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Reviews

Karen L. Kilcup (ed.), *Nineteenth-Century American Women Writers: An Anthology* (Oxford: Blackwell, 1997, £50.00 cloth, £13.99 paper). Pp 601. ISBN 0 631 19985 3, 0 631 19986 1.

This anthology is a real treasure trove. Conceived in part as a course text, it offers both the "resources for a complete course in short writing" and "a core text" around which more detailed study can be organized. In selecting the material to be included, Kilcup has made a conscious decision to go for breadth rather than depth. She explains her rationale in the introduction. In the 1920s, she notes, "American literary anthologies began to transmute; the principles guiding them shifted from the representation of the many to the elevation of the few." This developed, she argues, as a result of the New Criticism, which both "privileged male-authored texts" and sought to compartmentalize literary history into specific periods and themes, combined with the deliberate attempts of male professors "to combat what they regarded as the 'feminization' of American literature." Kilcup's intention here "is to restore the diversity" of the anthology by focusing both on a broad range of less well-known writers and on genres which have traditionally "been seen as less 'literary' or not literary at all, including autobiography, regionalist sketch, political poetry, sentimental short story, sampler verses, advice writing, and obituary."

Despite the diversity of material here, there are common themes running through many of the extracts. Kilcup highlights one in particular: the "vexed question of what it means – or should mean – to be an 'American.'" Catharine Maria Sedgwick's response to London society, for example, prompted her to muse that, in contrast to the English system of rank, American "inequalities are as changing as the surface of the ocean, and this makes all the difference." This was a typical Anglo/American contrast, yet it is somewhat contradicted by many of the extracts by African-American authors, whose writings bear testament to one unchanging area of inequality in American society. This is perhaps best expressed by Frances E. W. Harper, whose speech to a Women's Rights Convention in 1866 went far beyond the issue of women's rights to comment on the post-Civil War ingratitude shown black troops, who were deemed "good enough for soldiers, but not good enough for citizens." Similarly, white notions of "appropriate" black behaviour are shown in the juxtaposition of the two extant versions of Sojourner Truth's 1851 speech, the first of which ("May I Say A Few Words?") was rhetorically sophisticated, whereas the second (the more famous "Ar'n't I a Woman?") was "translated" by Frances Dana Gage into a strong southern dialect. A similar process of "editorial intervention" was attempted (unsuccessfully) in *A Narrative of the Life of Mrs. Mary Jemison*. Mary Jemison's editor, James Seaver, was more interested in placing her story firmly

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in the genre of the captivity narrative than in exploring the implications of her acculturation as a Seneca and considering what it meant, for her, to be an American.

Inevitably, every reader of this anthology will have his or her own opinions on the appropriateness of what has been included. Kilcup's decision to exclude "texts of more purely political or historical interest" has meant that Margaret Fuller's fascinating dispatches from Europe are excluded in favour of extracts from her better-known works, *Summer on the Lakes* and *Woman in the Nineteenth Century*. Sarah Josepha Hale, a prolific but probably not very well-known writer, is absent, which is a pity. Overall, however, this anthology offers a fascinating selection of material which ought to enthuse the scholarly and general reader alike, and serve to remind us that the concerns and interests explored by these writers are as apposite today as they were in the nineteenth century.

University of Newcastle-upon-Tyne S-M. GRANT

Stanley I. Kutler (ed.), *Encyclopedia of the Vietnam War* (New York: Scribners, 1996, $99). Pp. 711. ISBN 0 13 276932 8.

From Agent Orange to Zippo Squads, the *Encyclopedia of the Vietnam War* provides an excellent and very welcome reference work for those working and teaching in this area. The Vietnam War is the subject of many college courses in the United States (and Britain), but, as Ronald Spector observed, it can be compared to teaching the American Civil War without knowing "whether the Battle of Gettysburg was a result of Lee's invasion of the North or Meade's invasion of the South, whether the Union blockade really made any difference, and whether railroads and rifled weapons were of any importance." It is not simply the unresolved nature of many questions of fact and interpretation, but also (as I have noted myself in a review essay in this Journal), the fractured structure of the American War, with its repetitive tours of duty and its litany of code-named battles and operations, all of which does not lend itself to a convenient narrative.

That being so, an A—Z provides as good a structure as any, and with 564 entries, 13 maps, 210 photographs, a chronology, a reference bibliography, plus ten major interpretive essays on aspects of the War, this text should go a considerable distance towards providing a structuring guide for students and researchers alike. The entries range in size from 5 to 50 thousand words, and are largely written by academics (usually American) though some come from civilian historians working in the historical branches of the US Services. Entries are usually well detailed and informative, and each offers a useful bibliography for further reading, and cross-references. There is an excellent index. The general reference bibliography is also useful, though, while it includes sections on the military, the media, the air war, etc. it is deficient on literature, film, poetry, and the cultural interpretation of the War.

