

Reviews

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803217187

T. Alexander Aleinikoff, *Semblances of Sovereignty: The Constitution, The State, and American Citizenship* (Cambridge, Mass.: Harvard University Press, 2002, £30.95). Pp. 306. ISBN 0 674 00745 X.

This book criticizes the Supreme Court's current conceptions of sovereignty and citizenship as outdated and "wooden." Aleinikoff would substitute "supple and flexible" conceptions to minimize legal distinctions between citizens and immigrants, broaden the sovereignty of Indian tribes, and treat US territories more like states. Accordingly, the traditional limits of the "political questions" doctrine are rejected, while courts are entreated to advance group rights and multiculturalism by undermining established notions of sovereignty and citizenship.

Aleinikoff attacks the court's traditional deference to Congress's "plenary power" over relations with immigrants, Indian tribes, and territories. Another target is the notion of citizenship as "membership," in which citizens by definition enjoy stronger legal protection than non-citizens. Aleinikoff consistently criticizes the court's use of these doctrines, which permit different treatment of citizens and non-citizens and the federal government's superiority over sub-national polities such as Puerto Rico and Indian tribes.

The doctrines Aleinikoff opposes developed in the late nineteenth century and sometimes were justified with racist and imperialist attitudes. He associates these evils with the doctrines themselves and argues that they are outdated by today's multiculturalism and egalitarianism. The problem with this argument is that, irrespective of the doctrines initial context, the past sins of racism and imperialism do not inhere in their logic. Without robust legal mechanisms for controlling access to and inclusion of goods available in its territory, as well as the relationship of that territory to others organized on conflicting (and often illiberal) principles, a state irresponsibly endangers what makes it attractive to its citizens and those who would become such. This logic is not touched by the initial relationship of the appropriate legal doctrines to racism or imperialism.

Aleinikoff attempts to create flexibility by replacing citizenship with "denizenship," in which permanent legal resident aliens become "members" of the polity and are given equal legal protection and perhaps suffrage. He also calls for negotiation with Puerto Rico and Indian tribes to achieve a bilateral relationship – or else application of the federalist principle to them – as if they actually were co-equally sovereign with the federal government or were states in the Union. Perhaps such finessing of the fundamental conflicts is all that is possible, although Aleinikoff recognizes that success for such arrangements would require much cooperation and

little coercion. That is, success would require freedom from the inevitable conflict which legal concepts such as sovereignty, federalism, citizenship, and individual rights have evolved to address. But individuals, groups, and governments will generate conflicts whose resolution requires precisely the hierarchically ordered and coercive legal system Aleinikoff wishes to soften, if not to transcend or define away.

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JOHNATHAN O'NEILL

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Ronald D. Asmus, *Opening NATO's Door: How the Alliance Remade Itself for a New Era* (New York: Columbia University Press, 2002, £25). Pp. 372. ISBN 0 231 12776 6.

The author was an early and committed advocate of NATO enlargement who, as Deputy Assistant Secretary of State for Europe in the second Clinton Administration, had the chance to play a direct role in the transformation of the Atlantic Alliance. When Poland, Hungary and the Czech Republic were finally admitted in 1999, Madeleine Albright said to him, "Ron, it doesn't get any better than this. We are making history." Indeed they were. When the Cold War ended and the Soviet Union disintegrated, NATO was an organization without an enemy and hence without a *raison d'être*. It found a new mission in embracing states in the Central and Eastern European continent with the objective of building "a Europe whole and free" in alliance with the United States (a process which is continuing with the November 2002 decision to admit another seven candidates). Asmus has written a detailed insider's account of NATO enlargement, which if it is now "yesterday's news" was a deeply divisive issue in the 1990s, especially because many observers considered the expected price of alienating Russia too high compared with the dubious benefits of adding militarily feeble additions to a purposeless alliance. In the end, it turned out that Moscow was capable of compromise on enlargement, and the Founding Act of 1997 created a new NATO–Russia relationship.

Apart from the Russian aspect there were numerous disagreements about which countries would be invited to join under what conditions. In the light of more recent events, readers will not be surprised that the most difficult ally throughout the drama of enlargement was France, which (correctly) feared that the new members would be so pro-American as to favour Washington, and would distract from European integration and the French bid for independence from American dominance. Looking back, the expansion of NATO surely saved it from becoming irrelevant, both in the 1990s and at the time of the war with Iraq when new members and candidate countries sided with the United States against what Secretary of Defence Donald Rumsfeld called "Old Europe."

This very informative book suffers from being somewhat too self-congratulatory and perhaps overly generous to the Clinton Administration: no real attention is paid to "distractions," and much of the narrative is in the language of a State Department policy statement. It is, nevertheless, required reading for scholars of contemporary United States–European relations, and even though the alliance as such has lost pertinence since 11 September 2001 and the Iraq war, the

administration of George W. Bush has learned to welcome friendly allies, not least those from “New Europe.”

Institute of United States Studies

ROBERT MCGEEHAN

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Maria Balshaw, *Looking for Harlem: Urban Aesthetics in African American Literature* (London and Sterling, Va.: Pluto Press, 2000, £12.75). Pp. 169. ISBN 0 7453 13344 5.

Continuing the precedent set in the volume she co-edited with Liam Kennedy, *Urban Space and Representation* (1999), Maria Balshaw here takes on critical foci which seem familiar and considers them in ways which are both refreshing and rigorous. *Looking for Harlem* is an insightful study of aesthetic realizations of urban space as rehearsed in African American literature, and presents both a coherent survey of the persistent relevance of the city – and Harlem in particular – as a site of cultural reflection and production, and a re-evaluation of black writing in the United States. By identifying the city as the central theme of her study, Balshaw enables a survey that takes in a number of writers often passed over in accounts of the African American tradition, accounts which are frequently more rural- and/or male-dominated. Reflecting the sentiment that black writing should not be evaluated solely on the degree to which it addresses explicitly racial issues, *Looking for Harlem* therefore considers a range of texts often more clearly dominated by matters of gender, sexuality and urban experience. In so doing, race, in turn, is not sidelined as a crucial element, but nor is it used as a reductive criteria that falsely oversimplifies both the literature and its reception.

There is a perhaps inevitable concentration on writing from the Harlem Renaissance. After a comparative examination of Alain Locke's *The New Negro* and the short-lived but influential *Fire!!* magazine, which nicely establishes some parameters, Balshaw turns to a writer ill-served by scholarship on the Renaissance, Rudolph Fisher. Her readings of short stories by Fisher and of his novel, *The Conjure Man Dies* (1932) make a good case for his reappraisal and rescue from the critical margins. From chapter 3 onwards, most of the work covered is by women. Nella Larsen's *Quicksand* (1928) and *Passing* (1929) are read with particular reference to their skilful use and manipulation of visual fields, while chapter 4 looks at stories by Angelina Weld Grimke and Marita Bonner. Ann Petry's novel *The Street* (1946) and Gwendolyn Brook's poetry collection, *A Street in Bronzeville* (1945), are then considered, suggesting, among other things, that the glimmers of hope to be found within these texts (as opposed to the apparently helpless determinism of Wright's *Native Son*) should not be used to negate their importance. Finally, chapter 6 jumps forward to Isaac Julien's 1989 film, *Looking for Langston* and Toni Morrison's *Jazz* (1992) to examine the continuing resonance of Harlem – and particularly its renaissance – to contemporary black culture.

Maria Balshaw's combination of survey and close reading is a generally convincing one: she manages both to reassess movements and to analyse specific texts and passages with considerable sensitivity, and to mutual benefit; and theoretical models,

prominently including those of Paul Gilroy, are used judiciously. If the leaps in time and choices of texts seem a little spurious at points – there are any number of African American texts from the 1950s to the 1980s that might be useful for a study of urban aesthetics, for instance – the overwhelming result of this is that one wishes the book had the space to continue its remit and cover much more. This notwithstanding, what *is* here is a valuable contribution to scholarship on the city and African American literature, that refuses to essentialise any of its texts or critical bases, and does much-needed work in re-evaluating some unfairly marginalised writing.

University of Essex

OWEN ROBINSON

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Stephen W. Berry, *All that Makes a Man: Love and Ambition in the Civil War South* (Oxford: Oxford University Press, 2003, £14.99). Pp. 286. ISBN 0 19 514567 4.

In Stephen Berry's words, his work on Confederate soldiers attempts to penetrate the surface of the South's "hypermasculinized culture" and explore their inner lives, their "inner experience of masculinity," premised upon the thesis that "few subjects have received more historical attention than the war that killed these men. Unfortunately, the central fact that brought them to the field in the first place – the fact that they were men – has not been given due scrutiny" (9–12). In actual fact, this book is a fascinating collection of mini-biographies, derived from an impressive array of manuscript sources, and one that historians will be mining for anecdotes for years to come.

Few of the six individuals examined herein, from the incurable romantic Lawrence Massillon Keitt to the more puritanical David Outlaw, are likely to be known to scholars and they are a varied group of white, middle-class male southerners. Berry explores the personal views of each individual on a variety of topics unique to each southerner – save one: their courtships of women. This last subject, romantic love, for want of a better term, makes up the bulk of the work, meaning that although this is ostensibly a book about southern men, there is a great deal in it about southern women, too.

This, then, is the strength and weakness of the work. For all Berry's talk about "masculinity," the only common masculine aspect of the six individuals is that each was a man. Apart from that, all forms of measurable commonality among them dissipates into a collection of unique characteristics – as is to be expected amongst human beings. This reviewer, for example, could see no real similarities, masculine or otherwise, between Keitt and Outlaw beyond the fact that both were southern men who served the Confederacy (Keitt as a soldier, Outlaw as a politician). Even their courtships and marriages (and their ideas of each) were vastly different. Berry does discuss gender roles throughout the book in a perfectly intelligent fashion, but it is not clear that his examples either tend to uphold or call into question the scholarly consensus on these issues.

Further, there are some cases of carelessness on the part of the author. For example, Berry notes at one point that "the South was a very Victorian place in the

1850s" (165), but the term "Victorian" is one that nowadays requires a battery of qualifiers – or at least ought to in a work on nineteenth-century history. Elsewhere, Berry uses the term "Negroes," when he means African Americans (155). These criticisms aside, there is a lot that is valuable in this work for anyone interested in the social history of the antebellum South. The biographies of these southern men are handled with flair and panache. It is only a shame the reader is left no wiser as to what defined their "masculinity," or, indeed, what that term really means.

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DUNCAN ANDREW CAMPBELL

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Robert E. Bonner, *Colors and Blood: Flag Passions of the Confederate South* (Princeton: Princeton University Press, 2002, £19.95). Pp. 223. ISBN 0 691 09158 7.

Mississippians' recent vote in a referendum to retain the Confederate battle flag on the state banner and the governor of Georgia's all-but-promised referendum on whether or not to place the symbol back on his state's flag makes the publication of this work timely. For many white southerners, the Confederate battle flag represents the heroism of their ancestors in their failed struggle for independence. For virtually everybody else, the banner represents the attempt by the southern states to secede from the Union for the express purpose of maintaining the institution of slavery. These two positions are effectively polar opposites, allowing for no middle ground, and thus explain the heated passions surrounding the retention or removal of the Confederate symbol from southern state flags. Bonner's work largely passes over this recent controversy, examining instead the history and development of the South's flags during the war and after, largely within the context of Confederate nationalism.

The newly formed Confederacy designed a single national flag during the secessionist crisis in order to replace the vast and often bewildering array of banners that were flown across the South in those early days of the contest. The flag chosen, the Stars and Bars, was picked precisely because of its closeness to the original Stars and stripes, reflecting the South's claim that it was the region being loyal to the founding principles of the republic. Despite its initial popularity this closeness in design, once the war began in earnest, became problematic. As a result, after some false starts, the more distinctive Southern Cross – or the Confederate battle flag – was chosen, largely thanks to P. G. T. Beauregard, who first unfurled it in Virginia and then carried it out west with him when he was stationed there. Beauregard's promotion of the banner at either end of the South and Robert E. Lee's Army of Northern Virginia flying it, cemented the symbol's replacement of the Stars and Bars, its design finally being incorporated into the official flag of the Confederacy in 1863. The Southern Cross disappeared for a while after Confederate defeat and Reconstruction, only to be resurrected later thanks largely to the promulgation of the Lost Cause.

As a study of the symbol and its importance in forging a sense of Confederate nationality, Bonner's book will be the authoritative account. It also contains many fascinating points, such as that the widespread flying of "Old Glory" within the

United States, is owed largely to the Civil War, when the northern public flew the flag from their homes and businesses to proclaim their loyalty to the Union.

Thus, as a study of the flag's origins this work is successful. It is as a study of the flag's legacy, however, that the problems begin. Bonner's coverage of the flag's history from the period of reconciliation to the present is far too quickly done and, in light of the current debates, heralds a serious omission. With all the work Bonner has done thus far, a final chapter on the recent present is a dire necessity. For example, the past appearance of the Southern Cross on Georgia's flag only dates back to the days of the civil rights struggle, raising some very obvious questions that supporters of the banner need to ponder. Alas, Bonner is silent on the subject, and this mars an otherwise excellent book.

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DUNCAN ANDREW CAMPBELL

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John B. Boles (ed.), *A Companion to the American South* (Malden, Mass. and Oxford: Blackwell, 2002, £80.00/\$124.95). Pp. 524. ISBN 0 631 21319 8.

There are few historians better equipped than John Boles, distinguished editor of the *Journal of Southern History*, to oversee a collection of essays designed to take the historiographical temperature of the South's past. Comprehensive is the word here: the twenty-nine essays span southern history from pre-settlement to post-civil rights. Sectioned into familiar period groupings, the essays roam purposefully across the various fields of social, economic, political and cultural activity, and include subjects such as environmental history and the history of Appalachia that have only recently begun to attract widespread scholarly attention. Choice and organization of topics mostly seem sensible, and only in the Civil War and Reconstruction chapters is there serious though admittedly not always unproductive repetition. (Laura Edward's 1997 study, *Gendered Strife and Confusion: The Political Culture of Reconstruction*, remarkably manages inclusion in no less than four of the essays, including her own.) Something had to give in that crowded era, and it is poor George Rable who has drawn the short straw. His predictably incisive discussion of "The Civil War: Military and Political Aspects along with Social, Religious, Gender, and Slave Perspectives" (the title betrays the difficulty) required greater time and space to meet the demands placed upon him. Serious omissions, however, seem few: the one that stood out for this reviewer was any notice of Michael Tadman's groundbreaking work on the domestic slave trade. Indeed, this important topic is oddly neglected, unmentioned in either Stephanie J. Shaw's essay on "The Maturation of Slave Society and Culture" or Mark M. Smith's investigation into "The Plantation Economy."

Individual contributors differ in their approach, but differences tend to reflect the relative weight of historiographical baggage that each topic carries with it. Some authors are compelled to review in detail the classic debates that carried historical writing about the South through its formative years. Samuel C. Hyde Jr., begins his discussion of "Plain Folk Yeomanry" with Frederick Law Olmsted, while legendary figures such as U. B. Phillips, W. J. Cash, and inevitably and correctly, C. Vann

Woodward, loom large in several discussions. Critical tone also differs from contributor to contributor, and is deployed with varying degrees of success. While Daniel Letwin, for example, subtly and dispassionately illuminates the shifting contours of scholarship on “Labor Relations in the Industrializing South,” Pamela Tyler in the following essay on “The Impact of the New Deal and World War Two” is more blunt in her criticisms and marginally less convincing. But these are quibbles. Readers at all levels will discover in *A Companion to the American South* an accessible and invariably thought-provoking guide to the landscape of southern historiography, and hard-pressed libraries could do worse than invest in its purchase.

Keele University

MARTIN CRAWFORD

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Lloyd Burton, *Worship and Wilderness: Culture, Religion, and Law in Public Lands Management* (Madison: University of Wisconsin Press, 2002, \$24.95 paper). Pp. 332. ISBN 0 299 18084 0.

The publisher’s press release informs me that this book’s author is cofounder of Spirit Rock Meditation Center in northern California and an Insight Meditation teacher (Theravada Buddhist tradition) as well as a professor of law and public policy. So I knew not to expect another worthy but rather dry policy study. There are plenty of books (dry and lively) about the tendentious complexities facing those who currently manage America’s public lands and their resources and just as many about American nature and spirituality (not least among Native peoples). But few, if any, combine the two perspectives and this is the great strength of *Worship and Wilderness*, which examines recent and current controversies (mostly western American – including Hawaii – but also in Canada, Australia and New Zealand) that highlight how sacred places (and creatures), religious beliefs (including Judeo-Christianity and its “greening” and “New Age” Euro-American creeds) and constitutional law affect the management of public lands such as national parks, monuments and forests (as well as certain species such as buffalo). Other particular virtues are the author’s emphasis on the value of a consensus building approach to conflict resolution based on an intercultural education process and his faith in the capacity of Euro-Americans to become more spiritually enlightened.

To cite just one example of the proliferating clashes between the spiritual interests of indigenous peoples and the recreational, scientific and resource extractive interests of other Americans: Devils Tower National Monument, Wyoming (which features on the book’s cover). To Euro-American rock climbers, this geological wonder is one of the world’s finest climbing sites. But for the region’s Indians, this is Bear’s Lodge, a place where, since well before 1492, Plains tribes have assembled each year in the late Spring for peace negotiations, to trade and for religious observances. The National Park Service negotiated a compromise in the early 1990s, whereby climbing would be voluntarily suspended during the summer solstice period out of respect for Indian notions of spirituality. But some commercial climbing guides (fearing loss of income) protested, arguing by lawsuit that this suspension violated the First Amendment by representing the government establishment of a religion.

Burton's sources indicate the breath of a study that fills a genuine gap in the literature: landmark court decisions and government reports, books about pagan religions and eco-spiritualism, interviews with federal land managers and tribal elders. Combining, in more or less equal measure, the perspectives of legal studies, religious studies, environmental studies, Native American studies and anthropology, and sprinkled with the author's engaging musings on his own spiritual journeys, this book is likely to appeal to all these constituencies.

University of Bristol

PETER A. COATES

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Robert Busby, *Defending the American Presidency: Clinton and the Lewinsky Scandal* (Basingstoke: Palgrave, 2001, £55). Pp. 255. ISBN 0 333 91250 0.

Robert Busby, author of a previous study on Iran-Contra, consolidates his reputation as a scholar of presidential scandal with this study of the Lewinsky scandal. This book is not a narrative account of the scandal itself but a forensic analysis of Clinton's strategy for saving himself from being destroyed by it. Busby's key argument is that Clinton's damage-limitation was only partially successful in containing the scandal. Far more important in saving him was the gap between the outrage of his elite critics (including the media) and the limited impact of the scandal on the American public.

As Busby indicates, scandal has become a recurring feature of a political system in which divided party government is the norm, but there were significant differences between Watergate and the Lewinsky scandal. For the American press Watergate was its finest hour in which, according to its own perceptions, the print media served as guardian of American democracy. However, the media role in Watergate was the one of informing the public about presidential wrongdoing through its investigations, but in Monicagate it immediately assumed the role of guardian that had ultimately grown out of Watergate. In essence, therefore, the media participated in the Lewinsky scandal as an elite player divorced from the public who had become tired of scandal and saturation coverage of it. Popular satisfaction with the state of the economy and of foreign policy shored up public opinion against impeachment. The overplaying of their hands by the Republicans and Kenneth Starr also proved beneficial to Clinton, who never played into the hands of his enemies in the way that Nixon had done in the Saturday Night Massacre.

Busby eschews any substantial exploration of the politics of the Clinton era to explain why he became the target of such villification by the Republicans and the right in general. Nor is there much discussion in this book of Clinton's politics and personality that underwrote his association with what the author calls a "scandal epidemic." Nevertheless Busby's analysis cogently defines the historical and political significance of the Lewinsky scandal in the context of scandal politics: an increased scandal weariness on the public's part; the ability of Americans to distinguish between moral misbehaviour and political wrongdoing; and the highly partisanized nature of recent scandals in contrast to the bi-partisan condemnation of Nixon over Watergate. He also makes the important argument that in contrast to

Watergate and Iran-Contra, the President was always on the defensive and reacting to events rather than seeking to control them. Both before and after his confession of inappropriate behaviour Clinton was seemingly powerless to stem the momentum of the scandal. Despite its outcome, therefore, the case suggested that the balance of power in the operation of scandal politics had shifted from the defence to the prosecution. This well-researched, complex but clearly written study makes a substantial contribution to our understanding of past – and perhaps future – presidential scandals.

London Metropolitan University

IWAN MORGAN

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Colin G. Calloway, Gerd Gemünden and Susanne Zantop (eds.), *Germans and Indians: Fantasies, Encounters, Projections* (Lincoln and London: University of Nebraska Press, 2002, £25.95). Pp. 351. ISBN 0 8032 6420 8.

The myth of a special affinity between Germans and Indians formed the point of departure for the 1999 Dartmouth College conference “Deutsche und Indianer/Indianer und Deutsche: Cultural encounters across Three Centuries” from which this edition came. Zantop’s introduction explains that the fiction of Karl May was central to this mythmaking. Sold in eighty million to one hundred million copies his works created this cliché and nourished a cultural industry that still operates through and sells the myth of “German–Indian brotherhood.” The editors point out that discussions of the myth abound in self-serving clichés which they profess dissolve: Indians and Germans as the respective “other.”

Feest describes various aspects of an allegedly shared German–Indian experience. Backing his claim with examples from fiction, painting, photography, ethnography, and hobbyism, he argues that other European countries expressed similar enthusiasms about Indian cultures and that existing European work in these areas never received appropriate scholarly attention but remained overshadowed by the works of May and Bodmer.

Calloway deconstructs the myth of friendly German–Indian relations in the New World by comprehensively outlining the German commitment in frontier wars, settlement of the West, and missionary activities, and he explores the reverse movement of Indigenous people going to Germany as show objects and soldiers. Like Feest he argues that German–Indian relations were no different from those of other European nations. By contrast, Dally-Starna/Starna characterize bicultural Moravian and Native American communities in western Connecticut as places of cultural mingling and missionary impact tolerant of other religious views, entailing an evangelical success based on religious syncretism. Riordan shows that the racialized binary Indian *versus* German/European does not apply for eighteenth-century Pennsylvania, where ethnic and religious group identities modified racial categories. Barsh portrays German/European immigration and intermarriage with local Indigenous groups in the Pacific Northwest and underscores his claims with statistic tables. Ojibwa George Copway’s journey to Europe/Germany is illuminated by Peyer who describes Copway’s determination to perform as a model Christian

Indian, his speech at the Third World Peace Congress, and its reception in the German news media.

