives within the state. Their individual struggles were buttressed by collective efforts to petition for suffrage and other rights in the 1830s and 1840s, achieving limited reforms. On the eve of the Civil War, New Jersey was still home to eighteen slaves and several hundred African Americans held in temporary bondage, and slavery did not fully end in the state until the ratification of the Thirteenth Amendment.

Gigantino's book deserves a place among the best monographs on state-based gradual emancipation, but he misses an opportunity to move beyond a focus on gradualism's limitations, which has been the dominant theme in this literature since the early 1990s. In light of what we have learned from this rich scholarship, New Jersey's "failure…to ensure a timely and painless movement from servitude to legal freedom" (110) is hardly surprising. Ironically, Gigantino's continued focus on the shortcomings of emancipation implies that such deviations from an idealized Free North were aberrant rather than the norm.

Nicholas P. Wood — Library Company of Philadelphia

RED SKIN, WHITE MASKS: Rejecting the Colonial Politics of Recognition. By Glen Sean Coulthard. Minneapolis: University of Minnesota Press. 2014.

In her 2005 essay, "Recognition," Joanne Barker concludes that "the point" of indigenous sovereignty struggles is "to get outside the political legacies of plenary power doctrines, colonialism, and racism and to reimagine the possibilities for Native governance and social relationships" (155). Her sense that federal recognition of tribal nations and tribal citizenship serves to shore up white privilege and power over Native lands and bodies gives the lie, of course, to the notion that liberal recognition takes place between equals. In his first monograph, Glen Sean Coulthard (Yellowknives Dene) takes up where Barker's essay leaves off by not only further developing a critique of recognition, but also by arguing for "the role that critically revitalized traditions might play in the (re)construction of decolonized Indigenous nations" (148).

Coulthard begins by interrogating the temporality of reconciliation, demonstrating that the structure of present-day settler-colonialism remains untouched by reconciliation's focus on past harms of the state. In this reading, reconciliation appears as an alibi for the ongoing extraction of indigenous "land, labor, and resources," as does its counterpart, recognition. Coulthard situates this important critique in relation to Marx's notion of "so-called primitive accumulation," arguing that primitive accumulation's temporality is ongoing, and that there is nothing historically beneficial, let alone inevitable, about it. While this reworked version of primitive accumulation is not especially original to indigenous and settler-colonial studies, it serves usefully to illustrate Coulthard's commitment to be in critical dialogue with a tradition of European political philosophy.

And it works well to situate Coulthard's key intervention, which is to lay out theoretical alternatives to liberal recognition in what Coulthard calls a "resurgent politics of recognition" based in a "grounded normativity," or "place-based ethics" (53). In Coulthard's view, this reorientation toward land and toward "principles of reciprocity, nonexploitation, and respectful coexistence" (12) would provide alternatives, on the one hand, to commodified forms of relation, and on the other hand, to essentialist conceptions of indigenous subjectivity.

In original and provocative ways, Coulthard develops the meanings of such a "resurgent politics" by retooling Fanon's critique of recognition in the contexts of Coulthard's own Dene Nation (Chapter 2), the potential exclusions of essentialist politics (Chapter 3), the Canadian state's reconciliation discourses during the 1990s (Chapter 4), and finally, in a genealogy of Fanon's anticolonialism (Chapter 5).

Among these, the fourth chapter is especially valuable since it is there that Coulthard arrives at the anticolonial praxis that he only previously implies: namely, that anger and resentment (not *ressentiment*, which Coulthard, following Nietzsche, reads as a kind of disabled posture of resistance), and the violence they may generate, are both necessary and good responses to the greater structural violence of the state. Here, he invokes Taiaiake Alfred's assertion that "the responsibility for violence…begins and ends with the state" (120).

One minor criticism I have of this portion of Coulthard's argument is that the tension between resentment as violence and resentment as the reclaiming of a righteous indigenous anger that is generative for practices of cultural resurgence is left under theorized by Coulthard. I wasn't looking for prescription (i.e., let's repeat the armed actions of the 1990 Oka Crisis), but I did want further comment on the present and future roles and potentials of violent and non-violent forms of resistance in a theory of indigenous resurgence. Another small criticism is that, while the key stakes of the book lie in Coulthard's notion of an indigenous "grounded normativity," this place-based foundation for indigenous sovereignty lurks as more of a structural possibility in Coulthard's analysis than being an articulated set of theories and practices (see Alfred's 2005 *Wasáse* for a Mohawk version of the latter).