To the credit of the editor, the entries are not American-centred – there are full entries for Vietnamese events, strategies, and participants. The fullest and perhaps most original entries are the detailed listings given of the orders of the

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battle for the combatants – familiar perhaps for the Americans and South Vietnamese, but for the North Vietnamese and Vietcong an excellent and fascinating account of their miliary forces. It is interesting to try to think of subjects which have been left out – for instance, one might have wished for an entry on the so-called "Nine Rules" of conduct handed out to American troops, rather than half a page on Bill Clinton, but these are quibbles, and generally the range of entries is sound, and makes vital reference material easily accessible. For those familiar with the War, there is also the nostalgia of reading entries on half-forgotten issues and names, such as the pro-war protests of the "National Hardhats of America," the accusations against the army made by Lt. Colonel Anthony Herbert, or the troubled career of Green Beret Colonel Robert Rhealt, the real-life model for Coppola's Colonel Kurtz.

The difficulty with encyclopediae is often the demand that the entries be definitive, a problem with a contentious event such as the Vietnam War. Generally the entries deal with this well, noting that opinions and interpretations vary. If there is a problem it is that the academics are generally more critical of the United States than the civilian historians working for the US Army and Marines. In a few entries by the latter there does seem at times a tone of apology, for instance in the entry on "Atrocities." Graham Cosmas of the US Army Center of Military History writes: "Fighting an enemy that regularly used villages as fortified positions, allied troops bombed and shelled such places out of necessity." Many would feel that such definitions of necessity still require debate, and it is intriguing that in his entry on the US Army, Cosmas can also write: "troops performed effectively in antiguerilla and pacification missions, though their dependence on heavy firepower at times was counterproductive in such operations." Then again, the interpretive essay on the media by William Hammond, also of the US Army Center of Military History, is an excellent critique, both of the military's accusation that the media "lost" the war, and the media's vanity that their superior conscience got America out of the mess. Indeed, the ten interpretive essays are generally very good, without the flavour of "run-throughs" one sometimes suspects of such contributions. Arnold Isaacs' essay on "American Perspectives" is excellent, and interestingly argues that what really may stand between new generations of Americans and an understanding of the Vietnam War is not the confusion of the war, but the "unbridgeable gap" that: "no-one growing up in the cramped, contentious, cynical society of the 1980s and 1990s could fully imagine the sunny and unconscious self-assurance (or arrogance) of a time when America's resources seemed limitless, and its power seemed certain to prevail." Other gaps exist, perhaps more bridgeable: Isaacs quotes a journalist writing in 1994 that "the Vietnamese may be in terrible shape, but they have certainly got their revenge. Merely mention the possible use of our military now…and you will hear [a] pessimistic refrain." Terrible shape? Yes and no. In the parallel essay, "Vietnamese Perspectives," Ngo Vinh Long notes that in 1993 foreign investment in Vietnam equalled 40 percent of the total, twice that of Hong Kong, three times Malaysia, and 15–20 times South Korea, and that the World Bank predicts the economy will grow by at least 8 percent annually. As this gap testifies, Vietnam seems to remain more a site for the imagination than a physical location for many Americans, and

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it is a great credit to the book that Ngo Vinh Long's essay provides such a good discussion of the war from the other side. He concludes his own discussion by noting what I think might be called America's own revenge of sorts: with the ending of the US trade embargo in 1994, Pepsi and Coca Cola celebrated the event by draping Hanoi and Ho Chi Minh city with banners, and passing out free samples.

All in all, this is a valuable addition to any library collection on the Vietnam War: perhaps the next task ought to be to produce a CD—ROM version with sound and video.

King Alfred's College ALASDAIR SPARK

Susan J. Rosowski (ed.), *Cather Studies*, *Volume* 3, (Lincoln and London: University of Nebraska Press, 1997, £42.75). Pp. 303. ISBN 0 8032 3920 3.

This third volume of *Cather Studies* contains fourteen essays, all of them offering something of interest or use to either the informed reader or the specialized student of Cather. A few are general in concern, but most concentrate upon a single text; points of view, methodologies and critical intentions are refreshingly various. One further item is an account by Robert Thacker of four recently discovered letters from Cather, when still an aspiring writer, to the hostess of Boston's most celebrated literary salon, Mrs. Annie Fields, then in her late seventies.