Lutz argues that both “Indianthusiasm” and anti-Semitism are anti-Enlightenment ideologemes, shaped by the nineteenth-century construction of a German national identity based on Tacitus’ *Germania*, the *Nibelungenlied*, and Nordic sagas. These texts fitted German role models with the same noble, belligerent, and tribal features that are known from Indian imagery and that later fed the racist Aryan ideal. In the triangular construction of the German “self” against the Jewish “other” and an Indian external “other” who loves the self, *Indianertümelei* became a vehicle for exclusionary racism and compensatory self-aggrandizement. Kreis compares the (anti)stereotypical presentation of show Indians and Indians converted by German Jesuits in North America/Germany. As flip sides of the same coin, both groups were used for European interests. Carlson, a Yurok anthropologist and filmmaker, recounts her dissimilar impressions when doing “fieldwork” among West and East German hobbyists, and she concludes that nevertheless both groups engage in an appropriation of exoticized colonized peoples. Similarly, Sieg understands hobbyism as a continuation of colonization. On the basis of interviews with East and West German hobbyists, she is able to delineate personal motivations and ideals, social meanings, and how these fitted into the two different German ideologies. Like Kreis, she explains that Indian shows enthralled the German imagination and triggered mimesis and “ethnic drag.” Against the background of Reinl’s *Winnetou* film trilogy, Gemünden discusses the production and contents as well as the impetus and ideological function of the East German DEFA-*Indianerfilme*, which effectively use elements of the Western and involve similar strategies of “othering,” appropriating and stereotyping. While closer to historical detail, these films were still charged with anti-Americanism and the commitment to antifascism, whereas the May-filmings express West German *Wiedergutmachungsfantasien*. Sammons explores the ideological messages in the “Indian” fiction of German writers, which range from an advocacy for Jacksonian policies, clear good/evil or superior/inferior dichotomies, to the introduction of more profound and subversive Indian characters. By contrast, Eigenbrod analyzes the “other”/hybrid position of German characters in Indigenous texts and maintains that they problematize European–Indigenous binaries and personify successful or flawed cultural celebration, assimilation, and/or appropriation.

The essays are framed by two Indigenous texts – Warrior’s “Compatriots” and an excerpt from Erdrich’s *The Antelope Wife* introduced by Lischke-McNab. The first text opens the dialogue by ironically relating the story of Hilda Afflerbach who visits a Blackfoot reservation but, conditioned by her rigid definition of cultural identity, cannot find real Indians. With a recasting of the captivity narrative that dissolves cultural boundaries and manifests cultural hybridity, the second text completes the extensive debate.

The book is rich in historical background data and literary examples of the alleged German–Indian affinity and provides an excellent source for further study in this field.

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Judith A. Carney, *Black Rice: The African Origins of Rice Cultivation in the Americas* (Cambridge, Mass.: Harvard University Press, 2001, \$37.50 cloth, \$15.95 paper). Pp. xiv + 240. ISBN 0 674 00452 3 and 0 674 00834 0.

In this stimulating and well-crafted volume, historical geographer Judith Carney telescopes the hybridity and intercultural exchanges of the “Black Atlantio.” Building upon the work of Peter Wood, Daniel Littlefield, and Joyce Chaplin, Carney documents the transference of an entire knowledge and cultural system from the rice-growing districts of western Africa to the paddy fields of the Carolinas. African women not only introduced their own strains of rice to the Americas, but as Carney indicates, they relocated their distinct pattern of risiculture and mirrored their predecessors cultivation and irrigation systems. Slave women reproduced the gender division of African rice work and by maintaining a distinctly Afro-centric approach to the processing and culinary preparation of small grains, Carney contends that rice “reinforced African identity” in the New World.

Black Rice details the technological transfer of indigenous African agricultural and folk patterns and delineates the transatlantic passages of a distinctly Afro-American crop. Beginning her account with the diffusion of rice farming along the upper Niger to the mangrove swamps of the Guinea Coast, Carney examines the cultural transference of the Atlantic crossing, the introduction of a sophisticated and gendered knowledge system during the early or “charter period” of slavery, before examining the hybridisation of African and European influences. Carney completes her cultural voyage by retracing the steps of the *Amistad* slaves who introduced Carolina rice to the shores of Sierra Leone in 1841. From there, the American rice – known as “Méréki” – flourished and spread into Mali, from whence its earliest progenitor and the hands that cultivated it derived. The diasporic tradition that planted West African cultural patterns on the shores of America and transferred a Creole crop back across the ocean stimulates and it is in the re-conceptualisation of the African role in the Columbian exchange that Carney makes her most significant contribution.

In accounting for the racialisation of rice farming as distinctly black work, Carney contends that skilled West African slaves in the late eighteenth century “tutored planters in growing the crop” (81). Sadly, *Black Rice* does not explore this telling moment of cultural exchange in depth nor does it detail how such “tutoring” could have operated whilst English colonials damned the African as the cursed seed of Cham. Carney is similarly short on evidence when she concludes that slaves used their knowledge as a bargaining tool in their negotiations over the terms of bondage. She concludes, but inadequately demonstrates, that the Carolina task system derived from these negotiations during the charter era of bondage. Readers would be advised to consult Peter Coclanis’ recent essay in *Slavery, Secession, and Southern History* (2000), eds. Louis Ferleger and Robert Paquette for a careful analysis of the compensation systems developed to induce the skilled slave to act in the planters’ interest.

Other observations, moreover, demand additional research. Given the gendered nature of rice farming, planters actively sought skilled female labour and according to *Black Rice*, women outnumbered men in slave shipments and commanded a higher

price. Carney marshals no evidence to verify these claims nor does she demonstrate that slaves imported to the Carolinas actually came from African rice-production zones – this is an assumption upon which her argument rests, but as with her other assertions on the Atlantic slave trade, it is not substantiated with detailed evidence. Readers, furthermore, might erroneously assume that the book addresses rice production throughout the Americas. Mention is made of rice cultivation in Peru, Mexico, eastern Brazil, and Surinam, but the treatment is superficial. Instead, Carney focuses almost entirely on South Carolina and even neighbouring Georgia receives scant attention. These points aside, *Black Rice* is an important book on transatlantic exchange, the role of African bondswomen in shaping the New World, and on the dynamics of agrarian Creolisation. Further analysis on the process by which Africans and Europeans “tutored” one another might have enhanced this fine monograph and its central thesis on the transference of African technology to the early Carolina rice industry.

University of Sussex

RICHARD FOLLETT

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William H. Chafe (ed.), *The Achievement of American Liberalism: The New Deal and Its Legacies* (New York: Columbia University Press, 2003, £40 cloth, £16.50 paper). Pp. xviii+346. ISBN 0 231 11212 2 and 0 231 11213 0.

This book ranks among the most significant efforts to understand the long-term impact of the New Deal on American politics and society. The eleven essays herein will be welcomed for their insightful commentaries on wide-ranging aspects of the 1930s liberal legacy that were to shape the American political experience for the remainder of the twentieth century.

Alan Brinkley assesses both the strengths and weaknesses of the New Deal's experimental character and concludes that despite its lack of clearcut doctrine and its inconsistencies, Roosevelt's programme defined the character of American politics for decades to come. Alonzo Hamby shows how FDR built and Truman consolidated the modern Democratic party and credits the latter for ensuring the long-term survival of the New Deal in spite of the limitations of his own Fair Deal. Melvin Urofsky traces the judicial impact of Roosevelt's Supreme Court appointees whom he credits with laying the foundations of the judicial liberalism of the Warren Court era. Richard Fried shows how Red Scare issues limited FDR's majority in 1944 but argues that McCarthyism did liberalism far less damage than conventionally believed. Richard Polenberg examines the case of J. Robert Oppenheimer and argues that his ethical confusion about the atomic bomb ultimately undermined his ability to defend his patriotism in the 1950s. Four of the essays in the book – by Harvard Sitkoff, Alan Lawson, Cynthia Harrison and William Chafe – deal with the legacy of the New Deal on areas that it barely touched in the 1930s, namely racial and gender issues, and conclude that its long-term impact in these fields was significant. Finally, in what lays claim to be the most perceptive essay in the book, Otis Graham offers a provocative assessment of the decline of liberalism.

In celebrating the New Deal, this book raises the question – both implicitly and explicitly – whether American liberalism has run its course. The contributors themselves are divided over the issue. Cynthia Harrison, for example, argues “Solving the problem of childcare in a postindustrial society thus must be the work of the twenty-first century and, with its resolution, may come as well the culmination of the feminist revolution begun in the 1960s.” In contrast, Otis Graham laments, “Whatever is ahead, at the start of the twenty-first century the liberal narrative is fragmented into confusion, the connections to the mainstream public lost, along with a convincing vision of what the historic moment requires.” As such this book is much more than a history of liberalism. It also examines liberalism’s capacity to endure in the new conservative age. Both in its contribution to understanding twentieth-century political history and contemporary America, this study will become established as a standard work on its subject.

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IWAN MORGAN

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803327185

Ernesto Chávez, “¡Mi Raza Primero!” *Nationalism, Identity, and Insurgency in the Chicano Movement in Los Angeles, 1966–1978* (Berkeley: University of California Press, 2002, \$18.00). Pp. 166. ISBN 0 520 23018 3.

In this highly focused study Ernesto Chávez provides a synopsis of the activities of several Chicano civil rights and ethnic nationalist groups working in Los Angeles during the sixties and seventies. Initially tracing “the roots of Chicano insurgency” to the post-World War II era, Chávez focuses in particular on the Mexican American Political Association (MAPA) who he states “set the pace” for subsequent Chicano activism. Groups such as MAPA did not advocate quite the same stance as some of the grass roots organisations that structure “¡Mi Raza Primero!” though. The Brown Berets, the Chicano Moratorium Committee, La Raza Unida Party (LRUP) and the Center for Autonomous Social Action-General Brotherhood of Workers (CASA) are among the more militant of the urban-based groups that were committed to Chicano liberation during the movement’s most radical years.

At first cultural nationalism and a shared political perspective meant that all four organisations believed in direct confrontation over problems of housing, education, employment and political empowerment. Though Chávez highlights how their individual organisational structures, aims and methods varied in the implementation of these concerns. Tactically the paramilitary activities of David Sánchez and the Brown Berets contrasted greatly with LRUP’s challenges to the state’s political system through electoral politics. CASA’s philosophy of “un pueblo sin fronteras” and emphasis on organising domestic and foreign labourers likewise differed from the Chicano Moratorium Committee’s focus on America’s military intervention in Vietnam. In this sense what most clearly emerges from this study is the diversity of Chicano movement groups and their conflicting ideological stances which, as Chávez goes on to prove, by the late seventies combined to foil any unified political activism. The detailed accounts given of the increasingly violent conflicts

between the organisations and law enforcement agencies at the same time also suggest other causes behind the containment of Chicano protest.

Where Chávez is not so detailed is on women's participation in movement-based protest activities. Although he points out that most groups were male dominated and aims to discuss "gender and its various manifestations and complexities", only the Brown Berets and their exclusion of women from leadership positions receives any real attention. Despite this, Chávez's sources, which include "personal experience and interviews with scholar activists, mainstream and movement newspapers, census and FBI reports," have enabled him to form an insightful and highly individual account of Chicano insurgency during the movement's most influential years.

University of Wales, Aberystwyth

ELIZABETH JACOBS

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803337181

Lizabath Cohen, *A Consumers' Republic; The Politics of Mass Consumption in Postwar America* (New York: Alfred A. Knopf, 2003, \$35). Pp. 568. ISBN 0 375 40750 2.

In this fascinating study Cohen re-defines modern American history in her account of the growth of a postwar consumer culture in the Golden era of 1945–75. Explaining how the buying process was transformed into part of the "common good," Cohen asserts that the roles of consumer and citizen became increasingly interwoven, plotting a specific trajectory of economic and political history.

Cohen deftly utilises her personal family history to illustrate her argument in the first chapter, chronicling the development of the National Consumers' League from addressing issue of reform to its transformation as a pressure group calling for improved wages and conditions for workers. An examination of World War II, assessing how consumerism effectively became part of the public interest and a means to support the war effort, the subsequent reconversion years with improving standards of living in the new growth economy and the birth of the credit-card nation form powerful examples. Furthermore, Cohen dissects evolving social and geographical territory of suburbia and critiques the colonisation of public space with the growth of the shopping mall. We also witness the exciting consumer race of buying into the American Dream with the development of mass-produced goods to meet an ever-growing demand; the entire politicization of consumerism up to the present day is expertly documented, ending with an exploration into the eventual decline of the consumer movement and the economic effects of September 11th.

What makes this account particularly satisfying is Cohen's determination to integrate the concerns of African Americans, women and the working class within the sphere of the consumer republic, as a forum for the fight for racial, social and gender equality. This is an ambitious study with meticulous research ranging from an analysis of the GI Bill to episodes of *I Love Lucy* and Irving Berlin's musical *Annie Get Your Gun*. Scholarly and accessible, this expansive range of material is impressive and is enhanced by the examples of magazine articles, photographs and adverts with which Cohen illustrates her arguments. Cohen's work will be of appeal to scholars

working within this socio-historical field as well as those interested in how shopping has essentially developed a culture of its own.

University of Sheffield

ANNE-MARIE EVANS

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803347188

Robert Cook, *Civil War America: Making a Nation, 1848–1877* (London: Pearson/Longman, 2003, £16.99). Pp. xx + 382. ISBN 0 582 38107 X.

In the aftermath of America's most brutal internecine conflict, the radical Republican Senator Charles Sumner confidently announced that "A Nation is born." Birth metaphors were popular among northerners at the time. New York diarist George Templeton Strong described the Civil War in such terms, although he acknowledged that the effort to bring "'forth a new American republic' had involved 'a terribly protracted and severe labor.'" The title of this latest volume in the Longman History of the United States series suggests that the American nation was made rather than born, but nevertheless, as its author shows, there was more than a degree of agony attendant upon its construction.

This emphasis on the "nation making" aspect of the Civil War reflects the direction of some of the most recent scholarship on the era and on the war's place in the development of modern America. Race constitutes one of the main organisational themes of Cook's narrative. "Skin color," he shows, "'was a major determinant of national identity in the antebellum period, a point underlined ... by the 1790 Naturalization Law' which offered citizenship only to 'free white persons.'" At the same time, he notes, "racial categories were so muddled" by the antebellum period that free blacks found some room to manoeuvre their own claims to citizenship and to American identity to the fore, if only sporadically. As Cook stresses, "no matter how malleable whiteness may have been as a construct ... it was clearly central to the meaning of American national identity" (p. 11).

Of course, American national identity, then as now, was a contentious issue. Cook shows how, over time, a "healthy combination of personal, local, and supralocal identities" disintegrated into factional and sectional infighting, stimulated in varying degrees by the Mexican War, by westward expansion generally, and by the increasingly stormy political climate of the 1850s. Both Free Soil and anti-Catholicism made their appearance, but by the mid-1850s it was clear which of the two had the stronger grip on the American imagination. By then, Cook concludes, "events had persuaded Americans that they dwelt in a political world polarized primarily by freedom and slavery, not Protestantism and Catholicism" (pp. 13, 90). When the ballot gave way to the bullet, freedom triumphed, but at a terrible cost, both of men and, to a degree, of ideals.

It is to Cook's great credit that he has managed to tell an old story in a new way, offering a fresh and lucid perspective on perhaps the most closely studied era in America's history. Although the Civil War is central to his discussion, he does not neglect events beyond that conflict, exploring the impact that the war's outcome had on the Native American population, as Americans swarmed West in search of a "Land of Gold." From an idealistic "Virgin Land" of promise, the West soon

became the rather more prosaic land of economic opportunity and exploitation, both of men and of the environment. Cook leaves America in 1877, “on the cusp of global hegemony” leaving the reader to ponder both the achievements and the limitations – with all their implications for the world today – of the making of the America nation in the nineteenth century (p. 342).

University of Newcastle-upon-Tyne

S-M. GRANT

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803357184

Richard Crockatt, *America Embattled: September 11, Anti-Americanism and the Global Order* (London: Routledge, 2003, £14.99). Pp. 205. ISBN 0 415 28342 6.

It is already a cliché, but everyone remembers where he or she was on September 11 2001. For me the news broke while at home in West Lafayette, Indiana. The next day over four classes I discussed the attacks with about 120 undergraduate students at a small mid-western university. Collectively, their main question, and one that would be shunted aside or answered with simplistic explanations of the “because we’re good” variety, was why had September 11 happened.

Richard Crockatt, Reader in American History at the University of East Anglia, explores broader answers to “why” in *America Embattled*. The book is a timely and balanced study of the forces at work before and after September 11. It takes a wide-ranging historical and contemporary approach in analyzing American foreign policy, particularly in the Middle East, Americanism and anti-Americanism, globalization, and modern Islam as the preconditions for what occurred in September 2001. In doing so it avoids sweeping generalizations and the casting of blame, characteristics of much of the ideologically motivated explanatory drivel that has emerged from the United States during the continuing “war on terror.” Although written before the war against Iraq, Crockatt’s interpretations of the position of the Bush administration and its chief ally in London, and the response of wide segments of world opinion to that position have played out accurately.

While avoiding simplifications about the causes of September 11, the book falters in its occasional generalizations about America itself: “America rediscovered certainty about its values and national direction in the aftermath of September 11” (164). Undeniably, rhetoric to this effect abounded after the attacks and continues to be pushed in segments of the media, particularly on US television. There was talk of a renewal of American democracy through increased electoral participation and of young Americans being energized to go out and sign-up for the war on terrorism. None of that subsequently panned out and, as always, there remains not one but many Americas within a single national entity.

In a very similar sense, as the author recognizes, September 11 had many causes. *America Embattled* is an extremely useful starting point for beginning to understand not only the “why” of what has come to pass, but also where the world will go from here.

University of Birmingham

STEVE HEWITT

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803367180

Louis A. DeCaro Jr., *“Fire from the Midst of You”: A Religious Life of John Brown* (New York and London: New York University Press, 2002, \$32.95). Pp. 368. ISBN 0 8147 1921 X.

In an age when it is not always easy to distinguish the freedom fighter from the terrorist; when there is disagreement about which means are justified in pursuit of worthy ends, and at a time when it is difficult to understand why a person would face certain death in the belief that self-immolation would advance their cause, it is timely that a biography should appear of a man who, in the context of his own times, was convinced that he had the right answer to these ethical dilemmas. Louis A. DeCaro's *“Fire from the Midst of You”* is the latest in a long line of biographies of John Brown, and is a welcome addition to the literature about him.

The book is divided into seven sections, the first of which examines the religious and social context and heritage into which Brown was born. Abolitionism permeated the household in which he was raised. The second deals with Brown's early life which was characterised by religious fervour as well as practical efforts to help fugitive slaves. The third and fourth parts focus on his business ventures, few of which were successful although, in the process, he became a recognised expert judge of the quality of wool. The author sees the downturn in Brown's fortunes in 1847 as a turning-point: “Had God called John Brown to tend beasts or the souls of men – to sell fine wool or liberate slaves?” (145). For Brown, of course, the answer was the latter. The fifth section lays particular stress on Brown's wholehearted opposition to the Fugitive Slave Law of 1850 and his growing determination to undermine the institution of slavery. The struggle for Kansas is closely examined in the next section. It is here that the killing of several unarmed pro-slavery men at Pottawatomie in 1855, with John Brown's certain approval if not active participation, is described and commented upon. The final part of the book looks at Brown's preparations for, and implementation of, the raid at Harper's Ferry in 1859, the failure of which led to what Brown insisted was his “Public Murder.”

Handsomely produced and fluently written, the book is based on extensive research, much of it involving readings of printed sources authored by people who had had direct contact with Brown (sometimes in the distant past), including his surviving sons. Given the nature of the subject it is, perhaps, not surprising that the author has been unable to consult many relevant manuscript collections, but it is a little worrying that some of the more obvious secondary works do not appear to have been taken into account. This is particularly disconcerting given that the dustjacket claims that the work “defies the standard narratives.” There is no mention, for instance, of James Malin's *Johns Brown and the Legend of Fifty-Six* (1642). There is no allusion to Bertram Wyatt-Brown's penetrating essay on “John Brown's Antinomian War” in his *Yankee Saints and Southern Sinners* (1985) or to Richard Carwardine's *Evangelicals and Politics in Antebellum America* (1993), omissions which are surprising given that the book's subtitle is *A Religious Life of John Brown*.

Despite these worries, this book is a very worthwhile addition to the scholarship relating to John Brown. It does not provide a wholly new reading of its subject, but it does lay greater stress than other works on the particular brand of Calvinist belief which was the bedrock on which Brown based his crusade against slavery and which

went a long way towards explaining why the pacifist approach to abolitionism did not satisfy him. Stephen B. Oates, *To Purge This Land With Blood* (1970), hitherto often regarded as the standard biography of John Brown, had already treated Brown's religion seriously, but DeCaro's professional theological background affords him greater insight into this aspect. DeCaro also further undermines the suggestion that Brown was "insane." The man presented here, while being no plaster saint, is idealistic, courageous, single-minded, but also forbearing. When his son Frederick was murdered in August 1856, his father refused to seek revenge: "I do not make war on slaveholders even when I fight them, but on slavery" (239). Given the author's point of view, however, it is a pity that he does not devote more attention to the incident at Pottawatomic, an event involving a good deal more moral perplexity than that at Harper's Ferry.

Taken as a whole, then, despite some concerns about the gaps in the bibliography and some rather excessive claims about the book's interpretive originality, this is a volume to be recommended. It is likely to remain the standard biography for years to come, for, despite its subtitle, it is rather more than simply a religious life of the man.

Liverpool Hope University College

FRANK LENNON

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803377187

David Herbert Donald, *Look Homeward: A Life of Thomas Wolfe* (Cambridge, Mass.: Harvard University Press, 2002, \$18.95). Pp. 579. ISBN 0 674 00869 3.

In his own lifetime Thomas Wolfe succeeded, as much through an energetic proliferation of anecdote as through the ostensibly autobiographical nature of his two published novels, in establishing a mythology of himself which his enormous legacy of documents has helped to perpetuate. It is perhaps not surprising, then, that in terms of incidental detail, David Donald's new biography adds little to the catalogue provided by Andrew Turnbull in his substantial study published in the late 1960s – although Donald's willingness to relinquish Turnbull's somewhat reverential tone for an honesty more attuned to a contemporary audience reveals an even more unappealing portrait of Wolfe than emerged from that earlier work.

Thus, though Donald states in his preface his reluctance to impose his own moral judgements on his subject, he remains unflinching in his presentation of Wolfe's increasingly tedious misogyny, his shamefully unquestioning racism, and his virulent anti-Semitism which persisted, disturbingly impervious to the evidence of his own visits to Germany, throughout the 1930s. What is surprising, then, is that any reader of this biography, having waded through a history of a man whose personality and behaviour appear in their best light as immature, should have any desire to re-visit Wolfe's literary output; yet so successful is Donald in his stated aim of writing "the story of Thomas Wolfe's evolution as a writer," that this book does inspire one to do just that.

Donald is at his best when digging beneath the surface of Wolfe's self-propagated legend to unearth the intricacies of Wolfe's writing, as when he unravels the discernible traces in Wolfe's work of his celebratedly prodigious appetite for reading.

Here he rejects the myth of Wolfe as an indiscriminating literary naif with a touch of genius for a more interesting picture of a dedicated, if flawed, writer willing to experiment with literary techniques as diverse as those of Thomas de Quincey and James Joyce in an attempt to achieve something entirely new. The extent to which this experimentation was hampered by the now controversial interventions of his editors is sensibly addressed by Donald. In recognising how both the commercial pressures upon, and the personal involvement of, Maxwell Perkins and Edward Aswell affected their contributions to Wolfe's publications at various points in his career and posthumously, and weighing these up against Wolfe's own demands on and apprehension of his public, Donald finally offers us an intriguing insight into the relationship, at once mutually dependent and mutually destructive, between writer and publisher.

RUTH FRENDO

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803387183

Paul Downes, *Democracy, Revolution, and Monarchism in Early American Literature* (Cambridge: Cambridge University Press, 2002, £40). Pp. 239. ISBN 0 521 81339 5.