Coulthard's method of thinking through Fanon into other contexts is similar to other current scholarship, especially Nelson Maldonado-Torres's *Fanonian Meditations* (in preparation) and Jane Anna Gordon's *Creolizing Political Theory* (2014), but is distinctly valuable for its politically-engaged positionality and for the ways it draws indigenous sovereignty struggles into comparative colonial contexts. The brevity of *Red Skin, White Masks* (229 pages), and its contemporary relevance for understanding Indigenous activism in terms of both "grounded normativity" and a tradition of European thought make it ideal for adoption in a wide range of courses and fields, including Native American and Indigenous Studies, political science and government, and philosophy.

Christopher Pexa Cornell University

SILABAS DE VIENTO/SYLLABLES OF WIND. By Xánath Caraza. Lawrence, KS: Mammoth Publications. 2014.

Syllables of Wind, Xánath Caraza's second collection, is an in-depth examination of identity and collective memory, demonstrating how each rests in the tongue and is formed in language. In this volume, Caraza continues to impress the reader with her abilities to paint portraits of people and places, honoring modernist poets. Like Hilda Doolittle (H.D.) and William Carlos Williams, Caraza privileges expression through

precise visual images. Additionally, she chooses language that frames her attention to visual details within the collective memory of "spaces" and "borderlands." The collection is as deep and expansive as the sea and equally necessary for an intricate understanding of the complexity of American artistic/cultural production.

Caraza's poems illustrate a complex understanding and sense of knowing that casts the self as having a global identity that predates the recent attention to patriotism and national borders. One of the ways Caraza complicates popular notions of national borders and identity is that these poems bear witness to the sea being a connecting force. Rather than one that separates nations, the sea in her poems is the conduit between Mexico, United States, Spain and Morocco.

In her poem *Incalculable* she captures the seascape to illustrate Costa Tropical, Andalusia, Spain. The lines in this poem help the reader to understand the Alboran Sea as a "Sea that found other cultures," "sea that forged the cosmic race," and "sea of linguistic currents." In this way, Caraza reframes the sea and its shores as a welcoming space of hybridity, rather than privileging the sea and shore's history of Roman and Muslim religious/political conquest. Therefore the sea images also acts as a space where the poems seem to brush upon the collective consciousness of readers.

In addition to historic references and literary allusions, Caraza's poems attend to the spiritual and divine presences associated with spaces. The collection does more to correct and rewrite the ways that time and identity are situated in a Western context; it incorporates the collective spiritual beliefs and practices of the Oaxaca, honoring the divine and indestructible energy that predates the discovery of the New World, Spanish colonization, and Catholic tradition. The opening poem *The Serpent of Spring* and accompanying image by Adriana Manuela foreshadows Caraza's attention to the indigenous spiritual traditions that framed the Nahuatl mother tongue.

Considering that the collection is written in at least three different languages, Nahuatl, Spanish, and English, I found myself slightly frustrated by the fact that I am not literate in Nahuatl and cannot enjoy the poems in her "mother tongue." Due to the classical, historic, and religious allusions in Caraza's work, I believe the collection has cultural currency in addition to its literary merit. Caraza's framing of identity is one that speaks to the fluidity of borders and definitions of identity. In this substantive collection readers are permitted to extend notions of identity outside the context of nationality and recent her/histories.

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STAR-SPANGLED BANNER: The Unlikely Story of America's National Anthem. By Marc Ferris. Baltimore, MD: Johns Hopkins University Press. 2014.

Starting in the early morning hours of Tuesday, September 13, 1814, British warships began bombarding Fort McHenry in Baltimore's harbor. Throughout the day and into the night, the British fired more than one thousand rockets at the fort. Around dawn on September 14, onlookers nervously awaited signs of life among the American defenders. To the relief of many—including the thirty-five-year-old attorney Francis Scott Key—the Americans hoisted a large, thirty-by-forty-two-foot flag on top of a ninety-foot pole, to demonstrate their resilience. Five Americans were dead and twenty-four wounded, but their banner still waved. That same morning Key started jotting down a thirty-two-line poem in four verses on the back of a letter; it was printed the following week as "The Defence of Fort M'Henry" in several Baltimore newspapers, and widely

reprinted thereafter. As he had done in 1805 with an earlier poem, Key set his words to the melody of "To Anacreon in Heaven," a popular English drinking song from 1775.