The volume opens strongly with Guy Reynolds's "The Ideology of Cather's Catholic Progressivism," an examination of the multiple paradoxes and intellectual contradictions that entangle *Death Comes for the Archbishop* and dictate the form, or "formal dis-integration," of this work that Cather herself preferred to think of as a narrative rather than a novel. Although Reynolds decides that Cather produces what was ultimately "an evasive text," his demonstrative mode is as generous and expansive as the narrative he explores. Terence Martin's discussion of *Shadows on the Rock* is valuable especially for the information it provides about the historical religious figures who populate the margins of this "novel of refuge," women like Marie de l'Incarnation and Catherine de Saint-Augustine, those who had, in the words of the essay's title, "grande communications avec Dieu," and whose fleeting presences infuse this tale of old Quebec with "an aura of the miraculous." Religious elements, the realms of grace and mystery, are also to the fore in John Murphy's "Love and Charity in *My Mortal Enemy*." In contrast, two essays on *The Professor's House* are primarily formalistic in concern. Michael Leddy sees Cather as very much a modernist, albeit often in nineteenth-century clothing, who presents in *The Professor's House*, "an image in the form of a novel", whilst Ann Mosley, having in mind Cather's own musical and pictorial analogies when talking of this text, finds her aiming "to achieve … an artistic form that symbolically incorporates all art forms in its presentation." Cynthia Griffin Wolff first ponders the many instances of shocking and perverse violence to be come upon here and there in Cather's fiction, before bearing down upon her last novel, drawn out of earliest memories, half-submerged, suppressed. With herself the story-teller's art to make the hairs on the

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back of the reader's neck bristle, Wolff goes in search of Cather's own "forbidden" and "untellable" tale, of which "*Sapphira and the Slave Girl* may be the only hint of an answer we will ever get."

In more general or thematic pieces, Marilyn Arnold writes on Cather's numerous classical, literary and artistic allusions, on her quotations and significant misquotations; Asad Al-Ghalith on her "use of light" deriving from her early, excited appreciation of French and American impressionist painters; Mary Jane Humphrey on the operatic conception of "The White Mulberry Tree," the story that forms Part IV of *O Pioneers!*; and Merrill Maguire Skaggs on the relationship between Cather and Faulkner, who shortly after receiving the Nobel Prize named her as one whom "I still like to read." Ann Romines writes personally and warmly and altogether attractively about the guides to ageing that Cather offers in her fictions, means of "negotiating the spaces between middle age, old age, and dying." Finally to be mentioned is Elizabeth Ammons' impassioned and unrelenting exposure, with particular reference to the late story, "The Old Beauty," of Cather's reactionary snobbery, "racism, xenophobia, and Europhilia." "Her depictions," Ammons declares, "of Indians, Jews, Mexican Americans, Asian Americans, and African Americans display many of the stereotypes and much of the ignorance, wishful thinking, and hostility to be found in the views of most white people in the United States early in the twentieth century.... It is important to recognize and think about these issues." To which I can reply only that "yes, they often do, and yes, it surely is, but yes what a lovely, imaginatively enhancing writer she remains."

University of Essex R. W. (HERBIE) BUTTERFIELD

Katherine Redington Morgan (ed.), *My Ever Dear Daughter, My Own Dear Mother: The Correspondence of Julia Stone Towne and Mary Julia Towne, 1868–1882* (Iowa City: University of Iowa Press, 1996, £30.95 cloth. £15.95 paper). Pp. 316. ISBN 0 87745 563 5, 0 87745 564 3.

Iowa University Press has done a handsome production job for this collection of letters which perhaps says more about the solemnity with which Americans now view their own family histories than about the lives of the individuals whose letters are offered to the public in this collection. The editor of the collection is the descendant of the nineteenth-century correspondents of the title, and her loving transcription of her ancestors' letters is draped equally in family pieties and some fairly obvious appeals to standard feminist arguments on the importance of reclaiming women's lost history. And, while the latter argument, in particular, is unarguably correct, it still remains the case that much writing (whether produced by women, or men, for that matter) is of no more than limited interest. These letters are largely (though not entirely) of that cast. Fascinating as the correspondence may be for the descendants of the writers of the letters, this collection is mostly composed of material which might better have remained in the family archives. The writing throughout is flat, the topics predictable, and almost all of the items suffer from the mustiness of an epistolary duty being performed (an atmosphere which must characterize most family letters through

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the centuries). These features may, of course, themselves be of interest to historians of nineteenth-century women's history. The two main correspondents of the title are a mother, Julia, who remains in Massachusetts, while her daughter, Mary, goes to Chicago to earn her living as a school teacher. Julia's main topics are sewing, housework, health, religion, and rigid morals, while Mary writes more variously about her work, the boarding houses in which she lodges, and the food she eats. Both have things to say about the weather and the family finances. Mary mentions her anti-German and anti-Catholic sentiments, writes a few lines about the great fire of Chicago in 1871, and makes some interesting remarks about the subjects she teaches and her teaching techniques. There are a handful of letters about trips and treats. In addition, a few more playful and informative letters from Mary's brothers are included in the collection. Mostly, however, these are dutiful family letters which leave out the details which might fascinate the general reader (because these are too well known to the recipient to relate) and which confirm the truism that writing personal letters which reveal the person is more difficult than it looks.

University of the West of England KATE FULLBROOK

Russell Reisling, *Loose Ends: Culture and Crisis in the American Social Text* (Durham and London: Duke University Press, 1996). Pp. 374. ISBN 0 8223 1887 3.