Paul Downes declares his intention of using literary theory to further understanding of the American Revolution (4). Any attempt at elucidation of such an important event is to be welcomed. Unfortunately, this book confuses rather than enlightens with jargon to pad out a very thin thesis, that is, that aspects of monarchism persisted after the revolution, and that this post-revolutionary mingling of democratic and monarchical tendencies may be discerned in particular works of literature. This interaction is traced through a succession of literary works: Crèvecoeur's *Letters from an American Farmer*, the autobiographies of Franklin and Stephen Burroughs, the stories of Carwin by Charles Brockden Brown, Irving's *Rip van Winkle* and Cooper's *The Spy*. To argue that aspects of monarchy persisted in the post-revolutionary world is not new. Further, it is misleading to imply that this contravened the beliefs of the founders. Although several wrote, as Downes shows, that monarchy was to be destroyed in America and all power vested in the people, many came to realise that this united people simply did not exist. There would always be divisions within it, and these would have to be balanced against each other. This is a fundamental dispute in the early republic, but it is one Downes skates over.

The analysis of the texts themselves is problematic. Whenever it seems that a summatory point is going to be made, the author persistently retreats into jargon, loading his sentences with unnecessarily complex terminology. Explaining the transformation wrought in the post-revolutionary world from voting *viva voce* to secret ballot, he states – “One of the democratic revolution's successes, however, was the institutionalisation of a certain secrecy at the site of origin of democratic legitimation” (126). If “voting by secret ballot” is what is meant then why not say so. By itself, the misuse of English would be bearable, if a productive argument was discernible within it, but the analysis of the texts makes this doubtful. Regarding Crèvecoeur, Downes appears confused on a fundamental point – the author's

identity. “James” is regarded as completely fictional, and he is equated with Crevecoeur. You ought not to have it both ways. Is Crevecoeur experiencing these things, or is it simply a fictional story about a farmer named “James”?

Regarding Irving, Downes ignores what might be thought the paramount engagement of that author with contemporary political questions (*The History of New York*) in order to read *Rip van Winkle* as an allegory on votes for women and the supposed feminisation of politics, which, though interesting of itself, leaves many questions unanswered.

Centrally, the book illustrates the confusion about identities and political positions which characterised post-revolutionary America. But it does so despite itself, for Downes cannot seem to decide whether he simply wants to demonstrate this confusion, or celebrate/condemn particular aspects of it. It is as if the authors involved are being judged on a persistently shifting set of principles.

It is possible to examine events and texts through literary theory but to do so in clear prose that may reach beyond the audience of specialists. When crossing disciplines, accessibility to all sides becomes of even greater importance. This book seriously undermines its own worth by creating a reading experience akin to wading through treacle.

University of Edinburgh

FINN POLLARD

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S002187580339718X

Mary Esteve, *The Aesthetics and Politics of the Crowd in American Literature* (Cambridge: Cambridge University Press, 2003, £45). Pp. 262. ISBN 0 521 81488 X.

Depicting crowds in their fictions, Mary Esteve suggests, allows writers to “make visible modernity’s available political and aesthetic logics and their varying commitments to them.” In order to analyse these logics, Esteve reads a number of familiar and less well-known texts through a series of dialectically related concepts – the distinction between affect and reason, the crowd and its beholder, and the homogenous mass and the self-conscious individual. This conceptual framework allows her to compare Whitman’s sentimental democratic vision with Lydia Maria Child’s liberal ethical reason, and to explore the relationship between aesthetics and politics in works by Poe and Hawthorne. In subsequent chapters, she teases apart the differences between the sentimental and the rational, and the private and the public in James’ fiction, and explores the complex transaction between sensibility and insensibility in Crane’s documentary realism. In the final three chapters of the work, Esteve recontextualises her exploration of the urban mass within a discussion of race and immigration.

Drawing on the work of Du Bois, Esteve focuses on late nineteenth-century political and legal debates about lynching and the concomitant struggle to deracinate the concept of the American Public. She also explores Nella Larsen’s attempt to work through the political and cultural implications of Harlem’s emergence as “the greatest Negro city in the world.” Concerning itself with the depiction of psychological trauma in narratives of assimilation and immigration by Roth, Yeziarska and Cahan, the last chapter examines these writers’ efforts to resist a culturally imposed

linkage between ethnic and civic politics. All these textual analyses are confidently and convincingly supported by Esteve's theoretical *flânerie* through a host of contemporaneous texts and ideas – the early “crowd psychology” of Le Bon and Tarde, the modernist sociology of Park and Simmel, Kant's aesthetic and ethical philosophy, William James' writing on psychology, and a number of other more esoteric discourses concerning topics such as hypnosis and medical anesthesia. In its ability to unify these disparate and apparently unrelated writings and to achieve a thematic rather than structural coherence, Esteve's work exemplifies a new historicist approach, although this is never explicitly acknowledged. Indeed, this methodological orientation is the source of both the weakness and the strength of this study. The breadth of Esteve's range of references makes her vulnerable to a charge of superficial diletantism, of privileging logical correspondences over coherent historical, material or structural frameworks. And yet, her ability to draw on a wide range of sources also underwrites the rhetorical energy of her analyses. Freed from reliance on a “causation-oriented methodology,” Esteve is able to perform a series of bravura logical, rhetorical and deconstructive readings. As such, *The Aesthetics and Politics of the Crowd* offers both an authoritative and informative analysis of the role of the crowd in American literature as well as a sequence of original and compelling readings of canonical authors.

University of Sheffield

JULIAN CROCKFORD

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803407184

Sharla M. Fett, *Working Cures: Healing, Health, and Power on Southern Slave Plantations* (Chapel Hill, NC: University of North Carolina Press, 2002, £31.50). Pp. xiii + 290. ISBN 0 8078 5378 X.

Working Cures examines the social relations and racial politics of health care in the antebellum slave South. Drawing upon plantation records, twentieth-century interviews, folklore, and anthropology, Fett contends that African American health care served as a buffer against the “relentless assault upon their humanity” (193), and as means to assert a modicum of control over the slaves' lives. Fett, however, astutely underscores the limits to black agency and details in her richly textured monograph, the extent of white intrusion on the slaves' health culture and the countervailing of the planter class. Not only did slaveholders condemn the bondwoman's medical art as “quackery” and systematically degrade the enslaved healers, but they subjected the slave body to experimentation and mutilation, both on the plantation and in the South's medical schools. Antebellum whites, the author elucidates, shared a *lingua franca* of racial categorization and human differentiation based upon the principle of “soundness.” Such nomenclature articulated the slaveholders' predilection for bondspeople who would “labor, reproduce, obey, and submit” (20).

African Americans, however, rejected ‘soundness’ in favor of a “relational” definition of health where community-wide principles informed health care and collective relationships influenced an individual's well being. Elderly women stood at the axis of the slaves' health culture and were both lauded and feared for their folk remedies, herbal skills, communal wisdom, and conjuring. Fett proficiently explores

the slaves' subterranean healing practices and deftly describes the cultural significance of black healing traditions. Prayer and song, poultices and infusions, she concludes, served as part of a healing continuum that linked spirituality, Christian theology, and syncretic folkways. Sickbed gatherings, Fett reasons, "were religious rituals in their own right (56) where herbalists and health-care providers challenged the hegemony of white medicine while simultaneously reaffirming community ties.

Fett's contributions to the historiography of slavery are significant and her monograph deserves the widest readership. *Working Cures* extends the biomedical work of Todd Savitt, Kenneth Kiple, and Richard Steckel in new directions and addresses the social meaning and "political dimensions" of African American health care. Moreover, Fett articulates the slaves' perspective with considerable dexterity and highlights the contested terrain of medical care, particularly when African American nurses tended white patients and inverted the planters' idealized claims to mastery. By challenging the planter-physicians remedies, feigning illness, and consuming abortifacients, black women struggled to reassert control over their own bodies and establish their own definition of healing authority irrespective of the gender values of white slaveholders. Sharla Fett's stimulating work reveals the shifting terrain of black-white interaction and like the best recent work in slave studies, she delineates – in Rebecca Scott's words – "fragments of autonomy even in situations of extreme constraint."¹

University of Sussex

RICHARD FOLLETT

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803417180

Ellen Fitzpatrick, *History's Memory: Writing America's Past, 1880–1980* (Cambridge, Mass. and London: Harvard University Press, 2002, £26.50). Pp. 318. ISBN 0 674 00731 X.

That historians are prone to ingratitude, forgetfulness, and ahistoricism is not news, but it is salutary to be reminded of these shortcomings. Ellen Fitzpatrick is keen to rap knuckles on this account. She suggests that the historians of the last thirty years have unjustly preened themselves on transforming the narrative of American history by incorporating marginalized groups into the story and diminishing the centrality of political history (parties, presidents, grim white men with beards). She thinks this was done long ago and so consistently that our lazy periodizations need to be revised.

She starts in the 1880s and 1890s with the less-canonical: John Franklin Jameson writing on race and labour in Barbados and Edward Eggleston publishing *The Beginners of a Nation* (1896) and *The Transit of Civilization* (1900). She moves on to the canonical, some so even then: Du Bois, Turner, Beard, Commons and Seligman. No doubt, even in the act of writing social history, some of these were often unsympathetic to what lay out there in society, with its "masses of men." Ulrich B. Phillips on slaves is a case in point. Still, many were not so uneasy and, either way, there came

¹ Rebecca J. Scott, "Small-Scale Dynamics of Large-Scale Processes," *American Historical Review*, 105 (April 2000), 473.

into existence a body of scholarship which obliged some historians, at least, to deal with much below and beyond political elites.

Then Fitzpatrick carries her story into the mid-twentieth century by looking at (among others) Carter G. Woodson on black history, Marcus Hansen on immigration, C. Vann Woodward and Roger Shugg on the South, Chester A. Destler and Ray Ginger on radicalism, Philip Foner on labour. She is notably illuminating on women historians; among these, especially moving is the story of Angie Debo, who (against greatly depressing odds) wrote significant works on Native Americans in the 1930s and later.

Fitzpatrick has to cover a great deal of territory, so her individual assessments of historians incline to the rapid and bare. If the book has a fault, it may lie in her scanting the problem of intellectual authority. Fitzpatrick seems to care more about whether a particular book in American social history was written, less about whether it was influential. Fitzpatrick's historians are those who (in the words of *Ecclesiastes*) have "perished as though they have never been born" but were, nonetheless, "merciful men, whose righteousness hath not been forgotten." But, as anonymous Americans, few of them wielded intellectual power. And those that did – Turner, Beard, Woodward, for example – are less in need of an archaeology of knowledge. Still, the other artifacts which Fitzpatrick has brought above ground are worth scrutiny.

Jesus College, Cambridge

MICHAEL O'BRIEN

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803427187

T. G. Fraser and Donnette Murray, *America and the World Since 1945* (London: Palgrave/Macmillan, 2002, £45 cloth, £14.99 paper). Pp. 352. ISBN 0 333 75431 X and 0 333 75432 8.

The picture on the cover shows a rugged-looking George W. Bush chatting to troops at Fort Bragg. Were this not enough to resolve any doubts one might have concerning the authors' choice of title they would be quickly dispelled by the book's chronology, which catalogues all the major world events since the end of World War II, beginning with Yalta and ending with the destruction of the World Trade Center. In other words, *America and the World Since 1945* is not an account of the impact Americans in general have made on the world but rather of the way successive US administrations have responded to and sought to influence world events. The index contains no reference to Microsoft, Hollywood, the Dow Jones, the World Wide Web, CNN, or even NASA.

As a chronicle of US military and diplomatic manoeuvrings over the past sixty years, however, the book has much to commend it. Emerging from World War II largely untouched by the destruction of war, the US set about remaking the world in line with its own core values. At the heart of American policy-making, the authors tell us, "lay the conviction that the country stood for liberty and democracy, religion and material success." What Americans had not calculated on was the intransigence of the Soviet Union and the virtual collapse of British power. As a result, they found themselves involved in world affairs far more than they might have wished. Moreover, as events unfolded, they found themselves instinctively viewing developments through the prism of the cold war, supporting brutal dictatorships so long as they

were firmly anti-Communist and subverting freely elected governments whose allegiance they doubted. In Europe this policy worked; elsewhere in the world the effects were often dire.

Not all American policy-making is to be accounted for either in terms of cold war strategy or the pursuit of national interests. Altruism also had a role to play. The creation of Israel, as the authors show, was strongly opposed by Dean Acheson, George Kennan and the Middle-Eastern specialists in the State Department on the grounds that it would adversely affect US–Arab relations. In the event it was brought about largely as a result of the upsurge of public sympathy aroused by the revelation of Hitler’s extermination policy and Truman’s personal determination to force the proposal to partition Palestine through the United Nations, since when it has continued to bedevil America’s dealings with the Arab states.

The book is made up of twelve chapters, each devoted to explaining the policies of a particular administration. Each chapter, in turn, is divided into a dozen or more sub-sections dealing with particular issues. Thus, in the case of the “The Johnson Years,” we have the invasion of the Dominican Republic (four paragraphs), followed by anti-Communist massacres in Indonesia (one paragraph), domestic opposition to the war in Vietnam (four paragraphs), Israel’s Six-Day War (three paragraphs), and the Viet Cong’s Tet Offensive and Johnson’s response to it (eight paragraphs). The advantage of this schematic approach is that it allows the authors to concentrate on spelling out the factual details. As a succession of brief narratives the book works admirably. The disadvantage is that it involves a great deal of shifting back and forth from issue to issue with the result that one tends at times to lose sight of the continuities of American policy. One also loses sight of the more gradual but no less important processes that were at work, among them the growing discrepancy in terms of economic and military power between the United States and the rest of the world.

The final chapter, “Bush: A Baptism of Fire,” reveals the problem of writing contemporary history, exacerbated in this case by the confusion that beset the early administration of George W. Bush. Initially, the authors note, all the indications were that “the United States would pursue a much more limited engagement with the rest of the world.” The attack of 11 September 2001 changed that, although to what extent was still not clear at the time of going to press. That it would provoke a new doctrine of “pre-emptive response” and an invocation of American right to go to war in a volatile region without UN backing and in the teeth of governmental and public opposition around the world is a development for which the reader of the preceding chapters is left unprepared.

University of East Anglia

HOWARD TEMPERLEY

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803437183

Michael R. Gardner, *Harry Truman and Civil Rights: Moral Courage and Political Risks* (Carbondale: Southern Illinois University Press, 2002, £27.50). Pp. 276. ISBN 0 8093 2425 3.

Gardner’s book attempts to make the case for Harry S. Truman as being the most important president to shape the modern civil rights movement. Truman was the

first president to appoint a Committee on Civil Rights that in 1947 produced the report *To Secure These Rights*. The report made thirty-five specific recommendations for federal government action in the area of black civil rights. Though Truman failed to secure any legislation, partly because of a conservative dominated Congress, he did use other means to act upon the report's proposals. Truman issued several executive orders most notably to prohibit discriminatory hiring practices in the federal workforce and to integrate the armed services. He also appointed Chief Justice Frank Vinson and three others to the Supreme Court. The Vinson Court (1946–53) made several important civil rights rulings that, Gardner argues, paved the way for the landmark *Brown v. Board of Education* decision that outlawed segregation in schools. Moreover, Truman initiated a number of presidential firsts: he was the first president to formally address a NAACP conference; the first to hold integrated campaign rallies and an integrated inaugural ceremony; and the first to appoint a black federal judge, William H. Hastie, to the federal court of appeals.

The main problem with Gardner's book lies in its very narrow view from the White House. The bibliography demonstrates a threadbare historiographical grounding and an over reliance on Truman's published papers and the Truman presidential archive. The book therefore fails to give appropriate critical weight to larger historical developments such as the New Deal, the Second World War, and the Cold War, in shaping federal civil rights policy. He cites none of the important recent work by scholars in these fields. Further, Gardner fails to grasp the importance of specific historical developments within the broader picture. For example, he does not even mention the word McCarthyism. Yet surely this phenomenon helps to explain why eight chapters of the book cover the first term of the Truman presidency (1945–48), while only one covers all of Truman's second term (1948–52) when the rise of McCarthyism effectively halted the prospects of liberalism and racial reform? Ultimately, then, although Gardner's book quite rightly points toward the need for a reappraisal of Truman's civil rights record it is not able to convincingly fulfill that need.

Royal Holloway, University of London

JOHNA KIRK

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S002187580344718X

Guy Gibbon, *The Sioux: The Dakota and Lakota Nations* (Malden, Mass. and Oxford: Blackwell Publishing, 2003, £30). Pp. 384. ISBN 1 55786 566 3.

The Sioux is the ninth in the Blackwell series entitled "The Peoples of America." In his preface Guy Gibbon explains that his book is "not a 'grand narrative'" (xi) and, indeed, its creative format confirms this. After a first chapter which offers "a philosophical and pragmatic rationale" seven more follow in chronological order from "The Prehistory of the Sioux, 9500 BC–AD 1650" to "The Sioux Today: Self-Determination, 1975–2000." Gibbon admits that "there is nothing sacrosanct about these periods" and that "others would organise these divisions according to their own understandings and interests" (xii). Each chapter opens with an historical sketch covering such events as the French and English fur-trade era, the early American period, the years of US Indian warfare, and a variety of US government Indian Policies enacted between the 1880s and 2000.

Building on this fairly conventional historical foundation, each chapter then presents a range of “topical issues for study” (xi). Again Gibbon admits that others would choose different issues, but he manages to gather a wide variety of subjects not normally found within a single text, including Skeletal Biology, Historical Linguistics, Women’s Roles/Women’s Voices, Men’s Clubs (Associations), Kinship and Social Organisation, Storytelling, Health and Disease, Prophetic Movements, Sioux Households, and Sioux Humour.

Even without his provisos it would be difficult to argue with either Gibbon’s period divisions or his choice of thirty or so topical issues. Given the format and length of the text these sections can only offer short overviews of the topics but, as Gibbon informs us, the text “purposely raises more questions than it answers” and “provides many more endnotes and references than is normal in a history or an ethnohistory” (xi) – steps taken towards his stated goal of stimulating further study.

The book is not without flaws. In the last chapter there are several factual errors in the presentation of the story of the imprisonment of Leonard Peltier; elsewhere the names of prominent American Indians are misspelled; and the text is marred by other editing and proofreading oversights and inconsistencies. The index is particularly unhelpful: the subject heading “Lakota” contains sixteen lines of page numbers, with no subheadings; Minnesota is not far behind with twelve.

University of Essex

SUSAN FORSYTH

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803457186

Paul Giles, *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730–1860* (Philadelphia: University of Pennsylvania Press, 2001, £39.00 cloth, £14.00 paper). Pp. 262. ISBN 0 8122 3603 3 and 0 8122 1767 5.

Paul Giles performs a service for which British Americanists should be uniquely suited, but which few have accomplished until now. Using his bicultural knowledge of both British and American writing, he challenges the still-all-too-prevalent tendency on both sides of the Atlantic to read native authors within their paradigms of national identity. This strenuous and highly intelligent book subjects the standard readings of canonical (and not-so-canonical) authors to a sobering regime of anglo-phone comparisons.

These juxtapositions take two forms of analysis. To better understand the English works it is a matter of widening their historical contexts to include the impact of American independence on British public life. The American Revolution called into question structures of authority that had not been much troubled in England up to then. Transgressions originating in America found their expression in English fiction – in the behaviour of Jane Austen’s characters, for example. Sir Thomas’s real objection to the amateur theatricals in *Mansfield Park* is their ontological consanguinity to the mystical flummery by which the upper classes ruled England. Emma wins the love of Mr. Knightly because of, not despite, her socially subversive imagination. In these novels “we witness a series of displacements, both geographical and gubernatorial, as the turbulence of this post-Revolutionary era works its way surreptitiously into the interstices of her fiction.”

Similarly, as people from London disturb the settled countryside in Trollope's Barsestshire novels, so in the later Palliser stories it is people and ideas from America that subvert London and the country as a whole. "America works at a distance," as Giles puts it, "to relativize and aestheticize the customs of the country, to display British society as turning on an axis of self-gratifying, ludic formulas rather than being centered around weighty moral imperatives or timeless traditions."

Conversely, comparativist insights into American writing come more from its intertextual relationships to the metropolitan culture. Alexander Pope read alongside Mather Byles and John Trumbull, Richardson paralleled with Franklin, Sterne and Burke with Jefferson, Goldsmith with Irving, Hawthorne with Trollope: each comparison brings out complexities of theme and (especially) tone on the American side that the hegemonic discourse of "American literature" has ignored or marginalised. The tension in Pope between the sober Anglican tone and the mood of the marginalised Catholic finds its parallel in Trumbull's split between the oxymoronic burlesque and the idealistic Puritan millennial vision. Trollope admired Hawthorne's invitation to the reader to "see around corners", emphasising the element of the burlesque in his writing, rather than the expression of transcendentalist idealism so valorised by F. O. Matthiessen in his *American Renaissance*.

A concluding chapter sets Poe against Elaudah Equiano – not this time as intertextual first cousins or as sharing a historical context, but as representative symptoms of what has gone wrong with literature premised on national models. Poe was excluded from the great Matthiessen "renaissance" because of his hostility to democracy, and also because his "texts ... contriv[e their] meaning not through naturalized relationships with their environment, but rather through the displacements of mutual mirroring and intertextual transposition." It gets worse, because what these "mirrors of intertextuality" do is to "fracture the hypothetical unity of a national imaginary by collapsing the ethical injunctions inherent within any given culture into a series of performative, aestheticized fictions." In other words, Poe offended by deconstructing the dominant discourse, and was punished accordingly – by being written out of its representative literary history.

Equiano's plight is even more desperate, because in different ways his writing has been effaced on both sides of the Atlantic. Outrageously co-opted as an American work, first as one of the *The Classic Slave Narratives* collected by Henry Louis Gates, Jr, thence rising without trace to *The Norton Anthology of American Literature*, Equiano's *Interesting Narrative* is studied in the States for those elements that can be made to conform to recurrent themes in that "national imaginary," like captivity and spiritual conversion, while his transatlantic travels and the Defoe-like mercantile plot of his investments and exchange, his shifting national and even racial identities – his ironies and disguises – have all been more or less ignored by American critics. But equally he has been written out of English history, including literary history, a casualty of "a more general tendency to exclude transatlantic dimensions from the privileged circle of British cultural identity."

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803467182

Gary Gerstle, *American Crucible: Race and Nation in the Twentieth Century* (Princeton: Princeton University Press, 2001, £40 cloth, £13.95 paper). Pp. 454. ISBN 0 691 04984 X and 0 691 10277 5.

This latest work by Gary Gerstle examines the relationship between the two key strands of nationalism in the United States: the civic and the racial. He is especially “interested in how liberals and their supporters wrestled with the contradictions between the two nationalist traditions, how they managed to adhere to both simultaneously, and why the tensions between them did so little for so long to weaken the authority or cohesion of the nation” (6).

Central to Gerstle’s story is the influence of Theodore Roosevelt. Roughly one quarter of the book is dedicated to explicating the uneasy blend of racial and civic ideals which animated Roosevelt’s leadership during the Spanish–American war and his later advocacy of the New Nationalism. In the discussion of the New Deal and beyond, Roosevelt remains the primary reference point in *American Crucible*, until the black nationalism of the 1960s damaged the unifying qualities of both civic and racial alternatives. Through Roosevelt, Gerstle neatly reveals the capaciousness of America’s nationalism – its ability to embrace, albeit belatedly, Chinese Americans, African Americans and others – as well its glaring fault lines.

With its sensible discussions of immigration, civil rights, foreign and military policy, governmental activism, and a brief coda on Reagan and multiculturalism, *American Crucible* is a valuable text for all students of the twentieth century. Framed around a vital concept, it charts the ebb and flow of ethnic and civic strains in American life. It is enhanced by telling illustrations and well-chosen examples, especially from American cinema. The comparison, for instance, between the films of two Italian–Americans, Frank Capra and Francis Ford Coppola, effectively demonstrates the declining interest in the assimilatory goals of the 1940s, superseded by the celebration of ethnicity in *The Godfather*.