How Key's poem—matched with a difficult-to-sing tune—became the national anthem of the United States is the subject of this fascinating study, written by Marc Ferris, a journalist-historian with a passion for country music. The book's nine chapters proceed chronologically from eighteenth-century English anthems and Key's 1814 creation through botched renditions of the song in the early twenty-first century. Along the way, Ferris highlights the musical disputes that arose during the Civil War, the use of national songs to reconcile former belligerents in the postbellum period, the passage of a Congressional act in March 1931 to designate the Star-Spangled Banner as the national anthem of the United States, and the anthem's ups and downs during World War II, the Cold War, U.S. Bicentennial, and contemporary sports events.

One of the book's great strengths is its synthesis of numerous primary sources, including materials from a wide variety of archives and special collections, newspapers and periodicals, songbooks and sheet music, and assorted ephemera. By my count, the book contains 506 footnotes in support of Ferris's research. Unfortunately, a number of those citations—in fact, two-thirds of the two dozen citations I randomly selected for fact-checking—are problematic, with incorrect page references, misspelled names, and quotations that are either missing words from the original or have inserted words not in the original. In most cases, the errors are relatively minor—such as substituting "over" for "on" in the phrase, "an improvement on the original" (47)—but other errors are more substantive. Compare, for instance, the *Charleston Courier*'s original statement, "God deliver us from the objections of the spangles" with Ferris's inaccurate version, "God deliver us from the objectives of the spangles" (24); or the diary entry, "it does not impose its very name on our country" with Ferris's incorrect rendition, "it does not impose its name on our very country" (46). Such carelessness should have been caught and corrected prior to publication.

With this caveat, *Star-Spangled Banner* remains a useful guide to the intriguing history of the national anthem, providing ample proof through numerous instances of why this particular song is "still there."

James I. Deutsch Smithsonian Institution

STOKELY: A Life. By Peniel E. Joseph. New York: Basic Civitas. 2014.

Like Manning Marable before him, Peniel Joseph seeks to document the life of a major figure in the black freedom struggle through that leader's "life of reinvention." Stokely Carmichael changed and adapted over time, from a grassroots social-democratic organizer in the American South using nonviolence to usher in the beloved community to a national icon of Black Power sharply attacking the U.S. war in Vietnam to an anti-imperialist pan-Africanist living in Guinea emphasizing land as the basis of power and the validity of scientific socialism. Joseph's biography provides an excellent map of this journey.

As a scholar, Joseph has focused his work on Black Power and its legacy. A biography of Stokely Carmichael, though, affords Joseph the opportunity to examine the longer history of the civil rights–Black Power movement. Joseph states from the outset that "Stokely's DNA is as much part of the civil rights struggle as it is of Black Power" (xiv). Joseph argues that Carmichael was influenced by Martin Luther King Jr. as much as Malcolm X and shows how antiwar activism brought Carmichael and King together.

Like Malcolm X, Carmichael had a number of identities, and Joseph seeks to present a multifaceted and complex portrait of his subject. Still, Joseph believes that Carmichael's core identity was that of an organizer and his most enduring belief was in black political self-determination. Through much of his life, Carmichael emphasized the role of ordinary black people in making democratic change. In writing the biography of a major figure, Joseph seeks at the same time to emphasize the importance and influence of local people, just as Carmichael did.

An exploration of Stokely's activism at the grassroots also provides Joseph the ideal space to discuss Carmichael's relationship to activist women, "a hidden feature of his legacy" (307). Though derided for his comment in jest that "the position of women in SNCC is prone," Carmichael's most lasting influence was his mother, May Charles. In the movement, black women like Ella Baker, Septima Clark, Fannie Lou Hamer, and many others were crucial to Carmichael's political education and activism.

While challenging some of the criticism of Carmichael, Joseph does not avoid addressing Stokely's shortcomings and failures. The author acknowledges that Stokely's star rose at the same time he presided over the fracture and decline of SNCC. Joseph addresses Carmichael's troubling relationships with dictators like Idi Amin, Muammar Gaddafi, and Sékou Touré, deeming it "a moral failure as well as a political one" (310).