In recent years, the term "closure" has had its ups and downs within the academy. When attending a session on critical theory at a conference some years ago, when Deconstruction reigned supreme, I can vividly recall hearing one member of a panel rip into another in tones usually reserved for topics most people seem to find horrifying or repugnant, such as coprophilia or the New Criticism. The person in question attacked his fellow panel member because his paper *actually espoused closure* (my emphasis). An embarrassed silence ensued. On the other hand, however, we have all encountered the turgid sort of treatise that attempts to deny or repress any conceivable ambiguity existing in the literary text, or, on a more facetious level, the characterizations of deconstructive theories of anti-closure as being long on foreplay and short on consummation.

Russell Reisling's *Loose Ends: Culture and Crisis in the American Social Text* is thus a particularly felicitous attempt to create a new theory of narrative closure. According to Reisling, the "loose ends" mentioned in the title of his book, that is to say, the often baffling contradictions or tensions which confront the reader in the conclusion of many literary texts are precisely the result of the nature of narrative itself. Reisling argues that these gaps or fissures within the narrative arise from the fact that the narrative text is not an autonomous aesthetic entity, but rather is imbricated in the complex and contradictory world of social, political and economic reality. Thus, the unresolved issues which give rise to what Reisling terms the "shadow narrative" within the literary text are the logical consequence of unresolved issues within society as a whole.

In order to illustrate his point, Reisling examines texts by Charles Brockden Brown, Phillis Wheatley, Herman Melville, Emily Dickinson, and Henry James,

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as well as Walt Disney's *Dumbo*. His analysis of Brockden Brown's *Wieland* is particularly intelligent and provocative; he maintains that the meanings of *Wieland* cannot be contained within the boundaries of the text. As a consequence, the history of the critical reception of *Wieland* has revealed that, while it is admissible to interpret the text in terms of human pathology, until recently it has been somehow out of bounds to examine it in the light of what Reisling terms "systematic institutional corruption or structural inequalities." The chapter on Phillis Wheatley is also particularly useful, in that Reisling avoids characterizing this complex and contradictory poet as a sort of female Uncle Tom, as all too many (obtuse) critics have done in the past. The author's discussion of Emily Dickinson is also particularly outstanding.

One minor caveat might be related to Reisling's characterization of Walt Disney's *Dumbo* as the prototype of oppressed children who are transformed into "protofascist enforcers of a new world order or simple cannon fodder in some mercenary action supporting 'the moral equivalents of our founding fathers' (the corrupt murderers known as the Nicaraguan contras)." Though this chapter teeters on the verge of the tedious soapbox rhetoric of political correctness, in the main part it manages to avoid doing so due to the lucidity and wit of Reisling's prose style and the cogency of his argument. All in all, *Loose Ends* leaves surprisingly few loose logical ends of its own, and is an intelligent contribution to literary and critical debate.

University of Glasgow SUSAN CASTILLO

Edward M. Burns and Ulla E. Dydo with William Rice (eds.), *The Letters of Gertrude Stein and Thornton Wilder* (New Haven and London: Yale University Press, 1996, £25.00 cloth). Pp. 452. ISBN 0 300 06774 7.

In a creative career spanning five decades, Gertrude Stein produced an impressive range of novels, short stories, poems, plays, essays, lectures, autobiographies and diaries. Within this cannon she offered innovative philosophical speculations, radical critiques of patriarchal power and provocative deconstructions of conventional logic and grammar. Unfortunately, however, critical work on Stein the writer tends to be eclipsed by material on Stein the "personality." Whilst every study of American literary modernism inevitably includes a gestural commendation for her "influence," detailed explorations of her work tend to be eschewed in favour of anecdotes concerning relations with key male figures (Picasso, Hemingway, Fitzgerald etc.) and repetition of a limited number of her eminently quotable quotations. Burns and Dydo's comprehensive collection of correspondence between Stein and Thornton Wilder, during their twelve-year friendship from 1934 until Stein's death in 1946, offers an abundance of valuable insights into both the "personality" and her work. The letters will undoubtedly encourage those eager to sustain the mythology surrounding the matriarch of American modernism. Stein's generous tutelage of Wilder emerges here. Alongside her references to a broad range of contemporary artists, this will bolster her reputation as mentor and cultural dynamo. At the same time, those eager for information concerning her own work will discover a cache of

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comments in this correspondence, particularly in relation to *Narration*, *The Geographical History*, *Ida A Novel*, the lectures she gave during this period and the impact that critical reception had upon her writing. Equally, an abundance of new information can be gleaned concerning Wilder's personality and development as a dramatist, particularly the evolution and staging of *Our Town* and *The Skin of Our Teeth*. The letters are arranged in chronological sequence which makes the absence of a subject index a little disappointing and a potential disincentive to the non-devotee to dip in at leisure. This is partially compensated for, however, by an extensive though never intrusive annotation. In conclusion, this chronicle of a fascinating literary friendship should provide interest both to the acolyte and the *aficionado* of the lives and works of both writers.