This engaging and clearly written book is also timely. Gerstle wants nationalism to become as important a theme in American history as race, whiteness or freedom, and he identifies important linkages between these forces (though gender is largely sidelined). Having explained the damage done to Rooseveltian ideals by the Cold War, Vietnam and a range of domestic upheavals, Gerstle maintains that in our new century, “the demonstration that a civic nationalist ideal can still flourish as an organizing political principle is a vitally important project” (368). However, he concedes (writing before 11 September) that America’s own brand continues to define itself against an assortment of devious aliens and bogeymen. Gunnar Myrdal, Gerstle notes, failed to appreciate that racial ideas were in fact central to the American Creed, and the nation may still be unaware of their power.

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803477189

Paul Grainge (ed.), *Memory and Popular Film* (Manchester: Manchester University Press, 2003, £45.00 cloth, £14.99 paper). Pp. 272. ISBN 0 7190 6374 4 and 0 7190 6375 2.

In *Memory and Popular Film*, editor Paul Grainge brings together a number of contributions that explore, in various ways, the multifarious interrelationships between memory and popular film. Based upon the assumption that cinema, as a technology “able to picture and embody the temporality of the past,” has become central to the mediation of memory in contemporary cultural life, the book is comprised of twelve chapters dealing not only with memory in and of film as text, but also of cinema or cinema going as social practice.

The first subsection within the volume contains historical and methodological case studies which deal with aspects of public history and popular memory. The first of these is Pearson’s study of the deliberate fashioning of a white man’s country in Yale’s *Chronicles of America* in the 1920s, which turns upon the issue of the representation of the Native American. Beyond exploring the impact of white Anglo-Saxon elites on the relationship between collective memory and national identity, Pearson suggests a crucial difference between these monolithic texts and more ambivalent popular culture during this time of rapid change and reconfiguration. Examining the same period, Kenaga’s account of the industrial context within which popular commemoration films emerged alongside other, more traditional forms of public commemoration, delineates the strategies through which studios could refigure the lowbrow Western into a legitimate site of historical memory. The next two chapters both explore discursive and institutional aspects of memory of classic Hollywood in more recent British cultural life. While Stubbings examines popular memory of cinema going as articulated through the memory narratives of letters and articles in the Nottingham press, suggesting that these memories are instrumental to the construction of community and city identity, Stringer focuses on the London Film Festival as an exemplary case of the role of film festivals in transforming cinema history into marketable heritage.

The second subsection, focusing on the politics of memory, begins with Storey’s consideration of cinematic articulations of the Vietnam War as Hollywood’s construction of a particular regime of truth that was “politically serviceable” to President Bush in the build up to the first Gulf War. Monteith, in her take on the “movie-made Movement,” argues that post-civil rights cinema frequently transposes historical and political issues into personal and domestic stories, thereby failing to imagine a dialectical relationship between race and rights and producing a sanitized version of the Civil Rights Movement. In contrast, both Landsberg and Campbell imagine a more positive relationship to memory as forging, rather than preventing, progressive political alliances: the former in her claims for prosthetic memory as a potential basis for ethical action, and the latter in his detailed examination of Sayles’ radical revision of history in *Lone Star*.

The final section contains chapters which concentrate on issues of technological and semiotic shifts and their influence on mediation, that is the coding and experience of memory in contemporary cinema. Focusing on the function of music in 1990s retro movies, Drake suggests that these films employ codes that connote

a past sensibility metonymically re-remembered in the present and do so as part of Hollywood's commercial strategies. In contrast, Grainge's own contribution discusses the spectacle of digital colourization in *Pleasantville* in relation to the contested meaning of the American 1960s as well as the domestication of digital technology and its figuration of cultural memory. Also focusing on digital technology, Burgoyne considers recent films that use digital imaging to turn documentary images imbued with a sense of authenticity into a site of imaginative reconstruction, be it conservative or progressive. Concluding the volume, the chapter by Pence then turns to the competing form of video technology and argues that the work of filmmaker Egoyan serves as both an exemplary case of postcinema/postmemory and an alternative to prevalent techno-paranoia, a migratory guide to an "Armenia of the mind."

University of Vienna

MARKUS RHEINDORF

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803487185

Helena Grice, *Negotiating Identities: An Introduction to Asian American Women's Writing* (Manchester: Manchester University Press, 2002, \$71.00 cloth, \$24.95 paper). Pp. 272. ISBN 0 7190 6030 3 and 0 7190 6031 1.

The book is a comprehensive introduction as well as a thematically defined exploration of a diversified body of Asian American women's writing in the twentieth century, from 1911 to 2000. Situating herself as a "white British woman researching the work of Asian American women writers," Grice contextualises the history of Asian American women's writing from a feminist reading position. She boldly includes in her discussion works by some writers of Asian origins in Canada and the UK. This attempt breaks the limiting geographical division between writers and views their works, though differentially, as a textual manifestation of an ongoing process of "negotiating identities" in terms of gender, race, ethnicity, citizenship, etc.

Though an amount of research has already been conducted on some topics, such as mother–daughter dyad, citizenship and nationality, Grice begins to open up the field with her own insights. Her reading of *China Men* as frontier literary history is one of the more innovative readings of canonical texts in the book. Another prominent contribution this book makes is through Grice's attention to a large number of writings with subject matters exclusively about China, mostly "Red China" (the People's Republic of China founded by the Communist Party in 1949). These works have always enjoyed popularity, though western critics have so far shown little interest. The chapter "Writing Red China" systemises this body of writing and questions its new orientalist potential. But, an example of the doubtful influence of these particular works is Grice's unfortunate confusion with historical specificities. The Cultural Revolution (1966–76) is such an overwhelming presence in most of these writings that it seems to have a capacity to engulf the history of "Red China" from 1949 to the 1980s, or even the overall history of China in the twentieth century. In discussing *Bound Feet and Western Dress* by Pang-Mei Natasha Chang, Grice assumes that in the graph at the beginning, the historical events in

China (from 1896–1949) which juxtapose Yu-i's story, represents “the events of the Cultural Revolution.” She continues in her mistake by referring to Jan Wong, the author of *Red China Blues*, who leaves Canada for China to take part in “the Cultural Revolution in the 1980s.”

However, a wide selection of texts by Asian American women is discussed and the book certainly fulfills its purpose as an introduction to Asian American women's literature and the surrounding critical works.

University of Nottingham

YAN YING

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803497181

Matthew Pratt Guterl, *The Color of Race in America, 1900–1940* (Cambridge, Mass.: Harvard University Press, 2001, £11.95). Pp. 234. ISBN 0 674 01012 4.

Guterl opens his book with a personal anecdote describing his abrupt racial initiation as a white child vacationing with adopted siblings of color in New Hampshire. Mapping his experience onto his study, Guterl's book looks beyond the constricting black-white binary to contemplate race as an idea or concept and elaborate on how that idea was articulated, negotiated and controlled in the struggle for a sense of national identity and nationhood in an increasingly globalized arena. Focusing on four New York based figures, eugenicist Madison Grant, African American activist W. E. B. Dubois, Irish–American Daniel Cohalan and novelist Jean Toomer, Guterl paints a multidimensional, albeit male, portrait of “bi-raciality” during the first forty years of the twentieth century.

At this time, racialized rhetoric became more nuanced and heated as the United States forged various relations with peoples of color beyond its continental borders, while tending to its ubiquitous “race problem” at home. Considering the South's fascination with blackness and the North's fascination with language, religion, class and nationality, coupled with the (im)migration explosion to urban areas nationwide, through the four figures Guterl imprints how rhetoric, policy, views and opinions shifted constantly depending on the region and year, on even month. Keeping his location local, engaging New York dwellers and patrons, he identifies Manhattan as the cultural center of the country. By bringing together African American history and ethnic, immigrant history, the book concentrates on the commonalities between the two to ascertain the kaleidoscopic racialization of the nation then and to suggest how race should be studied now. An ambitious book that attempts to cover great expanses of cultural, political, intellectual and social histories, Guterl's choices, however, minimize women's monumental contributions to the racial terrain and how class and labor issues intensified with world politics, Jim Crow, and the Depression.

This era fascinates historians with its rich and varied transformative events and personalities that blazed trails marking the trajectory for the nation, accentuated, packaged and disseminated more effectively with emerging media technologies. This book works well with other studies of race and racialization such as David Roediger's *Wages of Whiteness*, Matthew F. Jacobson's *Whiteness of a Different Color* and Gail Bederman's *Manliness and Civilization*. It succeeds in placing very different men

in context with each other and highlighting the spectrum and change of racial discourse and its consequences. Using a variety of sources, film, novels, newsprint, personal documents, speeches, articles and correspondence, Guterl provides a manageable overview of a complicated and crucial national debate.

Yale University

FRANÇOISE N. HAMLIN

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803507186

Robert E. Hannigan, *The New World Power: American Foreign Policy, 1898–1917* (Philadelphia: University of Pennsylvania Press, 2002, £35). Pp. 365. ISBN 0 8122 3666 1.

Contemplating what later commentators would call “imperial backlash,” Secretary of State Elihu Root complained in 1905: “The South Americans now hate us, largely because they think we despise them and try to bully them” (66). A year later, he moaned: “I hate banquets and receptions ... and drinking warm, sweet champagne in the middle of the day” (67). In this fine book, Hannigan demonstrates the degree to which the US had become, by the early years of the twentieth century, a “status quo power,” seeking as much to align itself with order-promoting British naval power, as to exploit British imperial overreach.

The era between the Spanish–American war and US entry into World War I is treated by Hannigan as a coherent unit. He argues that the Presidential Administrations of McKinley, Theodore Roosevelt, Taft and Wilson were characterized by the common aim of ensuring “a framework within which ... the US might successfully realize ‘wealth and greatness’ in the coming” era (xi). For Hannigan, Woodrow Wilson’s foreign policy represented a continuation, certainly not a repudiation, of the work of his predecessors. Hannigan is, implicitly, preoccupied with the levels of analysis problem in international relations. Much of the book consists of detailed, scholarly narratives of US policy towards key regions: the Caribbean and Central America (emphasising the importance of the Panama Canal and the ideas of Alfred Thayer Mahan); the rather neglected subject of policy towards South America (emphasising US espousal of Pan-Americanism as a way of integrating the continent into a world system); China (emphasising the perceived problems of maintaining the Open Door in conditions where governments “seemed weaker and less capable of acting ‘responsibly’ than those in South America” (90)); and Canada and Mexico (seen by American leaders as constituting an economic “extension of the US home base in the world” (137)). Hannigan is especially concerned, however, to investigate the links between ideology and interests by examining the inter-connections between domestic progression and foreign policy. The key foreign policy players – the era’s Presidents as well as individuals like John Hay, Root, Philander C. Knox, Robert Lansing, Francis M. Huntington-Wilson and Edward M. House – are described as social evolutionists, with (following the work of Michael H. Hunt) rigid beliefs in racial hierarchy and preoccupation with “self mastery.” The motivations of Hay and Lansing “arose out of fears of social disorder,” but also from a desire to maximise efficiency (11). Hannigan illustrates how attitudes towards American labour leaders were transferred to Latin America and Chinese political

leaders. William Jennings Bryan, who referred to Latin Americans as “our political children” (47) is seen as reinforcing, as much as opposing, the prevailing elite *Weltanschauung*.

Hannigan, especially when discussing US entry into World War I, does not always succeed in convincingly integrating the various levels of analysis. However, this is a lively, scholarly, and sometimes brilliant, interpretation of America’s international leap.

Keele University

JOHN DUMBRELL

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803517182

J. Williams Harris, *Deep Souths: Delta, Piedmont, and Sea Island Society in the Age of Segregation* (Baltimore: Johns Hopkins University Press, 2001, £41.50). Pp. 496. ISBN 0 8018 6563 8.

Paul V. Murphy, *The Rebuke of History: The Southern Agrarians and American Conservative Thought* (Chapel Hill: University of North Carolina Press, 2001, £15.50). Pp. 368. ISBN 0 8078 2630 8.

Tying Harris’s and Murphy’s books together is the common purpose of complicating the often oversimplified picture of a monolithic solid south. Combined, they highlight the diversity of geography, politics, economics, race relations, and thought in the region. Harris’s book sets about this task the most explicitly. His study parallels the development of three southern regions, the Mississippi–Yazoo Delta, the eastern Georgia Piedmont, and the Georgia Sea Islands and rice coast, during three pivotal periods. Three sections of the book, each comprising three chapters, trace three eras of development from the end of Reconstruction to the emergence of segregation in the 1890s; from the emergence of segregation to the First World War; and from the First World War, through the Depression and New Deal, to the beginning of the Second World War. Harris tells this story to highlight both the similarities of the conditions these regions faced – principally issues related to land and labour, the Populist challenge, segregation, the Depression and the new Deal – and to demonstrate how each region formulated essentially different and distinct responses to those challenges and how each region was subsequently shaped and affected by them. The survey cuts across a remarkably wide-ranging number of topics, from boll weevils and the blues to Bolsheviks, from the KKK (Ku Klux Klan) to the AAA (Agricultural Adjustment Act), and from Populists to sociologists. In order to pin down the ambitious chronological and thematic scope, Harris employs a number of biographical vignettes to good effect to illustrate the broader themes explored. Thus we see the changes taking place through the eyes of the men and women who experienced them first-hand: Mississippi planter and US senator LeRoy Percy; rice planter Charles Manigault; sharecropper and lynching victim Tom Smith; Mississippi suffragist and legislator Nellie Nugent; bluesman Charley Patton; and white New Deal liberal Arthur Raper, to name but a few. Rather than the staid, unchanging, and timeless image of a “Deep South,” Harris’s work presents fragmented societies continually in flux trying to make sense of discontinuities in work, culture, and politics, and undergoing profound transformation over time. From

Harris's point of view, dynamism, change and diversity of experience were the hallmarks of the three regions in the age of segregation.

Murphy's overview of southern and American conservative thought since the 1930s echoes Harris's conclusions about southern diversity and mutability. Like Harris, Murphy employs (here, mainly intellectual) biography as a tool to weave through the main developments. Murphy roots his survey in an examination of the landmark publication extolling the virtues of southern rural values, *I'll Take My Stand: The South and the Agrarian Tradition* (1930). He examines the different conceptions and visions of agrarian conservatism of the thirteen authors whose essays comprise the book, focusing in particular on Allen Tate, Donald Davidson, John Crowe Ransom and Robert Penn Warren. Moving beyond those figures, Murphy then traces and explores the evolution of agrarian ideas and ideals within the context of both southern and American conservative thought. Murphy connects the agrarians to a host of other conservative trends and thinkers including neo-agrarians Richard M. Weaver and M. E. Bradford, New Criticism and Cleanth Brooks, paleoconservative Russell Kirk, Senator Joseph McCarthy supporter William F. Buckley, Jr, sociobiologist Thomas Fleming, historian Eugene D. Genovese and sociologist John Shelton Reed. Murphy's fascinating study strikes an admirable balance between empathy with and critiques of the thinkers he examines and he carefully avoids political polemics, hagiography, and debunking, instead opting for considered critical analysis. Nevertheless, his concluding chapter, which contains a somewhat wistful longing for an ideal-type conservatism which failed to materialise from this milieu that could be "socially conservative but tolerant; respectful, if critical, of countercultures; sceptical of big government programs but ready to criticise corporate power as well; opposed to both military adventurism abroad and militarism at home; opposed to an emerging global economic order but seeking decentralisation domestically as well," finally appears to nail his own colours decisively to the mast.

In two important additions to the literature of southern history, Harris and Murphy remind us that the stereotypes of southern homogeneity used by both defenders of and critics of the region are essentially flawed. Although commonalities of experience did (and still do) exist, they are more often than not tempered by the intersection of categories such as politics, race, gender and locality, which produce highly nuanced and different interpretations of and reactions to a shared culture, environment and heritage.

Royal Holloway, University of London

JOHN A. KIRK

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803527189

N. Katherine Hayles, *Writing Machines* (Cambridge, Mass.: MIT Press, Media-works Pamphlet Series, 2002, \$45.00). Pp. 144, 50 illus. ISBN 0 2620 8311 6.

Writing Machines is both a product and a celebration of the meeting of the "two cultures." The brief autobiographical sketches that complement the book's theory reveal that, as a chemistry student at the Rochester Institute of Technology, Hayles learned to value the materiality of the world, while her subsequent literary studies led

her to question the relationship between materiality and “immersion in an imaginative realm.” This book argues that literature has “a body” as well as “a speaking mind,” and that to ignore the materiality of the text is seriously to limit the range of our theoretical approaches and interpretations. The author proposes that literature be understood as the interplay between form, content and medium, a point that becomes more pertinent as literature increasingly interacts with technology.

Hayles’s study concentrates on three texts that experiment with and foreground their own materiality: Talan Memmott’s hypertext *Lexia to Perplexia*, Tom Phillips’s *A Humument*, which is an artist’s book, and Mark Z. Danielewski’s novel *House of Leaves*. She unravels the complexities of the three texts and their challenges to traditional print-based literature with admirable lucidity and, more importantly, she creates a new language and a new set of theoretical parameters suited to her approach. In a telling passage, Hayles recalls asking Robert Coover why he stopped experimenting with hypertext. He explained that what interested him most was “the voice of the writer,” and that he feared technology was killing that voice. *Writing Machines* ought to reassure him: in arguing for the need for a new theory to account for the relationship between technology and literature, Hayles does not announce, or call for, the elimination of subjectivity.

One of the greatest strengths of this book is precisely its implicit humanist perspective; perhaps Hayles’s most significant contribution to literary and cultural debate lies not in her foregrounding of new technologies and the literary possibilities they create, but on her successful demonstration that what is essentially an extension of already much-rehearsed postmodernist anxieties is not also (and does not have to be) the death of the human(ist) subject. Instead, she is suggesting that by foregrounding their materiality, these texts re-locate subjectivity, and that in order to recover it we need to look for it in new places.

Hayles practises what she preaches. Although constrained by the limits of print and linearity, she has collaborated with designer Anne Brudick to produce an unconventional book which is a visual and material analogue to the texts and theories it discusses. Written as a part of a series, the book had to conform to a specific format, a fact that might explain some of its weaknesses. Length restrictions may account for Hayles’s failure to engage with the “fabulists,” “metafictionists” and other pioneers and precursors of the authors she studies, while the relegation of footnotes to the MIT Press website is noted with regret by the author herself.

University of Dundee

ALIKI VARVOGLI

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803537185

Andrew Hook, *F. Scott Fitzgerald: A Literary Life* (London: Palgrave Macmillan, 2002, £42.50 cloth, £14.99 paper). Pp. 194. ISBN 0 333 73848 9 and 0 333 73849 7.

The Palgrave *Literary Lives* series has a clear brief. Rather than giving the reader the fascinating minutiae of the writer’s life when s/he is not writing (the “breakfast and washing” school of biography), a relentless chronicle of dates (“hatch, match and despatch,”) or an exposé of the horrible truth of the life as opposed to the public

persona (“chain saw biography,”) volumes in the series follow the outline of writers’ working lives, to trace the professional, publishing and social contexts which shaped the writing. There could hardly be a better subject for this approach than Fitzgerald, whose efforts as a jobbing writer to keep bread on the plates of his wife and daughter (or more accurately, the plates of his wife’s doctors and daughter’s private school-teachers) were little short of heroic. In 1919 he wrote nineteen short stories and received 122 rejection slips; in 1930, despite debt, drink, tuberculosis, a mad wife and a daughter with appendicitis, he published eight stories. Facing penury he retired to a room over the garage, wrote twelve hours a day for five weeks, and rejoined the middle classes.

Hook gives a detailed account of Fitzgerald’s output, sales figures, debts, advances from publishers, dealings with the equally heroic Maxwell Perkins and Harold Ober, and public reception, from initial success (*This Side of Paradise* sold almost 50,000 copies in a year; in 1920 he had an income of \$18,850 at a time when average earnings for an agricultural labourer were \$528) to impending financial disaster (averted by \$85,000 from MGM). Some of his attempts to make money defied all common sense. Readers did not warm to Shakespeare as a rapist (“Tarquin of Cheapside”) or a story series set in ninth-century France with a hero based on Hemingway. Yet in the circumstances it is astonishing that this nerve held and he produced *Tender is the Night*. Within this professional context, Hook does not discount the less enticing aspects of a writer keenly aware of the value of his own life as cultural capital. Drawing in more detail than previous biographers on the Princeton manuscript collections, he focuses upon the struggle between Fitzgerald and Zelda for the rights to the literary exploitation of their disastrous marriage, played out in an interview which not only took place in front of Zelda’s doctor, but was also recorded over 114 pages by an unfortunate stenographer. Biographers may be grateful to the doctor’s misguided belief that a frank and free exchange of views would lead to better understanding; the resultant verbal punch-up did nothing for the couple. Fitzgerald dismissed his wife’s arguments as aspects of the “Amazonian and the Lesbian personality”; she clearly gave as good as she got. With material like this to draw on, Hook astutely gives the struggle over professional capital full play. As a result less is made of the sociopolitical contexts than the writer of “May Day” perhaps deserves.

Scholars are probably relieved to be spared another account of the Jazz Age, roaring twenties, Depression or rise of fascism, but Fitzgerald’s attitude to race needed more conceptualising. Writing off all of continental Europe in 1921 (“the Italians have the souls of blackamoors”) he argued that only a full-scale German conquest could save it from “the negroid streak,” creeping northward “to defile the Nordic race.” Hook dismisses this outburst as outlandish ravings, and notes both Fitzgerald’s rejection of Nordic theory two years later, and the parody thereof in the character of Tom Buchanan, but he says little of the endemic racism of the period as shaping Fitzgerald’s views. On the other hand he adroitly sidesteps the danger presented by the contextual approach of diminishing Fitzgerald’s own agency. While allowing that he was unusually susceptible to outside influences, this is not counted as a black mark against him. Far from condemning Fitzgerald as “easily led,” Hook establishes that his permeability was in some respects the making of him, the source of both that instant, recognizable, felt contemporaneity, which was immediately

acknowledged as one strength in his writing, and the narrative muscle developed from his reading of the novels of British Edwardians, American Naturalists and above all, Conrad. As Hook argues, Fitzgerald's individual desire for public status and success was the driving force in his character, from the early beginnings (writing the lyrics of *Fie! Fie! Fi-Fi!* in 1914) to the ambition to conquer Hollywood mutating only at the end of his life into the belief that life was always a cheat and a defeat, in which, as he told his daughter, the deeper satisfactions came only out of the struggle itself.

University of Nottingham

JUDIE NEWMAN

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803547181

Eric Homberger, *New York City: A Cultural and Literary Companion* (Oxford: Signal Books, 2002, \$15/£12). Pp. 258. ISBN 1 902669 43 6.

With *New York City: A Cultural and Literary Companion*, Eric Homberger has set himself a difficult task. Joining an emerging genre (see *The Big Onion Guide to New York City*) the volume brings an academic perspective to the guidebook format. Think: Burrows and Wallace's monumental *Gotham* rewritten as the *Time Out Guide to New York*. And while such ventures are not without their pitfalls, Homberger is amply fitted for the task. He has been writing about the city for almost fifteen years and the results of this latest inquiry are impressive. His learning is wide and devoid of pedantry, the style is wonderfully readable and the organization and selection are judicious. The volume should please both the academic and the general reader alike, and will probably realize its aim of finding a home in travelers' backpacks.