The least acknowledged of Carmichael's personas, according to Joseph, is that of the teacher and public intellectual. Carmichael's *Black Power*, in part, established "black political thought as a mainstream topic of historical and intellectual interest" (232) and helped bring the term institutional racism into common understanding and usage. Moreover, Carmichael gave hundreds of speeches focused on the key question, "How can white society move to see black people as human beings?" (159). Carmichael's exploration of this central problem contains many contemporary resonances, and Joseph's biography reminds us that his subject still has much to teach us in the present.

Jared Leighton Independent Scholar

THE DIFFICULT ART OF GIVING: Patronage, Philanthropy, and the American Literary Market. By Francesca Sawaya. Philadelphia: University of Pennsylvania Press. 2014.

This collection of five essays from literary historian Francesca Sawaya examines the evolving American practice of philanthropy from the Gilded Age into the first third of the twentieth century through the writings of Henry James, William Dean Howells, Mark Twain/Samuel Clemens, Charles Chesnutt, and Theodore Dreiser. The essays trace the patterns of philanthropic giving depicted in their works and consider the role of philanthropy in the careers of each.

Sawaya calls on the writings of Herbert Spencer, William Graham Sumner, Andrew Carnegie, and John Rockefeller to observe that philanthropy plays an ambiguous role in a "free market" society. Philanthropic interventions are necessary to fill the gaps left by the market and allow the society to function, but these very interventions call into question the assumptions of market equity and efficiency on which the society is founded. The role of philanthropy in literary production is equally problematic: artists are hedged in, ideologically as well as practically, by the social constructs which produce the gifts that support their art.

The works of Sawaya's five literary observers illustrate the uncertainty and circuity of philanthropy's impacts. The patronage offered political radicals by James's Princess Casamassima is queered by the bitterness that motivates her. Only when giving is insti-

tutionalized, suggests James, as in the plan of *The Golden Bowl*'s Adam Verver to establish a grand public art gallery, may its inherently questionable motives be transmuted into worthy outcomes. In Howells's *A Hazard of New Fortunes*, editor Basil March can hardly be unaware that the doubtful source of the philanthropy that makes his new literary venture possible—the profits that capitalist Jacob Dryfoos sweats out of his workers—gives the lie to the critical "detachment" he wishes to claim for it. Howells suggests the circumstances under which artistic independence may survive philanthropy in the character of Alma Leighton—a freelancer who accepts sponsorship but declines to be grateful. Twain sends a Yankee into King Arthur's court bearing managerial capitalism as his gift and blind to the devastating impacts of his "scientific philanthropy" on that society; such philanthropy becomes "relatively innocuous, perhaps even promising" only in comparison to the depredations of free-trade imperialism limned in such late Twain essays as "King Leopold's Soliloquy" (133). In *The Colonel's Dream*, Chesnutt leads Colonel French to the realization that well-intentioned northern philanthropy serves only to exacerbate violence in the southern town he had hoped to help in its refusal to address fundamental questions of social and racial justice. Chesnutt holds out the hope that a return to those fundamentals could enable a productive philanthropy. Dreiser shows that his financial titan, Frank Cowperwood, is dependent upon dense "networks of connection" in navigating a market system that, far from "free," works "through carefully constructed and nurtured patronage systems" (183). For all his manipulative ability, Cowperwood's philanthropic successes are ironic, his real achievements other than what he intended them to be.

Sawaya's tracing of the operation of philanthropy in the works of these American masters highlights the fiction of the "free market"—dependent as it as on philanthropic and other interventions for its survival—to which American society remains enthralled. Her explorations likewise reveal the fond fiction of a free, meritocratic market in literary production, showing that the production of these authors relied on complex webs of friendship and sponsorship.

Bell Julian Clement The George Washington University

THE PRICE OF THIRST: Global Water Inequality and the Coming Chaos. By Karen Piper. Minneapolis: University of Minnesota Press. 2014.