Loughborough University BRIAN JARVIS

John E. Tapia, *Circuit Chautauqua: From Rural Education to Popular Entertainment in Early Twentieth Century America* (Jefferson, North Carolina and London: McFarland & Company, Inc., Publishers, 1997). Pp. 232. ISBN 0 7864 0213 x cloth.

Aimed as much at the general reader as at an academic audience, this book is a study of circuit chautauqua, the travelling tent shows which during their heyday in the early 1920s brought an eclectic blend of entertainment and education to thousands of communities across the United States. Drawing upon the records of the Redpath Bureau, the principal purveyor of this cultural commodity, Tapia traces the history of circuit chautauqua from its origins in nineteenth-century educational initiatives like the lyceum and the permanent chautauqua to its demise in the late twenties when it was superseded by radio and the talkies. He argues that it exposed small-town audiences to a world beyond the rural heartland and that in the process it helped to foster a "melting pot ideology" amongst early twentieth-century Americans. He concludes that circuit chautauqua is the missing link in American cultural history, a cultural form which bridges the gap between the adult education programmes of the nineteenth century and the electronic mass media of the twentieth century.

The strength of this study lies in the author's encyclopedic knowledge of the acts which appeared upon the tent show circuits. As well as reacquainting the reader with well-known figures like William Jennings Bryan, he resurrects dozens of performers who might otherwise have been lost to posterity like the Raweis, a Maori family who performed "tribal songs in English," impersonator Jessie Rae Taylor, and Gay Zenola Maclaren, "The Girl With the Camera Eye." In the process, he effectively evokes the changing texture of circuit chautauqua as it evolved over the first three decades of this century.

Where Tapia falls down is in his attempts to contextualize circuit chautauqua. He fails to note, for example, that the business strategies adopted by booking agencies like the Redpath Bureau were actually pioneered in vaudeville and the legitimate theatre. More significantly perhaps, he misses the opportunity to look at circuit chautauqua, an entertainment package which combined elements of both the highbrow and the low brow, in relation to what Lawrence Levine has

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termed "the emergence of cultural hierarchy." Many of his conclusions, moreover, are decidedly problematic. He asserts that circuit chautauqua broke down the cultural divide between the modern metropolis and an older, agrarian America, yet what he is describing here is, in essence, a phenomenon of the rural Midwest – a kind of cultural Populism which reflected the tastes and pandered to the prejudices of its small-town audience. Finally, he provides little or no evidence in support of his claim that circuit chautauqua was a "sequential and important step in the evolution of electronic mass media in the United States." In the absence of a carefully theorized analysis of the relationship between tent shows and television networks, it is tempting to conclude that what we have in circuit chautauqua is not so much a missing link in the development of commercial entertainment in the United States as a cultural cul-de-sac – a failed experiment in combining education and entertainment for the consumption of mass audiences.

Brunel University SEAN P. HOLMES

Kathryn Grover, *Make a Way Somehow, African American Life in a Northern Community 1790–1965* (Syracuse University Press, 1994). Pp. 321. ISBN 0 8156 2627 4.

Grover's account of *African American Life in a Northern Community* focuses exclusively on Geneva, New York. Geneva is to be found northwest of Seneca Lake, approximately one hundred miles east of Buffalo. Grover has attempted to describe the black population's understanding of the social, political, and economic workings of this once small, but ever growing, town.

The book follows the plight of the African American population from their migration north, as workers on newly developed plantations, to the very first demonstration organized by Clarence Day, the president of the Geneva African American Men's Association, in 1965. Grover traces the fortunes of the African Americans referring to censuses (and their failure to represent the black community even in terms of a mere *head count*), individual narratives, and some fascinating photographs, some of which are unidentified or bear contradictory identification. The photographs of Geneva itself are the most revealing of the radial views of the white population. African Americans can be seen on the edges of the action, in the corner on the back row of school pictures, or at work in some service to a white citizen (whether it be shining shoes or shovelling sand).

The most compelling accounts of black life in white-controlled Geneva are to be found in the final chapter *Accommodation and Action*. Grover has transcribed oral descriptions and dialogues of life in Geneva in the late 1950s to early 1960s, and gathered from local resources such as newspapers and African American chapters of white societies. The inclusion of accounts from individuals who were not actively involved in organized boycotts (like the boycott of the local A&P grocery chain in the early 1960s), and their reactions to the consequential "Uncle Tom" taunts, serves to balance Grover's depiction of black experience in Geneva. There is no disregard for any member of the community's experience, or perception, of this period of activism. She has successfully portrayed a whole

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range of responses from black Genevans to the problems of racial injustice in their home town.