After a brief discussion of September 2001 – included, one imagines, out of respect as much as for context and analysis – Homberger approaches the city from the bay. Arriving at Battery Park, he works his way uptown. The chapters reflect both the city's uptown march and its developing culture. Homberger stops at Wall Street and the Financial District, the Lower East Side, Greenwich Village and Harlem; he explicates the logic of the grid system, the commercial urbanism of Broadway and the pastoral romanticism of Central Park. Homberger's approach provides its singular strength. Each chapter merges the past and the present in a free-flowing and lucid manner. Homberger is clearly entranced by the city's cultural history yet fully attune to its contemporary relevance. History here is an ongoing process, as evident in the everyday life of the city as on the shelves of the Public Library. Consequently, Olmstead's struggle to realize his vision of Central Park is mirrored by current maintenance problems. As ever in New York, money is the source of its exciting appeal and the bane of its administration.

After 200 delightful pages, *New York City* ends rather poorly. While the penultimate chapter on Harlem is strong on history, it is weak on the contemporary scene. This is especially frustrating given that the district is currently one of Manhattan's most energetic. A brief afternoon's stroll might in fact do more to show how the past and the present interact than any other part of the city. The final chapter on "the outer boroughs" is something of an insult to those of us who live there. A scant four

pages, the chapter recounts the basic history of Brooklyn before a perfunctory list notes a few far off places that might be worth visiting. True, “the balance of attention to Manhattan, or imbalance, largely reflects” Homberger’s “experience of the city” (not to mention the borough’s historical dominance), yet a more comprehensive final chapter would not seem to be beyond either the author or the reader. After all, what precedes it is both lively and inviting.

John Jay College of Criminal Justice (CUNY)

RICHARD HAW

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803557188

Maxine Hong Kingston, *To Be the Poet* (Cambridge, Mass. and London: Harvard University Press, 2002, £13.50). Pp. 111. ISBN 0 674 00791 3.

“I have almost finished my longbook,” says Maxine Hong Kingston. “Let my life as a poet begin ... I have labored for over twelve years, one thousand pages of prose. Now I want the easiness of poetry ... I won’t be a workhorse anymore; I’ll be a skylark.” Kingston’s latest book, published fourteen years after her last novel, *Tripmaster Monkey: His Fake Book*, is a slim volume of meditation upon her life and work, past and future as a writer. It is based upon the William E. Massey Sr Lectures in the History of American Civilization, given by Kingston at Harvard University in 2000. *To Be the Poet* precedes the much-anticipated new novel, *A Fifth Book of Peace*, due to be published in September 2003, which replaces the manuscript of *Another Book of Peace*, the book Kingston had nearly completed when her house burnt down in the 1991 Oakland fires. Given the labour involved in recreating her novel, it is not surprising that Kingston wants to pause to draw breath and reflect upon her achievements and aspirations as a writer at this point in her life. *To Be the Poet* reads like an interregnum: here Kingston allows herself the luxury of extensive reflection upon poetic and other creative practice, including the politics of form, the discipline required to write, the teaching and sharing of poetry, and theories of writing poetry. Although Kingston has periodically, mused at some length upon the process and practice of writing – there are countless interviews with her publisher – this book provides a neat collection of her philosophy, not just of poetry, but of life and living, including her pacifist and feminist politics, her attitude to ageing (she recently turned sixty), and her enjoyment of mothering. What comes across is Kingston’s clear enjoyment of her life, and her security of self.

The book is split into three sections: “I Choose the Poet’s Life,” “I Call on the Muses of Poetry, and Here’s What I Get,” and “Spring Harvest.” The first section is full of optimism and enthusiasm, Kingston eager to embark upon a new phase of her life post-novel completion. The second, as its title suggests, is less whimsical and more humorous, in which Kingston dismantles the processes of writing, and records her life between March and April 2000 (during which she made a trip to speak as the plenary speaker of the 2000 British Association of American Studies Annual Conference in Swansea, to which she refers at some length). The final section interweaves poetry and prose reflection, and as Kingston notes, ends her “season of poetry” (111). All these sections include Kingston’s own sketchings, which are interspersed with the various recollections and poems. Taken as a whole,

the book offers a fascinating glimpse into this eminent writer's life, as well as offering what comes close to a manifesto of Kingston's praxis as an artist.

University of Wales Aberystwyth

HELENA GRICE

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803567184

Philip C. Kolin (ed.), *The Undiscovered Country: The Later Plays of Tennessee Williams* (New York: Peter Lang, 2002, \$32.95). Pp. 223. ISBN 0 8204 5130 4.

Twenty years after his death in 1983, critical interest in the dramatic works of Tennessee Williams shows no sign of abating. Philip Kolin is prominent among Williams specialists, and in this collection he has gathered strong essays from fourteen others, to create an immensely valuable resource for anyone interested in Williams's later plays. It is slightly alarming to realise that this is in fact the first essay collection dedicated to Williams's works post-1961, when *The Night of the Iguana* became the last of his major plays to achieve critical acclaim and commercial success on Broadway. The plays he wrote over the next twenty years were almost invariably panned by reviewers, when first staged, as pale, self-parodic shadows of his earlier hits. These later works have only recently begun to be accorded the serious critical attention they deserve. *The Undiscovered Country* collects essays on all the major plays of Williams's later years, arranging them in roughly chronological order, and stands as a welcome, if inadvertent "sequel" to the recent *Cambridge Companion to Tennessee Williams*. Though excellent in many respects, that collection perpetuated the relative neglect of the post-1961 plays by rounding them up in a single essay.

The basic thesis of *The Undiscovered Country* is that Williams was always an experimental writer, and that he did not so much "go off the rails" after 1961 as simply push his explorations further – often shedding any vestige of realism, and thus becoming less commercially viable. This does not, however, mean that these neglected plays are all great works of art: at times in this collection, there is a slight sense of Williams being valorised simply because he is Williams. Yet true experimentalism demands the right to fail, and there is no doubt that Williams sometimes did fall flat on his face in his later years – just as he had earlier on. The best way to look at these plays, as Una Chaudhuri astutely notes in her essay here, is often in terms of an "aesthetics of awkwardness" – to acknowledge that, in his attempts to find new modes of expression, Williams was not always fully in control of what he was doing. By the same token, though, the critic's responsibility is likewise to admit the liberating potential of "not knowing," rather than always assuming that s/he is in a position conclusively to judge the "success" or "failure" of that work by established standards.

The difficulties inherent in any assessment of Williams's later works are admirably illustrated by the sheer diversity of the essays collected here. They display an almost bewildering array of critical approaches, ranging from more traditional, empirical studies of a play's evolution through manuscript changes and production decisions, to postmodernist critiques employing the insights of Deleuze and Guattari. Kolin himself provides an intriguing exegesis of the Christian theological metaphors of

Small Craft Warnings, while Michael Paller – adopting a more Buddhist perspective – persuasively demonstrates the influence of Japanese Noh Theatre on *The Milk Train Doesn't Stop Here Anymore*. My own favourite is Terri Smith Ruckel's beautifully observed account of the visual imagery of *In the Bar of a Tokyo Hotel*, which draws fascinating parallels with Williams's own, little-known work as a painter. Taken as a collection, these disparate essays provide a strong sense of the multi-faceted complexity of Williams's experiments, yet by the end of the collection, a kind of strange cohesion has also emerged from the critical polyphony. The three essays on Williams's last major works, *Clothes for a Summer Hotel* and *Something Cloudy, Something Clear*, together create a strong case for viewing Williams as a writer whose initially modernist perspective on the dramatization of memory and self gradually evolved towards a less certain, less stable postmodernist aesthetic, while retaining an underlying strain of unabashed (if always ironised) romanticism.

University of Glasgow

STEPHEN J. BOTTOMS

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803577180

Phyllis R. Klotman and Janet K. Cutler (eds.), *Struggles for Representation: African American Documentary Film and Video* (Bloomington and Indianapolis: Indiana University Press, 1999). Pp. 483. ISBN 0 253 21347 9.

The impetus for this collection of essays on black filmmaking and interviews with black filmmakers is the relative critical neglect of the African American documentary tradition, a nonfiction archive, Cutler and Klotman suggest, that contains “vast stores of knowledge and experience ... unrivalled in its ability to portray searing, indelible impressions of black life, including concrete views of significant events and moving portraits of charismatic individuals” (xiii). Because of the way that this visual medium has sought to “document” African American experience, Cutler and Klotman also see documentary film and video as inheritor of a black cultural tradition that incorporates spirituals, folktales and slave narratives and which is characterised by the way that it fills in for the absence of conventional historical records by creating alternative accounts of black life.

While there is little to argue with in this rationale, the lack of a specific critical context for black documentary filmmaking means that the approaches of the essays in the collection are mixed. Some authors forego sophisticated analytical engagement and produce accounts that are relatively descriptive. The opening essay, “Pioneers of Black Documentary Film” by Pearl Browser, is a chronological survey that takes the reader through the transition from photography to film at the beginning of the twentieth century and outlines the kind of material being filmed at this time: community events, political conventions, baseball games and the Booker T. Washington project, *A Day at Tuskegee*, a silent film about Tuskegee Institute in Alabama. Other essays early in the collection look at documentary representations of blacks in the military, the material produced for *Black Journal*, a black news magazine program on air from 1968 to 1970, and Henry Hampton's *Eyes on the Prize*, the award-winning series about American Civil Rights in the 1950s and 60s. There is a sense in which these early essays mark out the territory of black

documentary-making for the reader, almost in an attempt to establish a field of enquiry.

Interesting as these essays are, the best essays in the collection draw upon a more diverse and interdisciplinary critical tradition in order to look in more detail at specific representations of black experience across the decades. Drawing on Foucault's notion of a document as something that exists as a document only once it is certified as such by those in power, Mark Frederick Baker and Houston Baker, Jr reconceptualise the parameters of black documentary and examine how the representation of black urban culture and space "resists traditional disciplinary imperatives and moves out of the shadows to act" (247). Likewise, Valerie Smith engages with how documentaries by African American directors position themselves so as to problematise some of the prevailing discourses about the family in American culture and additionally offer up strategies "for complicating and recuperating ideas of and the work of black families" (252).

The collection is rounded off by two essays on experimental video and "Black High-Tech Documents" which provide both a fascinating sense of the directions black documentary is heading and serve to emphasise a point that is the running subtext of all the essays: the need to broaden the range of cultural forms addressed in the academic study of race and ethnicity.

University of Nottingham

GRAHAM THOMPSON

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803587187

Amy Schragger Lang, *The Syntax of Class: Writing Inequality in Nineteenth-Century America* (Princeton, NJ and Oxford: Princeton University Press, 2003, £29.95). Pp. 152. ISBN 0 691 11389 0.

Class is the invisible third term in critical discussions that claim race, class, and gender as their heuristics, writes Lang, and literary critics often ignore the class identity of white female or African American figures. Following from the author's frequently cited essay in the anthology *Rethinking Class: Literary Studies and Social Formations*, this valuable book redresses these problems. Lang details the misleading ways in which American reform fiction writers represented social class. While these writers depicted working-class struggles, they displaced the reality of class onto discourses of race or gender. A barefoot orphan was described as a girl in need of a kitten rather than a worker in need of shoes, or factory workers who worked inside were described as dark skinned. In the popular understanding of the United States, these substitutions might illustrate the power of race over class in America. Although Lang shows how racism overrode gender or class identity for free blacks, she argues that the substitutions for class are a product of a liberal individualism that not only denies injustice in the wage system but also distorts sexual and racial relations.

After the European revolutions of 1848, American public commentators sought a native discourse of class. Most chose a doctrine of social harmony. After a too-brief historical discussion, Lang proposes that mid-century novelists similarly turned their attention to and then from the possibility of working-class revolt by championing

the middle-class ideal of home as a figure for social harmony and by troping rising working figures as good women or men. The novels she studies by Maria Cummins, Nathaniel Hawthorne, Frank Webb, Harriet Wilson, Elizabeth Stuart Phelps, Rebecca Harding Davis, and Horatio Alger, are neither representative of mass fiction nor always successful transformations of that fiction. Most were recuperated to build the new African American or women's canons. Herein lies the book's major strength and a minor difficulty. It corrects the white, masculine bias of work on social class. Lang deftly distinguishes between conventional and unusual or oppositional representations, but she leaves unresolved the question of whether she is tracing a discourse that was powerful in its own time or a discourse about nineteenth-century novels that is most powerful in our own time. The book also relegates too much historical and theoretical discussion to cryptic allusions to other people's work or long footnotes, which might discourage non-literary scholars from reading a study from which they would benefit.

University of Leicester

STEPHANIE C. PALMER

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803597183

Bryan F. Le Beau, *The Atheist: Madalyn Murray O'Hair* (New York and London: New York University Press, 2003, \$29.95). Pp. 387. ISBN 0 8147 5171 7.

For reasons that need no elaboration, American religion must nowadays figure centrally in any attempt to understand the United States. It was always important, but it now has a starring role in political, cultural, social and intellectual life. This has created obvious problems for all those who supposed that modernisation entailed secularisation, and for all those (everybody) who have to live in the world with this explosive force; it creates particular difficulties for academics, a sceptical if not a godless lot on the whole, who now have to arrive at defensible views of a phenomenon which (I am sure I do not speak only for myself) they find deeply unsympathetic. This biography of the only conspicuous American atheist of recent times, Madalyn Murray O'Hair, will at least help them to grasp the nature and extent of their task.

It has many other merits too. Good editing is not one of them: it is scandalous that a university press should produce a text so littered with mistakes of spelling, syntactical blunders, and occasional malapropisms. Professor Le Beau is not a graceful writer but it would have been easy work to save him from himself. His scholarship lacks scope, so that he relies too much on Madalyn O'Hair's own writings, and as a result a few minor historical inaccuracies have crept in here and there. But these defects really do not matter compared to the thoughtful and vigorous portrait he has drawn of an extraordinary woman whose bizarre odyssey took her deep into the jungle of folly and vulgarity where so many Americans live, and where she was eventually destroyed.

Her life is marked throughout by a sharp discrepancy between her great ability and her circumstances. It is typical of her that when she enrolled in a law school it turned out not to be accredited, so that she was never able to practise; but the briefs and articles which poured forth from her when she took up the cause of atheists'

rights show that she was formidable, and will probably ensure her remembrance. It will not quite do to say that she was an American type, but at various points of her story she reminded me quite precisely of Lee H. Oswald, Huey Long and Larry Kramer. Her great achievement (for which she regularly claimed far more credit than was her due) was in bringing one of the suits (*Murray v. Curlett*) which in 1963 induced the US Supreme Court to outlaw prayer in the public schools. Subsequently she formed various atheist associations and won various smaller victories, such as putting an end to the requirement of many states that public officials should take oaths of office in the name of God, but she never made any progress in her major campaign, to do away with all the tax exemptions which underpin the American churches. This was partly because the task was so huge, religion so entrenched (as she once remarked, "America is the Texas of the world"); partly because of the glaring defects of her character. She was a foul-mouthed, noisy bully, with a passion for publicity; one of her disillusioned associates said that "the only way she differs from regular religious bullies is that she has no belief in god" and likened her to Jim Jones. She saw no reason why she should not draw a good income from her activities, indeed that seems to have been the main reason why she launched them, but it shocked more innocent atheists. It probably did not help that one of her sons defended her by saying that Jimmy Swaggart did the same, implying that sauce for the gander was sauce for the goose. Even more damagingly, her other son, in whose name *Murray* was launched, abandoned atheism for evangelical Christianity, and in the gracious way of his creed opined on her death that she was an evil person and probably in hell.

Her quest for wealth was, indirectly, the cause of her destruction: she, her younger son and her grand-daughter were murdered for their money by a violent criminal and his associates. It was a ghastly end to a story which at every turn illustrates the brutality and stupidity of so much American life. It is well worth reading.

University of Essex

HUGH BROGAN

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803607188

David C. Leege et al., *The Politics of Cultural Differences. Social Change and Voter Mobilisation Strategies in the Post-New Deal Period* (Princeton: Princeton University Press, 2002, £15.95). Pp. 287. ISBN 0 691 09152 8.

In *The Politics of Cultural Differences* Leege et al. seek to provide a fresh analysis of the dynamics of American presidential politics in the post-New Deal era (1960 to 1996). During this era the Republican Party appealed to socially conservative voters' cultural values to wean them from their attachment to the Democratic Party by portraying it as inattentive, and indeed, dismissive of their moral concerns. The authors contend that conventional studies of voting behaviour focusing on appeals to class and economic divides fail to recognise the salience of cultural explanations of voting behaviour. However, the authors' conceit that theirs is a stronger, and more original, explanation is weakened in that it offers little that adds to the existing body of research, whether theoretical or quantitative.

This is not to argue that attitudes to divisive issues such as gun control, abortion rights, crime, sexual mores and affirmative action, amongst others, have not played dramatic roles in this period. Leege et al. posit that theirs is a fresh perspective yet Ben Wattenberg, Richard Scammon, and Kevin Phillips were highlighting the “social issue” in American electoral politics during the early years of the Nixon administration. Similarly, Thomas and Mary Edsall’s 1991 *Chain Reaction. The Impact of Race, Rights and Taxes on American Politics* provided a scholarly and readable account that cultural politics played in the demise of the New Deal era Democratic Party coalition. In *The Atlantic Monthly* (February 2003), Edsall suggests that the most intense division within the electorate concerns individual attitudes toward matters such as pornography and sexual abstinence before marriage. Here, the less libertine (or libertarian) one’s views, the more one votes Republican.

Leege et al.’s work is not, potentially, without merit in supplementing and expanding these perspectives by providing more recent research. However, the more general reader is likely to find the use of cultural theory jargon that refers to “social heuristics,” and “satisficing ... the information search” jarring, whilst British students will feel less comfortable with the data presentation and methodology favoured by American political scientists. By contrast, the examples of elections where cultural politics have played a role – for example, the 1988 Bush campaign’s infamous Willie Horton advertisement – will be familiar to the more widely read.

Examinations of cultural politics in presidential elections has been covered more succinctly and captivatingly elsewhere. Leege et al. might have more profitably undertaken research into the less well-charted area of the impact of cultural difference in Congressional, gubernatorial or local elections and to have written in considerably less jargon-laden language that the less committed reader will find exclusive.

King Alfred’s College, Winchester

WILLIAM SHEWARD

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803617184

Daniel W. Lehman, *John Reed and the Writing of Revolution* (Athens, Ohio: Ohio University Press, 2002, \$55). Pp. 294. ISBN 0 8214 1467 4.

Daniel Lehman’s book examines the development of John Reed’s journalistic career, and argues that Reed should occupy a more prominent position in the pantheon of American writing. After graduating from Harvard University, Reed became in time one of the more famous (and highest paid) contemporary American journalists, and his dispatches from riding with Pancho Villa were widely read. However, Reed became active in the radical labour movement and opposed World War I from a socialist perspective, which marginalised him as a journalist. After observing the Bolshevik Revolution, he joined the nascent Communist movement before dying an early death in 1920.

Reading Reed’s articles closely, Lehman argues that Reed practised what he calls “literary non-fiction.” This genre consists of writing carefully crafted, and artistically compelling, accounts based on painstaking research and observation. Here, Lehman employs, to good effect, the voluminous notebooks and drafts that are now in Reed’s papers in Harvard’s Houghton Library. Lehman describes how Reed turned

flat notes and observations into vivid, if not always accurate, prose. This book is worth reading, whatever other faults it might have, simply because the author's research in Reed's papers and hard-to-find writings flesh out our image of Reed.

The most successful part of Lehman's study is his analysis of *Ten Days that Shook the World*, Reed's most famous book. As its readers know, Reed not only captured the drama of the revolution, setting it up like a master stylist, but also conveyed dialogue excellently. All of while, through his style and use of language, Reed drew the reader into the action, creating a growing sense of suspense.

Other aspects of the book are less successful, however. While this does not attempt to be a biography of Reed but an analysis of his writing, Lehman's study could have given a greater sense of context in which to interpret his writings, of the political situation that Reed wrote to as well as his own developing ideas. Reed's actual politics are rarely dealt with head-on. At times, this book reads more like an expanded introduction to the *Collected Works* of Reed rather than a stand-alone study; this is especially true when Lehman references articles that Reed wrote that are only available in the original journals published almost a century ago. This is not Lehman's fault, but it makes it hard to follow his close textual readings; it also points to the need for a more comprehensive collection of Reed's writings beyond his more famous books. (Lehman is to be credited for including two *Metropolitan Magazine* articles written by Reed in 1915, as an appendix.) And, at times, in contrast to its subject, this book's prose is slow-going and repetitive. Nonetheless, this study is still valuable, and deserves to be read by those who study American journalism as well as Reed and American radicalism.

University College, London

JACOB ZUMOFF

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803627180

Lisa McGirr, *Suburban Warriors: The Origins of the New American Right* (Princeton: Princeton University Press, 2001, £29.95). Pp. 395. ISBN 0 691 05903 9.

Martin Durham, *The Christian Right, the Far Right and the Boundaries of American Conservatism* (Manchester: Manchester University Press, 2000, £14.99). Pp. 204. ISBN 0 7190 5486 9.

There have been several studies of the decline of what is often characterised as the "New Deal Order," some of which have assumed that it is enough to delineate the dissolution of the Democratic electoral coalition to explain the revival of the Republican party in the late 1960s and after. That the reinvigoration of Republican conservatism had something to do with the Democratic sins of the 1960s cannot be doubted, but Lisa McGirr has realised that the New Right needs to be understood in its own terms. Even before the Great Society, groups of conservatives had been working to reclaim the republic, and some had been fashioning viewpoints that held considerable appeal. They may eventually have been joined by white ethnics and others disillusioned with Democratic policies, but at the heart of the New Right were these determined activists who had never lost faith.

Suburban Warriors is a study of Orange County, that part of southern California celebrated for its right-wing conservatism. McGirr skilfully unpicks the several

conditions that needed to be present for the birth of the New Right: the milieu itself, with its rapid demographic and economic growth, its new settlers, the development of a built environment by private entrepreneurs, the emphasis on privacy and the relative absence of community, the high degree of economic and racial homogeneity, the flourishing conservative Protestant churches, and the Cold War economy. Local conservatives in this county were growing restive by 1960, right-wingers often caricatured as extremists and marginalized even in the Republican party, and they began to mobilise to defend their values, such as by replacing liberals on school boards. Activists tended to be professional and middle class, often migrants from the Midwest or border South and the beneficiaries of the Cold War boom, frequently aided by local businesses and churches. Appreciating the need for political action and frustrated by the lack of conservative influence in Washington, they sought to place their supporters in Republican party councils. McGirr's prodigious research enabled her to identify many of these local activists, partly from their letters in the local newspaper, and she interviewed many of the survivors. What is remarkable is how many of these figures remained committed conservatives, even as their particular concerns and activities altered or evolved in line with changing circumstances.