Karen Piper's new book should be on the short list of anyone concerned about crises affecting the continuation of life on the "water planet." Piper writes beautifully, making her book easy to read quickly without losing sight of her important message. Her style crosses genres as she weaves from a journalistic to an ethnographic stance. Her background in post-colonial studies serves her well as she travels from region to region across the globe. She is able to see and grasp both larger histories, and also the implications of her conversations with individuals who are living without water or who are seeing their sources of water taken away or blocked from access—many times by a corporation that works with the government of a country that has abandoned its responsibility for the needs of its citizens.

The six chapters of this book take us from California in the U.S., to Chile, to South Africa, to India, to Egypt, and finally to Iraq. Piper spent seven years pursuing this investigation, interviewing people who take opposing stances on water issues—those that are for and against privatization, portraying individuals who view water as a "good" to sell to the highest bidder, to put on a stock market in its own right, separate from corpo-

rations that do the extraction and the bottling; versus those who view water as a "right" held in common, or a manifestation of the holy that should thus never be put up for sale.

Carefully referenced with sometimes startling photos (not the least of which is the one "gracing" the book's cover), the editing is well done. Piper collects yet more evidence, on the ground literally, to prove that now is the time for people to turn their backs on capitalism as it has been practiced since the start of the Industrial Revolution. But she is never dogmatic and never drowns the reader in numbers or statistics. Other books, articles, and reports have provided readers with massive amounts of numeric data. Piper's appeal is to the heart, and to the importance of individual personal experience. This is one of the many ways that this book differs from that of others, such as Maude Barlow and Naomi Klein, in this burgeoning field of works about global crises. Piper's approach is more like that of Vandana Shiva, who takes the stance that the political is personal and that all politics are local. Piper's meeting with Vimla Bahuguna, to whom she dedicates the book, both literally and figuratively centers this work.

Allied to the issue of access to water for drinking, cooking, bathing, washing, food production, etc., is, of course, the equally pressing problem of water pollution. While water pollution is not the focus of her work, as her center of attention is on global inequality in access to clean water, the issue of water pollution intertwines with the crisis of global water inequality. Pollution has occurred and continues to occur in countries where residents tend to be poor and powerless, as in many of the places Piper visited, away from the interest of Western media and thus from the residents of wealthy countries in Europe and the U.S. Piper chooses to begin with a visit to a site in the U.S. and ends with a visit to a site in Iraq—a country the U.S. recently invaded and occupied. These placements could form the basis for another extensive discussion. Piper hints but is never strident.

This book is appropriate for a very wide audience, including community book reads and discussions as well as undergraduate and graduate courses in sustainability, Environmental Studies, Post-colonial Studies, English, Sociology, Philosophy, and especially courses with an interdisciplinary orientation.

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THE RISING TIDE OF COLOR: Race, State Violence, and Radical Movements across the Pacific. Edited by Moon-Ho Jung. Seattle: University of Washington Press. 2014.

There is a well-worn narrative of racial progress in America according to which the state is the guarantor of the rights and liberties for people of color. From the Revolutionary War of *The Patriot* (2000) to the Civil Rights era portrayed in *Mississippi Burning* (1988), the federal government has been depicted as a magnanimous and trans-historical instrument of social change. This pervasive myth of the benevolent nation-state is, according to the editor of a new collection of historical essays, *The Rising Tide of Color*, "fatally flawed and horribly distorted"(8).

To correct this pernicious fiction, editor Moon-Ho Jung has assembled essays from emergent leading scholars of American racism and radical social movements. The volume is framed by two excellent introductory essays by Jung and historian George Lipsitz. Jung's "Opening Salvo" will remind some readers of the classic left histories of William Preston and William Appleman Williams. Jung provides a succinct, but critical overview of the forces of racism, empire, radical movements, and repressive violence as they have played out across the trans-Pacific from the "opening" of Asia to the present. It is an edifying primer attuned, in the tradition of Preston and Williams, to connecting our

contemporary crisis to the problems of the past. Lipsitz's subsequent "Standing at the Crossroads" delves into the dilemmas of engaged radical historical scholarship. Nearly fifty years after the dawn of New Left history, the seasoned practitioner Lipsitz cautions that radical scholarship holds out both rewards and traps, outlining some common pitfalls—presumptions to vanguardism, syndicalist day-dreaming, archival obscurantism, self-aggrandizing academics, and self-indulgent misery. It is useful counsel for the novice and an important reminder for veteran researchers.