What Grover has achieved is a considerable testament to the success of the African American community in Geneva. She divulges some of the strategies employed by the blacks in order to survive in a town in which we are told, "whites limited black access to almost every form of opportunity – occupational skill and achievement, property, capital education." She talks of a *stock of knowledge* collected on their white counterparts which enabled African Americans to avoid racial conflict. The subtlety, and sophistication, of their perceptive actions ar evident throughout the book, until Grover recalls, in her epilogue, the *advice* given to Ralph Ellison's *Invisible Man*, "Play the game, but don't believe in it." This *advice* was certainly utilized, but this is not the answer, although it did help Geneva's African American population to survive in terms when alternative action and protest was seen to be too dangerous. Grover insists on the search for a fraternal society and demands that the white population, like their black counterparts, concede to the "mutuality of their lives."

University of Essex JASON CHARLES

Stephen Innes, *Creating the Commonwealth: The Economic Culture of Puritan New England* (London: W. W. Norton and Co, 1995). Pp. 390. ISBN 0 393 03584 0.

John Locke has a walk-on part in Stephen Innes' major overview of the economic culture of New England in the early-modern period. This is somewhat surprising, given the nature of his subject. Whilst Locke's actual contribution to the structure of the American colonies in the late seventeenth century has been challenged and his involvement, if any, took place outside New England, he was, nevertheless, discussing the degree to which human endeavour constituted a part, if not the major part of the *raison d'être* of a community. Max Weber gets rather wider coverage, especially in trying to disentangle that thorny problem of the link between individualistic economic effort and a religious culture of puritanism.

Innes makes a remarkably good attempt at redefining these old chestnuts. In doing so, he allies himself with the children of the post-revisionist generation. These have revived the big questions of the past, which have started to be viewed with so much suspicion that they are discussed with derision, and re-examined in the light of the revisionists' own secret weapon, close attention to the documents. Thus, with copious, full and wide-ranging (though sometimes overly discursive) notes, Innes restores the big questions to centre stage.

He starts with the very nature of colonization itself; its meaning, purpose, aim and achievements. The colonists of early America forged a community from the sweat of their brows, giving a new dignity and status to the concept of work. In effect, the rather limited expectations which the English state had held of work – that it would civilize and tame anti-social elements if transported to the colonies – had worked beyond their dreams, to create an independently minded community which thumbed its nose at the mother country by beating it at its own game. In a more domestic sphere, such achievement was given a greater purpose

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and dignity by the independent, pious and sober morals of the religious communities which settled New England. What Weber called a "transvaluation of values," Innes called a "culture of discipline." Innes then re-evaluates the famous case of Robert Keayne, previously used by historians to demonstrate the anti-capitalist ethic of Massachusetts in particular. Keayne is rejudged as a calculating, rationalizing puritan. The least successful chapter, at least from the point of view of its English audience, what was called "that ancient republican independent spirit," for while republication historians will become its link between economic and political self-reliance, it tends to jump about chronologically.

All in all, however, this is to carp ungenerously. Historians will look upon Innes' book as a major achievement. It combines both the big issues with the small ones and gives both their due. It skips cleverly from overviews of the major trends to specific case-studies to make the point. It is intelligent and well written and both scholars and students will find it invaluable.

Lancaster University SARAH BARBER

Gary Laderman, *The Sacred Remains: American Attitudes Towards Death, 1799–1883* (London: Yale University Press, 1996, £22.50). Pp. 227. ISBN 0 300 06432 2.

Gary Laderman's study of nineteenth-century American attitudes towards death openly divulges the fact that its author is willing to address his subject on a variety of levels. *The Sacred Remains* includes a great deal of sensational material; the superstitions and morbid curiosities that defined popular speculation also helped make up more considered perspectives on death and the dead in that society. Laderman uses the growth of the professional funeral industry, an extension of the public acceptance of embalming, to trace how the status of the corpse shifted as the United States moved from a developing country to a more fractious one regrouping in the wake of the Civil War.

Laderman points out that the symbolic funeral ceremonies for George Washington throughout the republic following his death in December 1799 provide an example of how a corpse can become a symbol of national unity. But the growing nation tended generally to view death as a challenge to its development; corpses were seen as loathsome in the early nineteenth century, due in no small part to their role in fundamentalist sermons as images of decay meant to turn congregations to a reconsideration of their souls. The question of what happens to a body after death was important to contemporary theology. Whether or not the body would be resurrected posed a philosophical question that mirrored the practical difficulty of how to dispose of the dead in the increasingly urbanized northeast. But this problem could not anticipate the great shift in approach necessitated by the carnage of the Civil War.

That the heavy losses of the war would play an important role in shaping American consciousness was obvious from the images captured by Civil War photographers. But it was the desire of northern families to have their fallen sons repatriated from southern battlefields that affirmed the respectability of

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embalming. The experience of the war necessitated that Americans address the dead in both their practical and symbolic significance. Abraham Lincoln embodied this issue in both life and death. The ghosts of the dead are crucial to the Gettysburg Address; the reception given the assassinated president's preserved body during its state journey throughout the North stood in contrast to Washington's burial, and it highlighted the fact that citizens could no longer avoid such a confrontation with death and all it represented. In one final sense, the Civil War marked the end of American *naïveté*.