By 1964 they were putting their energies into the Goldwater campaign. In the aftermath of the that defeat, conservatives were anxious to keep the momentum going and the John Birch Society grew fast in southern California, but association with it invited ridicule and activists turned to promoting more respectable groups. They found the ideal figurehead in Ronald Reagan, who became a candidate for governor in 1966. By this time, however, conservatism was changing. The New Right, of course, drew on some old traditions. The two main inherited strands were libertarian anti-statism and social conservatism, with its conception of America as a Christian nation. If they did not easily cohere, both saw liberalism as the common enemy, and they shared a virulent anti-Communism. In the early 1960s the Soviet threat seemed immediate, and for libertarians the Communist state stood as the very antithesis of the private property they revered, while for social conservatives Communism was not only associated with atheism but the growth of the state was associated with the breakdown of community and the undermining of patriarchal authority. From the mid-1960s, however, concern over law and order and morality replaced anti-Communism as the unifying force among conservatives. Grassroots activists turned to single-issue campaigns, boosted by a conservative religious awakening. Crime, pornography, sex education, and abortion became important issues, as did anti-tax initiative and bussing. In California Ronald Reagan, working hard to avoid the extremist label, was the beneficiary of the new currents. George Wallace's image was too blue-collar to appeal greatly to the respectable suburbanites of Orange County, but in 1968, stressing law and order, Richard Nixon did benefit from this new middle-class populism. The continued and remarkable growth of born-again evangelical religion in southern California assured the future of the New Right.

McGirr finally disposes of the Bell-Hofstadter thesis that saw right-wing style as a kind of protest against modernity. These conservatives were certainly not phased by modern technology. Elsewhere in the country, too, the right has flourished in modern, suburban America, particularly in the boom regions of the South and West.

While these Americans embraced the material and consumerist aspects of change, they worried about the weakness of community and the loss of patriarchal and family authority. They enjoyed a modern lifestyle while rejecting the secularism and relativism associated with modernity, seeking in their churches and politics a protection of property rights and the revival of the nuclear family. They could be recruited to causes which explained social ills in terms of an intrusive federal state and liberal attempts to extend rights. Modern conservatism necessarily emerged in a very modern environment, largely it seems from people on the make who sought reassurance in preservationist values. McGirr's in-depth study of a pivotal county should be read alongside Rick Perlstein's new book, *Barry Goldwater and the Unmaking of the American Consensus* (New York: Hill and Wang, 2001), which narrows the temporal focus to the few years culminating in Goldwater's 1964 presidential campaign but which widens the spatial focus to take in the whole country, and which also locates the origins of modern conservatism in an army of crusaders.

Martin Durham's focus is more contemporary, fittingly enough for a political scientist, although he helpfully sketches the course of right-wing politics since the 1950s. Here we meet mainstream conservatism and the groups that exist mostly outside its boundaries, defined as the radical right (i.e. non-racist conspiracists) and the extreme right (white supremacists or anti-Semites). Together the radical and extreme right could be categorised as the far right. Bobbing about in these ill-charted waters are the specific causes, most notably the Christian Right, the Patriot movement (e.g. the militias and tax resisters), and the supporters of Pat Buchanan. While Durham's approach is not primarily historical, he tests some explanations for the growth and vitality of the right. Thus he begins by questioning those theories that emphasise the centrality of "angry white males." Durham's primary interest is in analysing the right's various components, the ideas and agendas these groups advanced, and their often strained relationships with one another. We are introduced to a bewildering array of bodies – the American Coalition of Life Activists, the Christian Coalition, the Concerned Women for America, the Fully Informed Jury Association, the Gun Owners of America, the Libertarian Party, the Promise Keepers, the Traditional Values Coalition, to mention but a very few – and to an instructive range of doctrines, from fusionism to paleoconservatism, from libertarianism to Reconstructionism. Durham confidently picks his way through these tangled thickets of organisations, ideologies and strategies. He has mastered a massive amount of primary and secondary literature, and is able to correct many of the assertions that right-wing activists have made about themselves and that scholars have made about them. He amply demonstrates that the American right is no unified, monolithic phenomenon, but ranges across a host of competing and sometimes overlapping groups and interests whose boundaries are constantly changing. The American right is not going to disappear, but it may be of some comfort to liberals that the dispossessed, or those who regard themselves as such, harbour a multitude of different resentments and are far too heterogeneous to constitute a coherent movement.

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Stephen Matterson, *American Literature: The Essential Glossary* (London: Arnold, 2003, £45 cloth, £14.99 paper). Pp. 304. ISBN 0 340 80703 2 and 0 340 80704 0.

Matterson's publication is an addition to a growing body of reference works in the field of American Studies. This volume contains descriptive and explanatory entries for around 400 writers, works, historical events and cultural and literary movements relevant to American literature. As well as brief suggestions for further reading, Matterson also includes an index, particularly helpful for those writers and texts which are judged not to merit an individual entry. The aims, so the introduction claims, are the "reasonably modest" ones of providing a reliable reference guide alongside others. In which case, they are fulfilled, although one is left to ponder the somewhat bombastic *The Essential Glossary* title.

As with any work of this kind, the processes of inclusion and exclusion provide the reader with a snapshot of the current state of the literary canon, also revealing much about the compiler's own inclinations. Laudably, although not unexpectedly, this volume reflects the growth of the canon during the last three decades beyond the white male shibboleths. More interestingly, entries for such writers as DeLillo and Carver coupled with the exclusion of, amongst others, Updike and Mailer, suggests that a new literary guard even of white males might be taking shape. One is thus implicitly confronted with the question of the shelf life of books such as this. Will Matterson's glossary seem as outdated as the white male canon it helps to displace in ten or twenty years?

Most of this volume's flaws are symptoms of an enforced brevity. The fundamental impossibility of explaining more complex terms in one brief paragraph occasionally leaves Matterson in danger of superficiality, although his concise prose works more effectively in discussing historical events. The entry for post-modernism, for example, is partial and underdeveloped, despite Matterson's best efforts, and the suggestions for further reading can only go some way to compensate. As for these suggestions, some are useful (Bellow, for example), while some are less so; a colleague of mine working on Stephen Crane was surprised to see listed the now largely mistrusted biography by R. W. Stallman. Another result of Matterson's brevity is a dogmatic tendency to assign writers or works rigidly to one movement of genre; generally this is merely reductive, but occasionally it results in extremely debatable statements, for example, that Henry Roth's *Call It Sleep* is a stream-of-consciousness novel. The odd sweeping value judgement is also in evidence, especially in the entries on writers. Addictively contentious as such material is, Matterson's opinions can become problematic in what is predominantly a factual volume.

In a work of this scope it is not surprising, although no less disappointing, that a few errors creep in; Sanford Pinsker's name is misspelt throughout, for example. This is largely, however, a work of conspicuous conscientiousness. One does have to wonder though, at whom, exactly, such a volume is aimed. The brevity of information means that it would be of limited use to students other than undergraduates, although it is probably beyond their financial means. Moreover, in an age when undergraduates are inclined to head towards the internet for reference material, it is

possible that worthy endeavours such as Matterson's are becoming increasingly redundant.

University of Nottingham

ALAN GIBBS

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803647183

Peter Messent, *The Short Works of Mark Twain: A Critical Study* (Philadelphia: University of Pennsylvania Press, 2001, \$45.00). Pp. vii + 274. ISBN 0 8122 3622 X.

The final chapter of Peter Messent's new study of Twain's short works offers a close reading of "A Double-Barreled Detective Story," a convoluted, rambling, and relatively unknown parody of the Sherlock Holmes stories. Messent uses the chapter to examine the "double-barreled" effects of the tale, showing the "descriptive limits of that phrase for a text that moves in *multiple* formal and thematic directions" (203–04, original emphasis). The title of the story, as well as Messent's summary of the text's multiplicity of forms and themes could well be used to describe *The Short Works of Mark Twain*, though Messent's own narrative is neither convoluted nor rambling. Instead, it provides a delightfully informed path through the complexities of composition, publishing history, and the textual discontinuities that characterise so many of Twain's stories.

Messent's methodology is self-evidently "double-barreled": the twelve chapters alternate between those providing critical and historical overviews of the collections (in chronological order), and close-readings of one or two of the stories or essays within them. Thus, for example, the opening chapter focuses on the *Celebrated Jumping Frog* collection: Messent's analysis ranges from discussion of the book's distinctive cover, through Twain's own limited and sporadic involvement in the publication process, to a sketch of the "defining features of Twain's early short work" (15), paying particular attention to the indeterminate effects of his humour. The next chapter moves on to examine the title story, demonstrating the ways in which uncertainty and reversal dominate the narrative, and suggesting that such themes are representative of Twain's formal strategies in much of his early short work.

As suggested above, however, Messent's approach moves in multiple directions. He is particularly concerned with the books *as* collections, a marked departure from earlier studies of Twain's short fiction, which analyse individual narratives without relating them to their place in a given volume. This is a bold move, since, if the books are characterised by anything, it is their refusal to be contained generically – content shifts not only in terms of length, but also in moves beyond fiction to (for example) literary criticism, speeches, and essays on philosophy and science. Messent argues that since the collections are such a substantial part of Twain's literary output, they should "play an important part both in our tracing of the general outlines of this literary career and in determining the nature of his main techniques, concerns, and even state of mind at any point within it." As such, he claims that *The Short Works of Mark Twain* provides a "new and vital direction and contribution to Twain studies" (4). There is obvious danger in making such an assertion – Messent tacitly acknowledges that many of the tales are clumsy and some are near unreadable – and

I suspect that most readers, even on completion of this book, would not elevate Twain's short fiction to a place alongside his best and most important novels. Nevertheless, this fine study is convincing in its attempt to turn even apparent weaknesses into strengths: in drawing our attention to not only the "indeterminacy" of so many of Twain's short fictions, but also to the resonant effects of such indeterminacy, Messent shows the degree to which the tales served as allegories of a world without "logic, sense, and meaning" (217). In its own multifaceted theoretical structure, *The Short Works of Mark Twain* reminds us of the "sumptuous variety" (217, Twain's phrase) in the collections of short writings.

University of Birmingham

CHRISTOPHER GAIR

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S002187580365718X

Peter Middleton and Tim Woods, *Literatures of Memory: History, Time, and Space in Postwar Writing* (Manchester: Manchester University Press, 2000, £17.99). Pp. 323 + viii. ISBN 0 719 05950 X.

As the title of their book suggests, Middleton and Woods are concerned with memory, both as an activity performed by contemporary texts and as a subject within those texts. Since the texts the authors deal with range from narrative fictions to poetry to critical, theoretical, philosophical writings, the way in which the subject of memory is managed both by the texts under discussion and by the writers of the book itself varies enormously from chapter to chapter. There is no single thesis in this book, only the claim that, quite in contradistinction to comments very often passed about the ahistoricity of postmodernism, its concern with history, or more precisely, with historicity – the whys, ways, and wherefores of historical process and knowledge of the past – is everywhere in evidence. In fact, by focusing on memory as opposed to the older, more conventional category *history*, Middleton and Woods make clear that their subject, and the subject of the texts they discuss, is rarely specific people or events, at least not in their material details. Rather, what concerns Middleton, Woods, and the authors they treat is a more theoretical – aesthetic and psychological – phenomenon.

For this reason Middleton and Woods are not restricted in their undertaking to dealing with novels or with realist modes of representation often associated with prose narratives. "Historical" fiction, for them, includes poetic texts and literary critical writings; it also encompasses texts *not* set in the far past, or even in the past at all, as evidenced by their discussion of science fiction. Highly psychoanalytic and postmodernist in its orientation and frame of reference, *Literatures of Memory* is primarily concerned with thinking and writing as pertains to our experience of time and space, and not only history in the traditional sense of the word. Especially since so much recent history has seemed to the authors concerned traumatic, the psychoanalytic approach seems inescapable.

The texts they include range from novels like Toni Morrison's *Beloved*, Sebastian Faulks's *Charlotte Gray*, Margaret Atwood's *Cat's Eye*, and Anne Michaels's *Fugitive Pieces* to movies like *Jurassic Park*, to popular science books (Stephen Hawking's *A Brief History of Time*) and science fiction (Larry Niven's "here is a tide" and Ray

Bradbury's "The Third Expedition"), autobiographical lyrics (the poetry of Michael Donaghy, for example, and Sharon Olds), and plays by David Hare, Howard Brenton, Caryl Churchill and Timberlake Wertenbaker.

As the above, very much abbreviated list of titles begins to make clear, *Literatures of Memory* is a long, comprehensive study. This is its virtue, also its liability. The book covers so much ground that the reader often feels lost. It is difficult, to say the least, to keep it all in mind. Many of the book's rambles are in and of themselves insightful, pertinent, and even fun. But more concision would have produced a more memorable excursion into what is without a doubt a fascinating subject and an exciting body of texts.

Hebrew University, Jerusalem

EMILY MILLER BUDICK

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803667186

Mark E. Neely, Jr, *The Union Divided: Party Conflict in the Civil War North* (Cambridge, Mass.: Harvard University Press, 2002, £16.95). Pp. 257. ISBN 0 674 00742 5.

Mark Neely contends that, despite what most historians have claimed, the two-party system in the North, far from being an advantage to the Union's war effort was, in fact, a distraction at best, a handicap at worst. Neely argues that the idea of a two-party system as an essential part of American democracy is a post-Civil War phenomenon and one not held by most citizens in the ante-bellum and war years. The South, of course, whatever its divisions, did not operate under a two-party system, something Neely holds might have been an advantage during the conflict. Although Neely insists that he means "mostly to replace pat answers with questions a stimulate debate" (6), his book nonetheless proclaims that "The United States Constitution put the army and navy in the hands of a determined Republican commander-in-chief for four long years. That was the most important fact of political life in the Civil War" (195). Upon reading Neely's book, one is forced to take this declaration seriously.

Neely notes the Founding Fathers mostly held political parties in low esteem and that although some challenged this position in the ante-bellum years, it nonetheless remained a common doctrine. While the Democrats, as the minority party, made mention of the necessity of the two-party system, many Republican newspapers, not to say politicians, blamed northern defeats in the war on the same arrangement. Nor was the idea of opposition – loyal or otherwise – much tolerated. Neely recounts how several Illinois regiments sought permission from their Republican governor to march back to their state and overthrow the Democratic-dominated legislature that they deemed treasonous. The choosing of a senator by the Pennsylvania legislature, meanwhile, came close to causing armed conflict in the state. Also examined is the very partisan American press of the era, Neely observing that "Freedom of the press survived the Civil War, as the two parties survived it – more or less in spite of itself" (89). The press, far from expressing any sympathy for newspapers shut down by the federal government, usually clamoured for more of the same. Neely argues that defence of the effectiveness of the two-party system during the war is owed to

historians treating the US constitutional structure like a parliamentary one where the notion of a loyal opposition is entrenched – something that was simply not applicable to nineteenth-century America. As Neely points out, Lincoln certainly never viewed the Democrats as such, and many in his own party expected them to disappear the same way and for the same reason the Federalists did – for not supporting the nation in time of war.

This intelligent and well-written study convinces, but there are some problems, too. Much more use of a narrative framework was needed in order to trace the development of party positions, loyalties and disputes during the war. Too many issues discussed within are treated in virtual isolation. There is also the question of the peculiar circumstances of the Civil War. The United States, lest we forget, believed that it was fighting for its survival. This unique situation was bound to lead to more extreme views – particularly as regards opposition – than was usual. Regarding party-political debate, Neely asks at one point, “Where are the sensational equivalents of the events of the 1850s during the Civil War?” (59). Without being flippant, this reviewer would reply that they were largely being determined on the field of battle – something that overshadowed everything else. Having noted these quibbles, however, this is an important contribution to both Civil War and American party political history.

University of Wales, Swansea

DUNCAN ANDREW CAMPBELL

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803677182

Barbara Norfleet, *When We Liked Ike: Looking For Postwar America* (New York and London: W. W. Norton, 2001, \$35). Pp. 160. ISBN 0 393 01966 7.

This is primarily a photographic collection of images culled from commercial, professional studio photographers whose work provides a telling commentary on many aspects of the American postwar years 1946–59. Alongside the photographs themselves the curator, Barbara Norfleet provides a short personal essay in which she recalls what it felt like to grow up in the 1950s in a “time of lies and masks,” where the suburbs ruled and gender roles were clear and regulated. Her witty memoir, punctuated with images of the consumerist paradise of fifties suburbia, tells of a time when for a white middle-class woman time was spent with “Dionne Lucas and *Gourmet* magazine in ... one hand and Dr. Spock in the other” and every family was defined by the images they saw in *Life* magazine and increasingly looming large on the TV screen. Despite all her obvious doubts and concerns about the fifties she defines it as a “privileged interlude” before the more fractious and troubled sixties.

This book is an act of retrieval, putting back into the public arena a series of images by commercial photographers whose places of work span the length and breadth of the USA – from Jack Gould in St Louis, Missouri to Joe Steinmetz in Sarasota Florida, to George Durette Manchester, New Hampshire. In a way the photographs, which are beautifully reproduced from original negatives, tell the story of America’s “interlude,” framed as they are in the book by the opening two images of “booms”: the Atomic “boom” at Bikini Atoll in 1946 and the baby boom after

the end of the Second World War that symbolically mark out the book's territory. At one extreme the shadow-world of the Cold War and nuclear threat, and the containment culture of a centralised political and cultural system where gender and race were held rigidly in place, and at the other extreme an obsessive world of commodified objects, Tupperware, automobiles and beauty pageants. The marked ironies are not lost in the juxtaposition of images in this collection and the often intelligent use of quotations from social commentators and popular texts, ranging from David Riesman and Benjamin Spock, to Sylvia Plath and James Baldwin that are intended to emphasise the "underlying tensions" of an increasingly uneasy and divided America.

The author contrasts these photographs as valuable documents of the times in contrast to the "self-motivated artistic" work of Robert Frank, William Klein or Louis Faurer whose images, according to Norfleet, were made "to please themselves," Frank, in particular, is singled out incorrectly as an artist whose work has "no energy, no hope," and such ill-considered contrasts and comments do not really help to define this actual collection whose images are, unlike Frank's, all about reflecting and capturing the deliberate and staged affluence of post-war America. In the end, however, these apparently innocent commercial photographs do tell a story as pertinent and significant as any told in Frank's *The Americans*, for they speak, often unintentionally in complex ways, of community, family, gender, race, sexuality consumption, political power and authority at a moment when all these categories seemed stable and fixed, untouchable and eternal. In many respects this naivety actually increases their power when "read" in the twenty-first century as documents of a lost age, of what Leslie Fiedler called in the early 1950s "an end to innocence."

University of Derby

NEIL CAMPBELL

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803687189

Paul A. Passavant, *No Escape: Freedom of Speech and the Paradox of Rights* (New York: New York University Press, 2002 [no price indicated]). Pp. vi + 239. ISBN 0 8147 6695 1.

When the United States added the First Amendment to the Constitution, something new had happened: there was no existing common law *right* to "the freedom of speech." Liberties precede rights. Liberty of speech and press was a value that had to be fought for. The struggle had begun with the liberty limited to members of parliament under the Stuarts and extended from the liberty to search for truth – principally religious – to full freedom of artistic self-expression. In America these liberties now became *rights* belonging to individual American citizens under "the supreme law of the land." Even so, the authors of the First Amendment might have been surprised to find it being employed to protect a female dancer's right to perform in the nude.

Passavant's argument depends on stabilising a paradoxical tension between two principles conventionally involved in an adversary relationship. The first is the historic "liberal" principle which privileges *individual* liberty against the collective

interests of the community. Here he asserts that “a new form of sovereignty,” that of the American people, was invented in the Constitution (pp. 28–29). This may be doubted. True, the “sovereignty” of the individual states was protected under the Articles of Confederation; but the sovereignty of a state was not defined. The alternative principle is that of the community, consolidated as the nation. Passavant’s thesis, however, challenges this conventional antagonism to argue that the two concepts have always been essentially interdependent; rights are protected by this interdependence. Thus: “I will show how liberalism and nationalism are correlated under ‘modern’ conditions, and in fact may function to intensify each other” (p. 3).

A key to Passavant’s argument is definition by exclusion. Rights – freedom of speech is taken as paradigmatic – belong only to individuals included in the Constitution, who are defined as civilised; rights are denied to savages and barbarians. The great exemplar of the liberal principle is J. S. Mill, invariably cited by liberals, who declares that despotism is the best rule for savages. But, keeping strictly to his own script, Passavant does not discuss Mill’s no-harm principle, or his corn-dealer example (which anticipates Holmes’s shout of “Fire” in the theatre), or mention his dismissal of the old idea, common from Milton to Jefferson, that truth would always defeat error in a fair fight.

Passavant pursues the theme of the excluded “other” in a penetrating analysis of Progressive limitations, notably through John W. Burgess and Woodrow Wilson; but he adopts without criticism the discredited metaphor of the “marketplace of ideas.” The only mention of the surely important issue of Brandeis’s assent in the prosecution of Anita Whitney for teaching anarchism is confined to a meagre footnote. Acute discussions of “hate speech,” campus codes and political correctness bring the subject up to date, while maintaining the line of essential paradox by concluding on a note of studied ambiguity.

St Catherine’s College, Oxford

J. R. POLE

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Donald E. Pease and Robyn Wiegman (eds.), *The Futures of American Studies* (Durham, NC: Duke University Press, 2002, \$24.95). Pp. 619. ISBN 0 8223 2965 4.

The Futures of American Studies is the latest volume in the New Americanists series and assembles some twenty-four new essays which range right across the field and which pursue diverse approaches from detailed historical analysis to personal reminiscence. The cover of the collection declares that “no single overriding paradigm dominates the anthology” which is certainly the case; on the other hand, the collection is clearly informed by a collective perception that the origins of American Studies in the Cold War produced a hegemonic approach to culture which was in many ways reflecting the dominant political models of that time. Thus, Donald Pease returns to an argument he has presented elsewhere that Richard Chase’s reading of *Moby-Dick* rendered that novel as the “foundational fiction of the Cold War state” and in the process distorted Melville’s deconstruction of forms of cultural ordering. Cultural

pluralism is one of the strongest themes to emerge from this volume. Lisa Lowe argues cogently that we should move away from an Anglo-European model of immigration and pay more attention to the Pacific rim, particularly to the complex history of Asian Americans who might until comparatively recently fall victim to legal discrimination.

In one of the most controversial contributions Walter Benn Michaels takes issue with the social constructionist theory of race, reinstating an essentialist position which of course does not only bear on America. As Carl Gutierrez-Jones points out in a rejoinder, Michaels gradually whittles away the possible determinants of race – colour, historical circumstances, etc. – so that the concept remains elusive and abstract. In contrast with this reductionist approach, Robyn Wiegman gives a lively account of the recent surge in whiteness studies where she points to the analytical dangers in simply reversing what she calls previous “universalist privilege.”

The vast majority of these essays incorporate a shared consciousness that culture involves a network of activities infected by race, gender, and other factors. Michael Denning supplies a useful contextualizing essay here where he outlines a history of the term “culture,” stressing its religious dimension right up to the 1950s when it shifted to mean the system of codifying and transferring information. Several of the essays act on such a perception to map out cultural connections where surprising links emerge. In a fine piece of historical analysis, for example, Amy Kaplan demonstrates how the promotion of domesticity in antebellum America identified home with nation and thereby reinforced the emerging imperialist ideology of the time. Westward expansion and domestic ritual thus emerge as two aspects of a common enterprise. On a related topic, Nancy Bentley pursues a similar line of argument in examining the relation between marriage and nationhood from the mid-nineteenth century onwards, demonstrating how Mormon polygamy was attacked as a form of treason.

Part of the mapping out conducted in these essays involves a re-examination of borders, not figured as means of exclusion nor even geographically, but rather as the site of encounters between different cultural practices. Dana Heller meditates on the experience of teaching *Death of a Salesman* in Russia; John Carlos Rowe calls for a new post-national emphasis on “border studies”; and William V. Spanos insists on the urgency of decolonising different “Others” in the post-Cold War era. Indeed many contributors address aspects of the covert power-play in cultural practices. The plural in the title of *The Futures of American Studies* suggests a variety of themes and approaches which bodes well for the directions the subject is taking.