The following four sections of the book—each comprised of two essays—are grouped thematically and in rough chronological order. As constraints of space preclude the discussion of each contribution, this review will highlight the essays that best capture the rethinking of region, transnationalism, state violence, and the formation of social movements promised by this volume.

Denise Khor's "Dangerous Amusements" imaginatively argues that the film culture of colonial Hawai'i's plantation society provided an important basis for the making of a creole working-class. Tracing the circulation, manner of exhibition, and reception of early westerns, Japanese silent films, and "wholesome features," Khor suggests that migrant laborers' collective experience of going to the cinema paved the way for the making of an interracial labor movement in Hawai'i. Christina Heatherton's "Relief and Revolution" also explores the formation of a multiracial class struggle on the eve of a wave of labor militancy in Depression-era southern California (and the world). Combining local detail with theoretical sophistication, the author balances political economy, state forces of repression, and internationalist solidarities in an account of workers' radical confrontations with capitalism.

Dan Berger's analysis of the intellectual work of imprisoned radicals in 1970s California offers readers a number of insights. Especially revelatory is his discussion of the circulation of black radicalisms "from the rural and urban South to urban Los Angeles, and then again from the industrial metropolis to the small towns where the prisons were (and are) located," and how these movements allowed prisoners to understand incarceration as a form of slavery that implicitly refuted Western claims to multiracial liberalism (231). Simeon Man's "Radicalizing Currents" demonstrates how antiwar activism after the 1969 "Vietnamization" of the war led to "a short-lived yet remarkable global insurgency" (269). Following the example of the Third World solidarity set by the Venceremos Brigade in Cuba, American activists expanded their radical activities from the Pacific Coast of the US to imperial outposts in the Philippines and Okinawa in the 1970s, linking the struggle against American empire with local labor and anticolonial movements.

Transnational in scope and attentive to intricacies of geography and intersectionality, the contributions to *Rising Tide* represent a promising wave of new scholarship on American radicalism.

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THE WHITE SAVIOR FILM: Content, Critics, and Consumption. By Matthew W. Hughey. Philadelphia, PA: Temple University Press. 2014.

Matthew W. Hughey's *The White Savior Film: Content, Critics, and Consumption* is an incisive contribution to critical studies of whiteness. In undertaking to outline the genre markers, critical reception, and audience attitudes towards a body of films like *Dangerous Minds* (1995), *Hard Ball* (2001), and *The Blind Side* (2009), Hughey

draws attention to the kind of racial common sense that these films construct, reflect, and propagate.

The White Savior Film is particularly noteworthy for its methodological rigor and wide scope. In the introductory chapter, Hughey examines the savior trope and traces its historical genealogy—one that carries from the film houses of the Great Depression through the Hollywood adaptation of *To Kill A Mockingbird* (1962) to *Avatar* (2009). Moving on from this historical contextualization of savior tropes and the construction of whiteness, the book's three central chapters each analyze a different aspect of the genre's production and circulation, and each relies on a distinct research method. This variance makes the study particularly robust.

In the chapter "White Savior Films: The Content of Their Character" Hughey analyzes fifty white savior films produced over a twenty-five year period to identify key characteristics both in their cinematic features and in their production context. Laying out studio names, film earnings, awards, and other production characteristics of the films, the author also analyzes how screen time is divided among white characters and the characters to be saved and identifies seven characteristics of white savior films. These characteristics in particular, offer a useful rubric for considering the hallmarks of this genre.

The third chapter, "Reviewing Whiteness: Critics and Their Commentary," presents a remarkably deep analysis of nearly 2,800 English-language reviews of the fifty films discussed throughout the book. Here, Hughey employs a compelling combination of close reading and more statistical analysis by which he is able to trace broad trends while pointing to evocative examples. "Watching Whiteness: Audience Consumption and Community" turns to audience reception as gauged through a series of focus groups held in conjunction with screenings. Again, there is attention to broad trends—for example, the most dominant response among viewers was the claim that "race is everywhere now," with increased racial diversity on screen and in people's lived experience—combined with specific attention to noteworthy incidents. In one case, the middle-aged members of an Elks Lodge group viewed the film *Gran Torino* (2008) as evidence of "reverse racism" in mainstream film.