Laderman's scholarly attitude is well suited to this miscellany, though his discussion of grave-robbing, corpse portraiture, and the use of bodies for scientific dissection can appear lurid. While obviously comprehensive, the breadth of this detail threatens to obscure the very straightforward, very compelling argument. But there is still much to interest students of American society as well as specialists concerned with subjects including transcendentalism, theology, urbanization, and nineteenth-century visual art and literature.

Memorial University of Newfoundland CRAIG MONK

Lloyd L. Brown, *The Young Paul Robeson*: "On My Journey Now" (Boulder, Colorado and Oxford: Westview Press, 1997, $24.00). Pp. 186. (ISBN 0 8133 3178 1.

The author of this short book is identified in Martin Bauml Duberman's magisterial *Paul Robeson* (1989) as "a left-wing black writer' who later collaborated with Robeson on his autobiography. In *Here I Stand* (1968), Robeson praised "the gifted Negro writer Lloyd L. Brown for the warm understanding and creative quality of his work with me." *The Young Paul Robeson* is Brown's sensitive and moving evocation of the early years of a legendary African American who achieved fame as an athlete, actor, movie star and singer, and notoriety as a racial militant, ardent womanizer and alleged Communist in the era of the Cold war.

Brown's persuasive contention is that the Reverend William Drew Robeson, a former slave, was the dominant (but not domineering) influence in the life of his precocious and engaging son. Indifferent – if not hostile – to his maternal family (his mother died when he was three years old), Paul Robeson identified his African-American heritage "solely in terms of his father and his father's people in the South."

In 1915, Robeson entered Rutgers College in New Brunswick. Four years later, he graduated as "Robeson of Rutgers" – the most famous football player in America – having survived the racist taunts and brutal attacks of his team mates and pointed exclusion from campus life. In addition to a towering physique, the young Robeson possessed a formidable intellect and may have been the first football player elected to Phi Beta Kappa.

Moving to New York City, Robeson formed friendships with such luminaries of the Harlem Renaissance as Langston Hughes, E. Franklin Frazier, Aaron Douglas, Countee Cullen and Gwendolyn Bennett. Less than enthused with his studies at Columbia Law School, Robeson joined the Provincetown players, and

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performed in Eugene O'Neill's *All God's Chillun* and *Emperor Jones*. He also played three seasons of professional football, tutored a high-school student in Latin, worked on the British stage, cultivated lifelong interests in African-American culture, and married Eslanda Goode – his long-suffering wife for 44 years.

During the 1920s, Robeson moved from the belief that artistic and intellectual achievements made him "a credit to the race" (a phrase favoured by his father) to a more engaged conception of service and leadership. But, as an anti-imperialist and socialist sympathizer, he attracted the attentions of J. Edgar Hoover and the American establishment – which were to culminate in the shameful public humiliations of the 1950s.

Brown relates that "various circumstances" following Robeson's death in 1976, "prevented my completion of a full-length biography." Instead, he now offers "this small work" as a tribute to "a great American ... artist and warrior, genius son of the Reverend William Drew Robeson." Father and son are blessed in having Lloyd Brown as their recorder and celebrator.

University of Hull JOHN WHITE

Neil Levine, *The Architecture of Frank Lloyd Wright*, (Princeton, N.J.: Princeton University Press, 1996). ISBN 0 691 03371 4.

This book weighs in at almost six pounds, contains 417 illustrations, with some plates in colour, and a comprehensive index. Two pages of bibliography and sixty-nine pages of notes support 434 pages of text, all in double column. Neil Levine, a professor at Harvard who has been visiting professor at London and Cambridge, is also a member of the editorial board of *Wright Studies* and of the advisory board for a possible PBS documentary. The origins of this massive volume were, by the author's account, almost accidental, through a visit with students to the Baird House in Amherst, Massachusetts; then, in 1976, he made a trans-continental trip to see Wright's Marin County Civic Center, researching an intended short study inspired by the earlier work of Vincent Scully and Norman Kelly Smith. The project developed into a full-scale reassessment of Wright and in particular his concerns with contexts: social and intellectual as well as topographical environments.

Although a cult figure for many, Wright has always, in death as in life, enjoyed an ambiguous reputation; encouraged no doubt by his own arrogant self-belief that he was the greatest architect of his time. Regionalism, romanticism, naturalism, individualism, populism, historicism, ornamentalism and even modernism have all been applied to his work. He borrowed from pre-Columbian forms in the Hollyhock House in Los Angeles and elsewhere, and many elements, including ones from the machine age, came together in, for example, the San Marcos-in-the-Desert project. Always there was a preoccupation with geometry in the definition of space.