Liverpool University

DAVID SEED

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Brenda Gayle Plummer (ed.), *Window on Freedom: Race, Civil Rights, and Foreign Affairs 1945–1988* (Chapel Hill and London: University of North Carolina Press, 2003, £34.95 cloth, £14.95 paper). Pp. 272. ISBN 0 8078 2761 4 and 0 8078 5428 X.

In recent years a number of important studies have assessed how Cold War tensions impacted upon the African American struggle for civil rights. Scholars such as

Thomas Borstelmann and Mary Dudziak have established that scenes of violent racial disorder, such as those witnessed during the Southern Christian Leadership Conference campaigns in Birmingham and Selma, caused the United States international embarrassment. The Soviet Union seized the opportunity to emphasize the disparity between the principles and practice of American democracy, and thereby undermine the United States' claim to the leadership of the free world. Washington was therefore forced to intervene in domestic racial crises in order to protect its faltering international reputation.

The contributors to this collection build upon this recent body of scholarship, exploring in a number of new ways the complex political dynamic between domestic racism and international relations. One of the most impressive aspects of *Window on Freedom* is the sheer range of the essays, which include subjects ranging from government policy towards children born to black GIs and German civilians, to African American protest against South African apartheid. The most substantial criticism that can be made of the book is that some of the pieces, specifically those by Gerald Horne and Mary Dudziak, have been published in similar form elsewhere. However, this does not detract from the overall innovation of the collection. Among the more original contributions are those by Thomas Noer and Lorena Oropeza. Noer considers how contemporary African politics influenced the ideological defence of Jim Crow segregation. Southern ideologues proclaimed that the violence and political turmoil that beset newly decolonized nations such as the Congo proved that black people were incapable of self-government. Similar disaster, they solemnly warned, would befall the American South were it to end white supremacist rule. By contrast, segregationists proclaimed the virtues of the administrations in South Africa and Rhodesia, which they saw as heroically defending white Christian civilization against the godless black hordes. Oropeza assesses Chicano opposition to the Vietnam War. The struggle of the Vietnamese people for self-determination, she argues, stirred a new era of racial militancy among Chicano activists who came to see their own people as victims of American colonial aggression. Oropeza's essay is in many ways the most conceptually groundbreaking since it moves the discussion of American racism beyond the confines of the conventional black/white interpretative model. In this respect and others, *Window on Freedom* charts significant new directions in the study of race and foreign relations.

University of Sussex

CLIVE WEBB

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803717186

Jerald E. Podair, *The Strike That Changed New York: Blacks, Whites, and the Ocean Hill-Brownsville Crisis* (New Haven: Yale University Press, 2002, £25.00). Pp. 273. ISBN 0 300 08122 7.

On 9 May 1968, nineteen white junior high-school teachers were fired by the predominantly African American Ocean Hill-Brownsville school board. A bitter racial dispute followed leading to three divisive teachers' strikes until the fired teachers were eventually reinstated. Podair looks at the historical background to events, dissects the contemporary politics of the dismissals, and reflects on their meaning for

the subsequent trajectory of race relations in New York. The dispute was rooted in the development of the city's school policy in the aftermath of the US Supreme Court's 1954 *Brown v. Board of Education* school desegregation decision. At first, blacks campaigned for school integration only to be met with a retreat by whites to *de facto* segregated "neighborhood schools." Frustrated by white intransigence, after the mid-1960s blacks began to advocate "community control" of their own schools. The city's devolution of finances and decision-making power to local community school boards in 1967 facilitated this. Ocean Hill-Brownsville became one of the first experimental community control projects. The subsequent firing of white teachers reflected differing perceptions of why public schools failed black children. White critics blamed a "culture of poverty" in the black community while blacks blamed "inadequate teaching" and a lack of white sensitivity to the needs of black students. The ensuing conflict, Podair argues, ultimately transformed the nature of traditional ethnic conflict in the city as previous antagonisms between the city's Jewish and white-Catholic population were supplanted by a stark black-white divide that has informed the politics, economics, and culture of the city ever since. Moreover, the conflict "brought long-simmering class resentments to the surface, arraying poor blacks and corporate, government, media and intellectual elites against the teachers and their allies in the city's white middle-class population" (123). Added to this was the conflict within and between the black community and labor movement, with two long-standing and respected black union activists, A. Philip Randolph and Bayard Rustin, supporting the United Federation of Teachers (UFT) union in opposing the firing of the white teachers. Podair does a fine job of un-tangling the various threads of this complex story, which illuminates the nuances of racial politics in the post civil rights era within the context of the pluralistic concerns and conflicts arising in a key northern city.

Royal Holloway, University of London

JOHNA. KIRK

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803727182

Nicolas W. Proctor, *Bathed in Blood: Hunting and Mastery in the Old South* (Charlottesville: University Press of Virginia, 2002, £33.50 cloth, £12.95 paper). Pp. 240. ISBN 0 8139 2091 4 and 0 8139 2087 6.

In this insightful and highly readable book, Nicolas Proctor argues that hunting was an integral part of the society and culture of the Old South. Although hunting was always a source of food, a leisure activity and a social occasion in the South, Proctor shows that by the nineteenth century it was also more than these things, as "white hunters began using the hunt as a venue for the display of increasingly complex ideas about gender, race, class, and community" (1).

Chapter one traces the historical development of hunting laws and culture in the South from the colonial era to the Civil War and concludes that although there were variations in time and place, for most of the period and in most of the South, hunting laws were dead letters that did little to prevent game depletion in the nineteenth century. In the next four chapters, Proctor examines the conduct of the hunt and its importance to constructions of white masculinity, relationships of class and

gender, and community formation. White men used hunting to reinforce their racial solidarity, masculinity, and patriarchal authority over slaves, women, and other household dependents. At the same time, by obeying the rules of sport rather than hunting for food, elite white men also “displayed a more refined image of white masculinity that drew upon class as well as patriarchy” in order to distance themselves from frontiersmen and backwoodsmen “without explicitly invoking the spectre of aristocracy” (22).

The final two chapters examine aspects of slavery and hunting, emphasising the very different attitudes of masters and slaves towards the hunt. From the slave-owners’ perspective, skilled slave huntsmen who accompanied white hunts “dramatized a paternalistic vision of the South” (123) and an idealized vision of a functional slave society. However, the slaves themselves perceived the hunt as an opportunity to obtain food and furs to share among their friends and family. Through this form of limited self-sufficiency, slave huntsmen strengthened the slave community, denied the totality of the master’s power, and “contributed to the development of an African American ideal of black masculinity” (144).

As with any such innovative work, *Bathed in Blood* inevitably leaves parts of the story of southern hunting untold. As Proctor readily admits, although his sources are many and varied, they primarily reflect the attitudes of ruling-class whites. Future research might, for example, reveal more about variations in hunting practices in different parts of the South and provide further information about the attitudes of poor whites who hunted out of necessity rather than for sport. However, these omissions do not detract greatly from what is a fascinating analysis of southern hunting. *Bathed in Blood* not only fills an important gap in the historical literature by enhancing our knowledge of the rituals and significance of the hunt, it is also a valuable addition to recent work on the connections between slavery, race, and gender.

University of Nottingham

JAMES M. CAMPBELL

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803737189

Peter Rawlings (ed.), *Americans on Fiction, 1776–1900*. 3 vols (London: Pickering and Chatto, 2002, £275). Pp. 1240. ISBN 1 85196 7559.

In this handsome three-volume anthology, Peter Rawlings has assembled a fascinating collection of prefaces, essays and reviews by American writers. The pieces chosen date from 1776 to 1900, a period in which the United States evolved from a group of newly independent former colonies whose economies were largely based on agriculture to one of the major industrial (and imperial) powers of the globe. It is unsurprising that in a period of such sweeping economic, political and social change, American writers were concerned with defining a distinctly American literary tradition and with distancing themselves from or emulating their European counterparts. The pages of this anthology are alive with, on the one hand, an exacerbated self-consciousness about the uniqueness of American experience and its literary representations; and on the other, a radical unease about the legitimacy and morality of fiction itself.

This collection is full of gems that will delight the reader. In 1789, for example, in a preface to *The Power of Sympathy*, William Hill Brown warns darkly of the dangers of the influx of novels into “the Libraries of the Ladies”, adding, “In Novels which expose no particular Vice, and which recommend no particular Virtue, the fair Reader, though she may find amusement, must finish them without being impressed with any particular idea: So that if they are harmless, they are not beneficial.” Brown concedes, however, that “Of the Letters before us, it is necessary to remark, that this error on each side has been avoided – the dangerous Consequences of SEDUCTION are exposed, and the Advantages of FEMALE EDUCATION set forth and recommended.” Writing in 1804, Charles Brockden Brown strikes a very different tone in a witty and charming dialogue between himself and a Miss D., described as an erudite friend of his sister, in which the latter responds indignantly to charges that novels are “void of all judgement, genius, and taste.” Julian Hawthorne, in 1884, discusses the complex issue of what exactly it is that makes an American novel American, whether subject matter, topography, language, or spiritual truth. He concludes in no uncertain terms: “No American can live in Europe, unless he means to return home, or unless, at any rate, he returns here in mind, in hope, in belief. For an American to accept England, or any other country, as both a mental and physical finality, would, it seems to me, be tantamount to renouncing his very life.” This painstakingly annotated collection offers the reader a marvellous array of instances of literary bickering, regional and gender conflict, concerns with national identity, and flashes of genuine insight. A must for all libraries.

University of Glasgow

SUSAN CASTILLO

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803747185

Ron Robin, *The Making of the Cold War Enemy: Culture and Politics in the Military-Intellectual Complex* (Princeton: Princeton University Press, 2003, £37.95 cloth, £13.95 paper). Pp. xvi + 277. ISBN 0 691 11455 2 and 0 691 01171 0.

The title of this new study deliberately echoes Eisenhower’s famous coinage, the “military-industrial complex,” in order to document the existence of a series of interlocks between the US government and a group of psychologists, sociologists, and political scientists. From 1949 through to the mid-1960s these groups were called on to give simple but inclusive theories of enemy (i.e. in practice, Communist) behaviour. Organizations like the Ford Foundation and the RAND Corporation established think tanks and produced studies which applied behaviourism in ways that excluded nationalistic and ideological factors. The resulting “prism of beliefs and psychological mechanisms” formed part of the “end of ideology” debate within the USA and also offered succeeding governments interpretive maps which seemed to make sense of the confusing events of the high Cold War. Although this drive was scientific in intent, Robin makes the point again and again here that the reports were often based on inadequate data, ethnocentric projections of American values, or on astonishingly arbitrary shifts of data. So, analyses of Nazi behaviour was transposed on to Communist regimes with little adjustment; and studies of the Vietcong were linked to inner-city riots within America. Norms were often taken as unquestioned

premises, as happened with the 1954 RAND study of the Moscow show trials *Ritual of Liquidation*, where the very act of embracing Communism constituted abnormal behaviour.

Robin demonstrates a constant effort in these reports to project an enemy defined through easily understood mechanisms which could then be countered through propaganda or counter-insurgency. Surely the crudest instance of this kind of approach affecting government policy occurred during the Vietnam War. RAND and other studies of the Vietcong concluded that their campaigns to win over the indigenous population could not be defeated, and so force was the only means left to half their success. As a result, Lyndon Johnson escalated the bombing of North Vietnam. By this time, however, the voices of those resisting crude behaviourism had become much stronger. In 1965 the Project Camelot conference presented a medley of different theoretical approaches which spelt the end of the old-style think tank. It is particularly welcome to see discussion included here of the 1968 spoof “leak” *Report from Iron Mountain* which parodied the tone and methods of think tank reports to argue that war produced social health. By this period the phrase “invisible government” had become internalized from designating traitors to the unseen agencies affecting government policy. The development Robin traces out is reflected in this shift as the whole notion of “enemy” becomes increasingly difficult to define or locate.

Liverpool University

DAVID SEED

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803757181

Michael Saffol, *A Traffic of Dead Bodies: Anatomy and Embodied Social Identity in Nineteenth-Century America* (Princeton and Oxford: Princeton University Press, 2002, £24.95). ISBN 0 691 05925 X.

How did anatomy come to define the medical body and why was dissection such a coveted experience for the nineteenth-century physician? Why was the body mapped in much the same way as territory was mapped by geographers? What is the cultural significance of this medical mapping and why was “popular anatomy” so popular during the nineteenth-century? Obviously, *A Traffic of Dead Bodies* is not your ordinary history of anatomy. Rather, Michael Saffol has written a sweeping cultural analysis of medicine and provided a sensitive reading of the relationship between medicine and the development of bourgeois social values. His history begins with a discussion of the role of anatomy and dissection in the formation of a professional medical identity in the early nineteenth century and it ends with an account of the sleazy anatomical museums of the 1880s. Along the way Saffol presents anatomy as the historical missing link whose discovery allows him to rewrite the “canonical” (49) narrative of scientific medicine, reinterpret middle-class identity formation through a reading of popular anatomy texts, and show us how science overcame or coopted religion as the arbiter of moral values. “My subject,” the author writes, “is the anatomical acquisition, dissection, and representation of bodies – and how such activities contributed to the making of professional, classed, sexed, racial, national, and speciated selves” (1).

It might be suggested that Saffol's argument places too great a burden on "anatomy" (as, for example, when he claims that the popular anatomy movement was the "indispensable prerequisite to the emergence of the first cadre of formally trained women doctors" (95). Still, Saffol convincingly argues that decades before the bacteriological revolution of the 1870s and 1880s (traditionally seen as the turning point in the history of scientific medicine) the study of anatomy and the technology of dissection grounded the doctor's professional identity (and cultural authority) in science. This power, however, was complicated by public objections to cutting open of dead bodies, and Saffol's story takes readers through tales of body snatching by medical students, the "traffic" in dead bodies (or the commercialization of cadavers), and the anatomy acts that mediated between professional desire for bodies and public determination to protect the bodies of respectable citizens.

The relationship between anatomy and medical professionalism, however, only sets the stage for the real thesis of Saffol's work – the infusion of anatomical thinking into popular culture. Popular anatomy, he argues, was instrumental in the formation of bourgeois self-identity. The bourgeois self – the economically driven, sexually repressed, intensely gendered identity of the nineteenth-century middle class – was, Sappol argues, created out of anatomical metaphors of self and other, living and dead, mind and body, a body policed and a body of desire. When the bourgeois self was under construction, anatomy was "available as a discursive model" (324), and it was employed by popular anatomists such as William Alcott and Edward Bliss Foote to demonstrate that knowledge of the body was the essential marker of middle-class distinctiveness and the essential ingredient in middle-class social order.

A Traffic of Dead Bodies might be overdetermined, might slight the significance of gender in bourgeois identity formation, and occasionally might be heavy-handed with the discourse of cultural studies. Given all that Saffol has to offer, however, these stand as minor quibbles. The book merits serious attention from both historians of medicine, those interested in the relationship between identity and body, and those willing to entertain a compelling reinterpretation of the making of the middle class.

Virginia Technical College

KATHLEEN W. JONES

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803767188

James Sanders, *Celluloid Skyline: New York and the Movies* (London: Bloomsbury, 2002, £24). Pp. 496, illus. ISBN 0 7475 5979 1.

At the very start of this sumptuous volume, the author identifies two New Yorks, the real city on the Northeast coast and the mythic city created by Hollywood. The movie version is "the essential New York of the imagination" embodying an idea of the city, a dream city, one which exists beyond any single film. Yet the "real" New York is and has been a radical and abstract prototype of the metropolis, an exportable condition expressed in Rem Koolhaas's term "Manhattanism."

Unlike his fellow architect and film scholar Juhani Pallasma, Sanders steers away from the spirituality and poetry of architectural images, but both writers explore the

use of realism and illusionism in US cinema to articulate memorable spaces. Sanders examines the studio-constructed versions of Manhattan in *New York, New York* and *The Hudsucker Proxy*. What he neglects to do is present the art director's dream city as a cinematic tradition – the classic age of New York skyscrapers coincides with the establishment of the studio system – so he fails to appreciate that many of the best New York films are closer to science fiction and cartoons than to other genres.

For the basic structure and general strategy Sanders selects types of building and provides a commentary on their filmic representations. The coverage is exhaustive, ranging from skyscrapers to tenements and housing projects, from nightclubs to railway stations, and testifies to the author's meticulous decade-long research, which is excitingly reported in a valuable afterword. Elsewhere the tide of prose, always lucid, can switch into autopilot, but Sanders's knowledge and alertness guarantee a high percentage of insights. For example he notes the way the topography of *On the Waterfront* and the different levels visually depicted create narrative and local meanings.

The third section which brings the study up to the 1990s is the strongest. Sanders writes resonantly on New York and *film noir*, those films in which as Higham and Greenberg observed, the night is filled with gunshots and sobs. The genre has a specific relevance to the "mythic city," capturing an increased sense of claustrophobia. The chapter "Night Town the dark side of the city" uses the movie *The Naked City* and Pauline Kael's idea of "Horror City" as a recurrent reference point and lightly traces degrees of pathology and disorder.

Duchamp described New York as "a complete work of art" but Sanders is oddly dismissive of the contribution of painters to modernist Manhattan. However students of film and architecture will find Sanders's direct style invitingly accessible; this encyclopaedic work will repay all those seeking to compensate for banks of movies unseen.

What makes *Celluloid Skyline* indispensable is the body of almost 300 annotated and superbly reproduced black and white photographs, most of them studio stills, pictures of sets and models, and pre-production drawings and sketches. Acknowledging this remarkable volume and the award-winning TV documentary on New York, we might wish to say of the author as of Isaac (Woody Allen) in *Manhattan*, "New York was his town."

Sherborne

RALPH WILLETT

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803777184

Jeffrey Sklansky, *The Soul's Economy: Market Society and Selfhood in American Thought, 1820–1920* (Chapel Hill: University of North Carolina Press, 2002).

Pp. xiii + 313. ISBN 0807 82725 8 and 0807 85398 4.

In the current political climate, which confines challenges to the corporate accumulation of wealth to litigation and stockholder revolts, it is more than timely to examine the causes which led to the silencing of the call for economic redistribution. Jeffrey Sklansky suggests that the focus on social psychology and on cultural interpretations of market relations in turn-of-the-century American thought, which many scholars regard as its radical legacy, is partly to blame for this myopia. While the

advocates of the new “social self” challenged the philosophical foundations of eighteenth-century liberalism, their concepts were nonetheless compatible with emergent consumer capitalism and corporate control.

Sklansky assembles an impressive, if rather disparate group of social thinkers, which includes Emerson, Horace Bushnell, Margaret Fuller, Henry C. Carey, George Fitzhugh, Henry Hughes, Henry George, William Graham Sumner, William James, John Dewey, G. Stanley Hall, Simon Patten, Thorstein Veblen, Lester F. Ward, Edward Ross, Thomas M. Cooley, and Charles H. Cooley. In his view, both neoclassical apologists and progressive critics of *laissez faire* shared the new conception of the “social self.” They saw liberty no longer rooted in proprietary individualism, but in economic interdependence, and they linked the viability of the republican order not to the social contract, but to organic social interaction. Their understanding of market society shifted the interpretive angle from production, scarcity, and contractual relations to consumption, abundance, and the socially constructed self.

The link between the intellectual shifts in American social thought and the socio-economic transformations of the post-Civil war period has been the subject of many studies, but has rarely been analysed in such a compelling and thought-provoking fashion. However, the key strength of the book – working out the commonality of disparate social thinkers in coming to terms with the intellectual implications of the new corporate order – also opens it up to criticism. Sklansky does not clearly explain why he focused on this particular group of individuals, and why he left out, for example, such luminaries as George Herbert Mead and Walter Rauschenbusch. This also raises the question whether superficial intellectual similarities hide deeper differences, as in the case of William Graham Sumner and Henry George, or in the implied link between Fitzhugh’s apotheosis of slavery and Dewey’s pragmatist reconstruction of democracy. Moreover, the shift in liberal thought away from economic redistribution could be attributed to the impact of both World Wars, rather than to the protagonists of the book, many of whom never lost sight of the goal of transforming monopolized capitalism into a cooperative commonwealth of public ownership and industrial democracy.

Nonetheless, Sklansky’s unorthodox interpretation and perceptive analysis opens up intriguing new perspectives. In the same way as eighteenth-century political economy both sanctioned *laissez-faire* capitalism and inspired its radical critiques, the “social self” both encompassed a critique of the new corporate industrial order and provided a new justification for it. An inspired and inspiring book, it sheds light both on the transformation of nineteenth-century thought and on the political limitations of social theory after the cultural turn.

Keele University

AXEL R. SCHÄFER

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803787180

Tony Sharpe, *Wallace Stevens: A Literary Life* (London: Macmillan, 2000, £11.99). Pp. xiii + 220. ISBN 0 333 65031 X.

The subtitle of Tony Sharpe’s book is no doubt intended to remind us that, for Stevens, “life” was never always “literary.” We are reminded, also, that Stevens was

born whilst both Walt Whitman and Emily Dickinson were still alive, that he was a child at the time of the publication of *The Adventures of Huckleberry Finn*, that he read Henry James as a “contemporary” author; and yet by his death Stevens had lived through two world wars and had witnessed the beginnings of the atomic age. In the consideration of a more public poet these facts might have a singular relevance, but they seem for Stevens to be incidental, almost tangential to the plot of his creative life. Tony Sharpe disagrees and seeks to “embed” particular poems and volumes of verse in their age whilst granting to Stevens his independence of, some might say transcendence of, the quotidian realities of his times. Sharpe is eager to show how our knowing something about the life of the poet “affects our reading of the poetry,” but he never suggests the life alone is any substitute for the effort involved in understanding a body of poetry “generally considered to be difficult.” In his preface, Sharpe tells us that he reads Stevens’s life “as a dialogue between the requirements of sense and those of ecstasy, with his successive books as stages in the debate.” Certain poems (“Earthy Anecdote,” “Anecdote of the Jar,” and “The Snow Man”) are offered as “useful triangulation points from which to map Stevens’s poetic terrain,” but others (“The Comedian as the Letter C,” “The Man with the Blue Guitar,” and “Sunday Morning,” for example) are also alluded to frequently, though in varying contexts. Some readers will be disappointed by the relative paucity of quotation from the verse and the infrequency of extended discussion of individual poems; indeed, undergraduate students will not find this book a very useful “crib.” But this forces us to read Sharpe at length, not to “dip” into his study for some useful or expeditious gloss, and the consequences of this is that the narrative he writes constantly propels us forward, as much to see *how* he gets to certain points in his exposition as to see *where* he is going.

This is a very good book, arguably one of the best books on Stevens over the past decade or so. Sharpe’s detailed knowledge of both the life and the poetry communicates itself at every turn, and while readers will find little that is new to the biographical account of Stevens’s life they will find that what is already known is shaped into subtle, sometimes imaginative, reflections on the conventional wisdom. Sharpe is particularly good on Stevens’s formative years, especially those when he published very little. He argues that the early verse (that written around 1914/15) was seen by Elsie Stevens, Stevens’s wife of some six years, as “a serious infidelity on her husband’s part,” for “the very roles in which they had allowed themselves to represent their marriage were ones that had to be broken with if Stevens was to achieve his poetic potential.” This drama, Sharpe suggests, is one that speaks to the larger “problem” of the imaginative writer in American society, in other words the supposed incompatibility of the aesthetic vocation and the ethics of business. By the time that Stevens was enjoying the acclaim that his verse merited – to all intents and purposes during the last ten years of his life – he had created a body of poetry that met his criterion, expressed in a letter to Delmore Schwartz, of locating life and reality transcendently beyond the realm of politics. Sharpe ironically shows how Stevens’s life disproves the assertion of W. H. Auden that “executives” would “never bother themselves about poetry,” so much so that the business ethic of the insurance man seems not to have been antagonistic to the aesthetic life. As a literary life, Sharpe, concludes, Stevens “offers a particularly intense version of that commitment to creative transformation of the simply given order, that surely is the

fundamental art-impulse: in his case moving toward an evasive postulation of the imagined world as the ultimate good." Sharpe might have said more about how this "creative transformation" is effected and about Stevens's indebtedness to both romantic and idealist epistemology, but this is a minor weakness in what is otherwise a significant addition to the body of Stevens criticism, to be recommended as much to the informed scholar as to the student reading the verse for the first time.