In the concluding chapter, Hughey turns to the larger cultural frame of the white savior film and in particular the genre's implications in contemporary culture. Pointing to the critic James Hoberman's question of when we might see "an Obama-inflected Hollywood cinema" (165), Hughey argues that this cinema, marked by films like *12 Years a Slave* (2013), *Belle* (2013), and *The Keeping Room* (2013) has already emerged; its key characteristic is a desire to look backward to our racist past in part to subtly frame our present with a certain hopefulness.

This closing chapter helps extend the historical reach of the study, as the bulk of Hughey's analysis concludes in 2011.

The White Savior Film presents a compelling case study of a popular and problematic genre. In particular, Hughey's assessment of a post-racial era in the genre in its reception, which he dates as beginning in 1999, is useful in thinking more broadly about racial discourse. While the book is exceptional in its rigor, it also suggests a number of arenas for further research. *The White Savior Film* presents a deeply useful study that should be of relevance to researchers in visual sociology, American studies, media studies, audience studies, and should readily find its way into graduate and undergraduate classrooms in these fields. Ultimately, Hughey's book examines not only a popular film genre, but also the complex cultural processes by which film producers, critics, and viewers contribute to dominant visions of white benevolence.

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TOWARD A FEMALE GENEALOGY OF TRANSCENDENTALISM. Edited by Jana L. Argersinger and Phyllis Cole. Athens: The University of Georgia Press. 2014.

Transcendentalism, in its heyday and in its historiographical iterations, has existed as a literary, philosophical, socio-political, and religious movement. Its figures are iconic; their influence has persisted in an age of soundbites, diminishing attention spans, and constant innovation. Ralph Waldo Emerson is as quotable now as he was during the mythical *annus mirabilis*. Often missing from both cultural and scholarly accounts, however, are the voices of the "Exaltadas," the women who answered Margaret Fuller's enjoinder to better the world around them by first bettering their spiritual and intellectual selves. With the exception of Margaret Fuller and more recently Elizabeth Palmer Peabody, women often appear as shadowy figures in the story of Transcendentalism. Classically, historical accounts have portrayed female Transcendentalists as conversation partners with the prominent men of the movement, who serve as critics and respondents to the writings of Emerson, Ripley, Thoreau, and Alcott. However, as this exceptional set of essays reveals, they were not merely peripheral players, but active contributors to and practitioners of Transcendentalism from its inception (and as the chapters on Sophia Ripley and Mary Moody Emerson reveal, even before that).

Editors Jana Argersinger and Phyllis Cole state at the outset that *Toward a Female Genealogy of Transcendentalism* is a "project of archeology and reinterpretation" (7). Thus, the first stated goal of such work is a project of recovery. Moving beyond the traditional canon, many of the essays examine documents and people who have gone unnoticed. Eric Gardner, in his excellent chapter on Edmonia Goodelle Highgate, explores the influence of Transcendentalism on an African-American woman whose writings employ concepts of self-actualization and individualized divinity to move toward racial equality and community activism. Remarking on the notable absence of both black and female Transcendentalism, Gardner notes, "[this] unspoken narrative of absence needs to be spoken" (278). In another foray into recovery, the chapter "What Did Margaret Think of George?" examines the little known poem, "The Magnolia of Lake Pontchartrain," to reveal George Sand's influence on Margaret Fuller. Though by no means an unknown, the chapter tells the story of Fuller's intellectual origins as a product of *womanly*, not solely male influence.

Such projects of recovery are accompanied with attempts to reinterpret the lives and writings of the Exaltadas. Laura Dow Wallis counters the traditional narrative, which paints Louisa May Alcott as the victim of her father Bronson Alcott's mercurial and overly-ambitious schemes. Louisa, argues Wallis, was certainly the product of her father's cosmopolitan "laboratory," but one for whom the European, especially German, philosophical and economic ideals would serve as the models for the heroes and heroines of her most famous works (425). And in her chapter on Caroline Dall, Helen Deese recasts the burgeoning field of the social science as a uniquely feminist endeavor, revealing Dall's penchant for merging statistics and women's elevation.

These are but a sampling of the tremendous offerings of this interdisciplinary group of authors. This interdisciplinarity may have the unintended effect of making the audience of the book difficult to cast; some chapters grounded in literary theory may not appeal to historians or other chapters steeped in religious terminology may not grab political scientists. However, the intention of the book is clearly to cull scholars from a number of different disciplines to show both the scope of scholarly interest and the number of fields that examine Transcendentalism. Perhaps all this portends is that more books on the Exaltadas are needed, which can then address the needs of singular disci-

plines. This book is a beginning that is long overdue. Here's hoping that it is the first of many.

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ZEN AND THE WHITE WHALE: A Buddhist Rendering of *Moby-Dick*. By Daniel Herman. Bethlehem, PA: Lehigh University Press. 2014.

Trying to catch Moby Dick the whale, like catching Melville's novel, can be a frustrating and often self-defeating quest. It is not simply the foundational great American novel (see Lawrence Buell's 2014 work, *The Dream of the Great American Novel*) but a text that cannot be contained by any geographic, disciplinary, or ideological boundaries. Yet, Daniel Herman has caught it (or come as close as possible to catching it) in simply one of the most imaginative, creative, and fascinating academic works I have read in years.

In *Zen and the White Whale*, Herman draws upon his experience and study of Japanese and Chinese Zen Buddhist traditions and writings as the lenses to explore the often illusive meanings of Melville's novel and its key characters. A reader can potentially drown in the speculative nature of Herman's text (and here I refer to the academic work, though the novel also has its casualties). Words and phrases like "perhaps," "maybe," or "it is possible" are linked with every one of Herman's assertions, but this is an academic detective novel immersed in the possible, not the actual. Herman is clear that little to no evidence is available to prove Melville was aware or deeply read Zen Buddhist writings (xiv). Ironically, it seems to be the case that Melville's (unconscious) awareness of Buddhist principles was sharper before he was more formally exposed to them, as evidenced in some of his later writings (13). Moreover, in some cases, historical scholars can prove that American knowledge of Zen Buddhism was virtually nonexistent when Melville composed *Moby Dick*, and only imaginative leaps and educated guesses can point to possible encounters and interactions on Melville's peripatetic global journeys. But no matter: the confluence and mirror images or echoing ideas between Buddhist thought and Melville's novel are so eerie and interrelated that one could call Melville (or perhaps Ishmael) an anonymous Buddhist, if we employ Catholic theologian Karl Rahner's anonymous Christian terminology from the mid-twentieth century. Let me give a few succinct examples.

Herman sees Ishmael as the embodiment of the Middle Way (141), where a self transcends the self, free of detachment or illusion or permanent naming. "Call me Ishmael," the novel's famous opening, testifies to this fluid and contextual process. In Buddhist terms, all reality, including the self, is non-existent as such because everything depends on everything else. The piece of bread I eat, as Thich Nhat Hanh argues in *Going Home: Jesus and Buddha as Brothers*, incorporates the earth, the sky, the sun, water, and the labor of the worker so that all of these ultimately are one and indistinguishable. In Buddhist doctrine this is the notion of dependent co-origination. Ishmael sees even the great whale in this context, but Ahab, obsessed and narcissistic, cannot free himself from his quest and seeking no matter the consequences or even after possible moments of enlightenment. Clinging to his quest and seeking to conquer and subdue the whale, he drowns. Only Ishmael survives, ironically on a coffin turned life buoy, again showcasing the fluidity and contextual nature of all reality.

Although there is much in Herman's text challenging any viable possibility of the Christian God and so supporting a nontheistic, Buddhist conception of the world, the novel's greatness is that Herman's fresh, invigorating arguments enlarge rather than re-

strict other possible readings. A Christian interpretation of the novel that, for example, takes Jesus' challenge to the rich man to deny himself, take up his cross, and "follow me," could serve as another hermeneutical key in unlocking Melville's text. Such a reading would parallel many of the ideas and passages which Herman opens up, but through a so-called Christian portal. It is a testament to Herman that his insights and creativity can expand an already seemingly saturated novel. He does not catch Moby Dick in part because catching it (whether as Moby Dick the whale; the novel; Melville himself; or the whale's purported symbols as God, Reality, or Truth) is not the objective. The objective is to be mindful and aware of the journey, the aims, and the desired ends all while remaining peaceful and sincere, but unattached and observing. I do not know what journey Herman will undertake from here, but he will have at least one follower in tow. Perhaps, expanding any nautical or cetological imagery, his next great "whale" could be *Finnegan's Wake*?

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