University of Kent at Canterbury

HENRY CLARIDGE

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803797187

Sabine Sielke, *Reading Rape: The Rhetoric of Sexual Violence in American Literature and Culture, 1790–1990* (Princeton and Oxford: Princeton University Press, 2002, \$60.00). Pp. 241. ISBN 0 691 00500 1.

The act of rape and the identification of the woman as the victim of sexual violence have long been important issues in feminist discourse. Fictional representations of these matters have been the focus of much attention from feminist literary critics. Sabine Sielke's study is essentially a response to much of this debate. Taking issue with the theoretical positions of a range of contemporary critics, she challenges the continuing creation of female sexuality as victimization, and the insistence on the correlation between the reality and the representation of rape. Sielke is concerned more with the prominence of the rape trope in what she calls the "American cultural imaginary." She examines the way in which rape has been employed as a rhetorical device across two centuries of American literary and cultural history, contextualising its use in terms of a legacy of slavery, racial and gender tension. Separating the act of rape from its fictional representation she argues that American literary engagements with sexual violence are often explorations of much wider issues, that they are, in fact, concerned with power relations, with racial difference, with constructing individual and national identity. Drawing on the work of Eve Kosofsky Sedgwick, Sielke is primarily interested in the way in which "*rape and its meaning circulate in precisely opposite directions.*"

In *Reading Rape* Sielke's stated aim is to "trace a history of the rhetoric of rape" and in doing so to challenge previous readings of the narrative of sexual violence. Beginning with early slave narratives and seduction novels of the late eighteenth century, she goes on to consider rape in the realist and naturalist novels of the nineteenth century before offering an analysis of the treatment of sexual violence in twentieth-century modernist texts and finally in post-modern literary and cinematic representations. Her insightful readings of both canonical and lesser-known works offer a broad framework in which the cultural significance of the rape trope can be "refigured" as being more than the expression of female subjugation by a dominant patriarchy. Concerned with the changing "function of fictional texts," her study includes a reading of Thomas Dixon's 1905 novel *The Clansman*, which invokes the threatening figure of the black rapist; a novel which she argues speaks more about the insecurity of white masculinity in a post-emancipation South, and which seeks to reinforce the stereotypical binary of "civilization" and "savagery." In Upton Sinclair's *The Jungle* sexual violation is read as class conflict, capitalism as

slavery, the sexual exploitation of female workers by male employers related to issues of male ownership and authority. Her discussion of works from the modern and post-modern era includes readings of Djuna Barnes's *Ryder*, Faulkner's *Sanctuary*, and Ellis's *American Psycho*. Noting how these later texts parody the form and conventions of their precursors, Sielke focuses on the self-referentiality of these writings, the way in which they highlight their representational strategies and, in doing so, how they gesture towards the impossibility of effectively representing the act of rape. Once again, she suggests, rape and its meanings are separated – "*rape and its meaning circulate in precisely opposite directions.*" This powerfully argued study constitutes an important, if controversial, contribution to the discourse generated by the rape narrative.

Manchester Metropolitan University

ELIZABETH NOLAN

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803807181

Michael E. Staub, *Torn at the Roots: The Crisis of Jewish Liberalism in Postwar America* (New York: Columbia University Press, 2002). Pp. 386, illus., notes, index. ISBN 0 231 12374 4.

Michael E. Staub's *Torn at the Roots: The Crisis of Jewish Liberalism in Postwar America* is another welcome addition to the already large literature on the surprisingly tenacious adherence of Jews to liberalism. It is an intellectual and cultural history of some of the ideological conflicts and struggles that have most profoundly split the American Jewish community in the three decades after 1945. Staub relates the fierce battles that raged over what an authentically Jewish position on topics such as American anti-communism, activism on behalf of African American civil rights, purported lessons of the Holocaust for the American context, Israel and Israeli–Palestinian relations, the Vietnam war, the state of Jewish religious observance, the counter-culture, and the women's and gay and lesbian liberation movements should be. While *Torn at the Roots* seemingly treads on ground already covered by recent books like Marc Dollinger's *Quest for Inclusion: Jews and Liberalism in Modern America* (Princeton and Oxford: Princeton University Press, 2000) and Stuart Svonkin's *Jews Against Prejudice: American Jews and the Fight for Civil Liberties* (New York: Columbia University Press, 1997), its difference is in assessing the relevance of Holocaust awareness to these debates. Staub continues the revision of the slowly eroding (but still standard) assumption that the Holocaust was not talked about in American Jewish life until the 1960s. He argues and demonstrates that arguments over the Holocaust were central to Jewish discussions from the very outset. Along the way, Staub has some interesting and new points to make. For example, he knocks the received and little-challenged view that Norman Podhoretz's highly-influential *Commentary* magazine moved leftwards in terms of Jewish liberalism and civil rights activism in 1960. Staub instead shows that Podhoretz advanced an anti-left and anti-black agenda years earlier than American Jewish historians have suggested. However, his book rests on a dubious premise. He writes: "This book explodes the myth of a monolithic liberal Judaism." Is there still a serious historian of American Jewry who believes in such a thing any more? Historians of Jewish neoconservatism (and

there haven't been too many) see the signs of an emergent Jewish conservatism as early as the 1950s. So, what Staub inadvertently and unintentionally points to is: there is still much work to be done on the relationship between Jews, liberalism and conservatism. Hopefully, the end effect will show that such "myths" never existed in the first place and hence will not need to be exploded.

University of London

NATHAN ABRAMS

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803817188

George G. Suggs, Jr., "*My World is Gone.*" *Memories of Life in a Southern Cotton Mill Town* (Detroit: Wayne State University Press, 2002, \$39.95). Pp. 188. ISBN 0 8143 3035 5.

My World is Gone is a sentimental memoir of life in Bladenboro, a mill town in southeastern North Carolina, during the 1930s and 1940s. Its author is a distinguished scholar known for his work on western unionism. However, nostalgia rather than analysis, memory rather than research, underpin this volume. It is a homage to a bygone age and to a community which was a formative influence on the author. The Bladenboro Cotton Mills were constructed during the second decade of the twentieth century and Suggs's father, worked in them from 1927 until 1942 when he secured war work in the shipyards of Wilmington. The mills continued to operate until 1980 and their demolition two decades later evidently provoked the book's title.

The book's keynote is the strength and variety of the culture of the mill village and its tone is uncritical. The company owners and company store operators are personalities who enrich the community in this narrative. When the company reduces working hours during the depression, it is seen to be preventing destitution by spreading work. By providing credit, the company store alleviated cash flow problems during hard times. Through its scrip – "Maggie's gold" – it enabled the workers to have access to local economy, although farmers and merchants often accepted the currency at discount. The perspective is that of a young boy growing up in a mill community. Fires in the woods on Friday and Saturday nights signified that operatives were drinking and gambling, and the changing composition of the groups of men before and after shifts clearly fascinated the young Suggs. Suggs also recalls the "dope wagon" which sold Coca Cola, the festival of Christmas, and the characters of "unusual" locals such as the peddlers, "Sofa," the African American laundry woman, and the community's two doctors. Bladenboro did not experience militant unionism during the 1930s, and the company baseball team, "The Spinners," receives more discussion than the isolated strike of 1934. Scholars aware of the work of David Carlton, Jacqueline D. Hall and others will find few surprises in this volume. The book is most interesting when it describes the hierarchy of the mill-town community. Status was primarily dependent upon economic occupation and it was symbolised in dress and dwelling. However, it was also assigned to individuals who had special skills, prowess in athletics, storytelling abilities, or exceptional piety. Such complexity was not recognised by the broader Bladenboro community which tended to regard mill operatives as uniformly undesirable.

The memoir reminds us of the mundane priorities of ordinary people and of unsophisticated points of view which may be dismissed, too easily, as products of a false consciousness. However, in its resolute honesty and sentiment are to be found both the book's strengths and its limitations. Enchanting as this milieu was in the young Suggs's imagination or for his later memory, it is significant that his mother was determined that he escape from it, and education was the means.

University of Reading

STUART KIDD

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803827184

Charlotte A. Twight, *Dependent on DC: The Rise of Federal Control over the Lives of Ordinary Americans* (New York: Palgrave, 2002, £20). Pp. 422. ISBN 0 312 29415 8.

This a "Cato Institute Book" according to the title page, an honest identification with a libertarian think tank. Focusing on the years since the 1930s, the book seeks to demonstrate the expansion of the powers of the federal government and its increasing intrusion in the lives of citizens. Government manipulation is equated with the erosion of liberty, so that Americans have become virtual slaves to Washington.

Charlotte Twight's well-documented thesis is advanced with reason as well as passion. It is not so much an attack on government programmes as on government itself, which is depicted as a kind of con artist hopelessly addicted to tricking the public into being allowed to enlarge its authority. Central to the argument is the notion of "political transaction costs," the process by which government deliberately makes it more costly in time and effort for citizens to understand what it is doing or to mobilise against its plans, such as by giving laws misleading names. As well as making resistance difficult, government seeks to induce ideological change: as programmes become entrenched, people learn to like them.

The author wields the blunt instruments of "political transaction costs" and "induced ideological change" at frequent intervals, inflicting substantial transaction costs on the reader. But Twight expertly illustrates her points in a series of case studies, examining such phenomena as social security, the intrusion of federal authority in public education, health-care legislation, and the undermining of the rule of law through capricious enforcement. Some of these studies make compelling reading, as the author exposes the manipulative and sometimes fraudulent ways of politicians and bureaucrats. But the unremitting tunnel vision makes it difficult to see this book as anything other than a libertarian polemic. That government may occasionally be helpful is not conceded. The law may be an ass, but the horror stories cited of citizens caught in a Kafkaesque world of obscure laws and arbitrary regulations usually seem to feature physicians, lawyers, and businesspersons as victims. These white-collar citizens are entitled to respect, of course, but no attention is given to those propertyless Americans who fall foul of the vagaries of the criminal justice system. Governmental power may have expanded in the 1960s and after, but it could be argued that in some measure Supreme Court decisions balanced this by

strengthening constitutional rights. Similarly no mention is made of the public interest groups, weak though they may be, that have sprung up to monitor the conduct of government agencies. The author is outraged that federal income taxes took 25.9 percent of the median two-income family's budget in 1998; the citizens of some other countries might think this small price to pay for the comfort in which most Americans live.

Lancaster University

M. J. HEALE

Journal of American Studies, 37 (2003), 3. DOI: 10.1017/S0021875803837180

Judith L. Van Buskirk, *Generous Enemies: Patriots and Loyalists in Revolutionary New York* (Philadelphia, Pa.: University of Pennsylvania Press, 2002, \$31.76). Pp. 260. ISBN 0 8122 3675 0.

Accustomed as we have become to the idea of war as being a dangerous, divisive, and thoroughly destructive business, Judith L. Van Buskirk's findings may surprise many readers. In her study of the American War of Independence, Van Buskirk argues that the lines drawn between opposing sides in the conflict were not so impenetrable as we might have imagined. Focusing her attention on the one bastion of solid opposition to the American patriot cause, occupied New York City, Van Buskirk shows that the communities and people so often depicted as irreconcilable enemies were, in fact, more than generous enemies: hundreds if not thousands of people frequently crossed military lines during the war to help friends and families, socialise, trade, and, in the case of enslaved Americans, seek out opportunities for greater freedom.

In this wonderfully well-written book, Van Buskirk unearths a wealth of archival material to construct a compelling social history of a city at war. But instead of finding tales of bloodshed and betrayal, she finds that family bonds trumped partisan causes, personal concerns triumphed over political ideology, and commercial interests overrode military strategy. The lines between contending forces were porous, and the texture of everyday life in the city was much more complicated, she writes, than historians, and the public alike, have admitted.

Yet, in her generally successful attempt to correct this perspective, Van Buskirk can be faulted for only hinting at the darker side of war. Her sources perhaps inevitably lead her into the literate world of the elite, who had the means, the connections and the desire to cross the lines and maintain cordial relations (often because there was, of course, property at stake). And yet, as Van Buskirk knows, even while generous enemies held festive dinners together, there existed a largely unseen world of hardship, death, and dislocation. Though lower-class women crossed enemy lines to bring food and solace to soldier-husbands suffering in military prisons, few would have anything generous to say, if asked, about the authors of their misfortune. And Van Buskirk's own careful analysis of the Major André affair shows a popular implacable hatred of the British, tinged with a class-based resentment of the very privileges that allowed elites on either side to be generous enemies.

Still, Van Buskirk, with her attention to detail, is right to highlight the continuities and connections that often exist between opposing sides in the midst of war, and her

chapter on the complexities of enslaved New Yorkers lives during the conflict is a particular treat. Van Buskirk's work is, of course, a timely reminder that no matter how much politicians on opposing sides want to demonise our enemies, we usually have more in common than not.

University of Wales Swansea

MICHAEL A. McDONNELL

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Daniel Vickers (ed.), *A Companion to Colonial America* (Malden and London: Blackwell, 2003, \$124.95). Pp. 576. ISBN 0 631 21011 3.

In the introduction to this collection, its editor, Daniel Vickers, observes that "at the dawn of the twenty-first century, notwithstanding the remarkable vigor of the colonial [American] field, the chimera of one coherent master narrative seems more remote than ever" (xii). The "enormous confidence" which galvanised seminal works such as *Colonial British America* (Greene and Poole, 1984) and supported the vision of a framework encompassing the entire colonial world has dissipated. After two decades of critical scholarship, Vickers asserts, colonial Americans are now "the subjects of multiple perspectives with separate logics that seem impossible completely to reconcile" (xii).

But Vickers is far from lamenting this situation. Responding to the increasingly "centrifugal" course of colonial American historiography, the *Companion to Colonial America* actively embraces the idea of difference (xii). Its purpose, Vickers asserts, is "not to achieve some coherent vision of colonial history upon which we can all agree but rather to investigate the problem of cultural difference" (xiii). Together with his contributors, Vickers is determined to present to us unmediated the multiple and often conflicting narratives which made up the real colonial America.

Twenty-three essays by leading American scholars (two of whom are based in the West Indies, and one of whom is an anthropologist) make up the volume. All the essays are of a consistently high standard, providing a lucid survey of the key debates within each particular field. The collection starts with an efficient examination of "pre-contact" archaeology by David G. Anderson and Marvin T. Smith. Archaeological context, they argue, provides a "valuable complement to history in the study of the Native peoples of eastern North America" (19). Other essays re-evaluate more staple areas of study, such as Alan Tully's essay on colonial politics, and Michael Zuckerman's essay on regionalism. Perhaps most interesting are the chapters announcing themselves as "Comparisons." They attempt to place the concerns of American colonialists in the context of peripheral colonies, such as Atlantic Canada and the Caribbean. Edward Countryman provides an elegant conclusion to the volume with an adroit postscript titled "Large Questions in a Very Large Place." While the idea of a "Companion" may seem to promise a "*histoire totale*" of its subject, no essay here makes such a claim; each presents a unique perspective on the colonial American experience.

The *Companion to Colonial America* is particularly successful in a number of areas, not least in the provision of extensive and helpful bibliographies supporting each essay. The volume's tone is confident and energetic. As a practical and comprehensive

introduction to the current debates within colonial American history, the book is first rate. Its refusal to cast itself in stone invites rather than inhibits argument.

University of Sheffield

ELIZABETH BOYLE

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Robert E. Wright, *The Wealth of Nations Rediscovered: Integration and Expansion in American Financial Markets, 1780–1850* (New York: Cambridge University Press, 2002, £40). Pp. xi + 240. ISBN 0 521 81237 2.

Robert Wright has written several recent books on early national finance including *The Origins of Commercial Banking in America, 1750–1800* (2001) and *Hamilton Unbound: Finance and the Creation of the American Republic* (2002). Here he argues that US financial markets were transformed between about 1780 and 1800, and that financial reconstruction then enabled and induced American economic growth. Wright's thesis is actually the "Wealth of Nations Reinterpreted" rather than "Rediscovered" since Adam Smith's original emphasised real economy factors such as free trade, specialisation, capital investment and scale economies rather than finance. However Smith wrote before banks were widespread, and Wright argues he recognised the utility of finance as akin to "improvement(s) in mechanics." The common element is that both emphasise the importance of careful and effective organisation in producing wealth.

Wright argues that the financial revolutions in Holland and Britain followed political revolutions and vastly expanded limited Dutch and British resources. The American colonies had already developed quite sophisticated foreign exchange markets, but internal financial markets were still primitive before 1776. Wright asserts operators faced "adverse selection," "moral hazard" and the "principal-agent" risks in which lack of knowledge and fear of fraud limited action. Independence and political consolidation enabled change, but improvement was also clearly the product of a pre-existing commercial mentality. From say 1780 many detailed reforms – such as improved public and personal information, better accounting, and stricter client monitoring and screening reduced these risks. The Bank of North America, established in 1781, was soon copied. Banks were specialists at assessing clients, hence reducing uncertainty, and widening short term capital markets. Similarly Hamilton's Bank of the United States monitored and disciplined commercial banks, and his funding system enormously simplified and enlarged the markets for government debt. Short- and long-term capital markets soon developed greater geographical and social integration. These enabled the growth of trade and industry.

Wright wrote this book while in the Economics Department at the University of Virginia, but was trained as a regular historian. The value of this combination shows in the effective conjunction of interesting theories about risk with careful documentation from a wide variety of contemporary sources, and some appropriate quantification. This is a valuable study, but it is important to appreciate the financial revolution of the 1790s was part of a longer, wider, development. Wright's account emphasises institutional changes before 1812, at the expense of real economy stimuli such as the commercial expansions of the French wars or later which made those

innovations work. Similarly the Anglo-American merchants who controlled much American trade and finance before 1840 had long understood how to moderate risk, but the real institutional changes in trade – commercial specialisation and the development of formal hedging markets – came later. Nevertheless books have to specialise to be effective, and this book and Wright's other work is making a major contribution to our knowledge of financial developments in the early national period.

University of Leeds

J. R. KILLICK

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David M. Wrobel, *Promised Lands. Promotion, Memory and the Creation of the American West* (Lawrence: University Press of Kansas, 2002, \$34.95). Pp. xi + 322. ISBN 0 7006 1204 1.

It is always a pleasure and a rewarding experience to read something written by David Wrobel. Not only is the finished product well structured and well written, it is always meticulously researched. *Promised Lands* offers yet more attractions. As a study of American western identity it moves beyond the endless debates between Old and New Western Historians to raise issues and address concerns that cross historiographical boundaries and set different and challenging agendas. As a piece of intellectual history the book grapples with the contributions of boosters and memorists living between the mid nineteenth century and the 1920s to the ever-changing construct of the American West. In this endeavour David Wrobel pursues a range of approaches to ascertain how image and reality merge to create important histories.

Promised Lands falls into three sections divided by two sets of visual images. "Promises" dissects boosters' attempts to promote the Anglo-American frontier settlements of the Trans-Mississippi West. Using a voluminous literature David Wrobel suggests that boosters altered people's perceptions of the West and helped to create a regional identity. The imagined communities of the years between 1865 and the depression of the mid 1890s were marked by unrestrained optimism and effusive claims. The later pictures were less exaggerated and warned settlers to bring capital, technical expertise and to be willing to work hard. "Memories," whether individual or organised in pioneer societies' records, were melodramatic. Determined to ensure that later generations did not forget the sacrifices of their forebears, they celebrated the morality tales of their past glories. Afraid of no one, they challenged any contemporary historian, for example Bancroft, who was critical of pioneer achievements. Indeed their storytelling might be considered the grassroots equivalent of F. J. Turner's ruminations on the frontier. They offered selective memories to preserve their hegemony.

But living in a multi-cultural age we all know that the West was not an Anglo-American Eden. Boosters and memorists also knew this and they manoeuvred through a series of contradictions to portray racial groups in terms that would not deter settlers or diminish white achievements. At times Native Americans and Mexican Americans were deemed marginal either because they were vanishing from the land or because they only contributed a charming historic background of cultural

colour. At other times progressive white observers triumphed through making sound economic use of Chinese and African American labourers, while controlling their disruptive habits. But these patronising views were never complete. In some sources they were moderated by declarations of regret about the white mistreatment of racial minorities.

This is a fascinating book. In dissecting those images of the American West rooted in the nineteenth and early twentieth centuries it demonstrates how some late-twentieth-century perceptions have emerged and why they are difficult to dispel. Though the writings of boosters and memorists have always been taken “with a pinch of salt” we can now appreciate why they were more significant than sceptics have allowed. They were an essential part of western identity formation. David Wrobel has done a great service to the academic community interested in the American West by sifting and winnowing sources to create a fine synthesis. The University Press of Kansas is also to be congratulated for retaining high standards of scholarship by publishing both the substantial and useful endnotes and a splendid bibliography.

University of Nottingham

MARGARET WALSH

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Bertram Wyatt-Brown, *The Shaping of Southern Culture: Honor, Grace and War, 1760s–1890s* (Chapel Hill and London: University of North Carolina Press, 2001, \$55.00 cloth, \$19.95 paper). Pp. 412. ISBN 0 8078 2596 4 and 0 8078 4912 X.

Bertram Wyatt-Brown stands out as the pre-eminent scholar of southern honour having published widely and extensively on the topic. Ever since his path-breaking *Southern Honor* (1982) both students and scholars have turned to his work in order to read a sophisticated and nuanced interpretation of southern behaviour. While substantial parts of this current book have appeared elsewhere, it still makes a significant contribution to our understanding of southern culture.

Wyatt-Brown's most notable achievement in this volume is to demonstrate the sheer pervasiveness of the ethic of personal honour. In essays on the psychology of southern slaves, and in several on southern evangelicals, he demonstrates that few could escape the ideology of honour, and that desire to maintain individual honour led to choices that sometimes were fraught with danger or ridicule. In this vein one might ask how far the southern poor participated in the honour culture. While the desire to protect personal honour drove much of lower-class male culture, as Wyatt-Brown and several other historians have demonstrated, there were those at the bottom of the pile to which this must only apply in part. The truly indigent, especially the aged and infirm, relied on public relief and on private charitable societies for assistance, and in doing so occupied a position of dependence that effectively stripped honour away.

Not only was honour something that nearly all southern males shared, Wyatt-Brown argues that it shaped male behaviour for longer than previously thought. Honour was not only important to ante-bellum men, it had great significance to colonial men, and to post-bellum men. While the gradual changes that took place in

honour culture over time are not as closely studied here as they have been elsewhere, the impressive sweep of the book allows the readers to draw their own conclusions as to the enduring nature of the honour concept.

Although Wyatt-Brown deliberately eschews discussing masculinity as a conceptual tool, I feel that he would have profited from doing so. Because several of the essays are a decade old, the most recent scholarship on masculinity is not incorporated into this study. Had it been, an already impressive work would have been considerably enhanced.

University of Warwick

TIM LOCKLEY