Reading Levine's book as a non-specialist has been an absorbing experience, for his enthusiasm is brilliantly communicated. The narrative develops chronologically, and there are considerable excursions into Wright's personal and

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family circumstances, but its main concern is a detailed analysis of the major buildings, from the early Winslow House, via the Taliesins and Johnson's Wax Building to the spiral inverted ziggurat of the Guggenheim Museum. There is much fine description and analysis of plans and drawings, and of Wright's belief in Euclidian symbolism which helps to explain the movement from rectilinear forms to the circle. What this reader still have to resolve is the relationship of the "natural architecture of Taliensin" to this emphatic geometry. Visual topography is not immediately characterized by the purity of mathematical angles.

Keele University DAVID K. ADAMS

Paul M. Sammon, *Future Noir: The Making of 'Blade Runner'* (London: Orion, 1997, £17.99). Pp. 441. ISBN 0 75280 739 0.

Blade Runner has now joined *Star Wars* and *2001* as one of the most popular science-fiction films of all time. Paul Sammon's book of the film represents over ten years of collecting interviews, publications, and, in short, any material relevant to the film. *Future Noir* will surely go down as one of the most painstakingly detailed accounts of the evolution of a film ever made. The story which emerges is an astonishingly complex one beset at many points with problems. This volume pays tribute to the imagistic detail of virtually every frame, but the downside to this was Ridley Scott's perfectionism while shooting scenes, many of which had to be done up to twenty times before he was satisfied with the result. As a compendium of data on these takes, the construction of special effects, and a host of similar topics, *Future Noir* is a mine of information. Sammon explains, for instance, the technique of "retrofitting" where futuristic modifications were grafted on to actual objects. The sheer mass of detail here can be dizzying and can distract the reader occasionally from larger critical issues. Sammon's title suggests that he reads *Blade Runner* as a late version of film noir, and he makes out a good case why it was not an immediate success when it was released. In contrast with the rather less demanding *E.T.*, he argues, this was a dark and ambiguous film needing sustained attention throughout. Ridley Scott had been criticized (unfairly) for unnecessary gory violence in *Alien* and so tried to stress the human qualities of characters throughout *Blade Runner*, but a lesser-known figure emerges during Sammon's account. It was the screenwriter Hampton Fancher who first had the idea for the film and it was he who introduced into his original script the suggestion that the protagonist, Rick Deckard, might himself be a "replicant." Fancher also came up with a title for the film to replace Philip K. Dick's more cumbersome *Do Androids Dream of Electric Sheep*? The title was borrowed from a William Burroughs novella of 1979 which had in turn been borrowed from a 1974 dystopia by Alan Nourse. *Future Noir* demonstrates what a collaborative process went into the making of this film and also how fraught that process was. The official sound-track was not made public until 1994, twelve years after the film was released, probably because the Greek composer, Vangelis, did not like Scott's shooting methods. Although Sammon identifies no less than five distinct versions of the film, most of us will surely know the original release and the director's cut. The former carried a

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Chandleresque voice-over and had tacked on a happy ending, while the director's cut (which represents a cleaned-up 1982 version) carries no commentary and has an open ending more faithful to Scott's general conception of Deckard as an anti-hero. It is quite in keeping with Sammon's thoroughness that he concludes his study with nine appendices, the first being a long and informative interview with Ridley Scott. *Future Noir* is to be recommended for the light it sheds on one of the most important cultural documents of the 1980s.

Liverpool University DAVID SEED

Gregory D. Sumner, *Dwight Macdonald and the Politics Circle* (Ithaca and London: Cornell University Press, 1996). Pp. 272. ISBN 0 8014 3020 8.

Dwight Macdonald occupies a curious place in the history of the New York Intellectuals. His vast and fascinating archive at Yale, whose easy accessibility contrasts with the restrictions surrounding similar collections elsewhere, has served as an invaluable primary source for scholarship on the subject. Also, few would dispute that he was personally one of the more charismatic members of his group. However, his *intellectual* stock has never been very high, at least when compared with that of those around him. Historians of both the liberal and Marxist camps have tended to accept on face value the verdict of many of his contemporaries that he was politically naive and irresponsible, a gentlemanly eccentric who dabbled in radicalism and failed to come to terms with the harsh facts of political life in the Cold War era. Hence, while Macdonald has actually been central to the way in which the history of the New York Intellectuals has been written, studies of the group have typically relegated him to a walk-on part.

Fortunately this is no longer the case. In the last few years the end of the Cold War and uncertain emergence of a "New World Order" have occasioned a revival of sympathetic interest in Macdonald, and a number of books have appeared according him centre stage. Gregory Sumner's is the latest and fullest expression of this tendency. Sumner has two aims. The first is to recreate Macdonald's intellectual environment during the 1940s. This he does by situating Macdonald not just within the New York Intellectual community but also in a much broader, transnational formation of like-minded thinkers and writers, including Hannah Arendt and Albert Camus, for whom Macdonald's magazine *Politics* served as a mouth-piece and rallying point. What united these intellectuals, apart from their common experience of totalitarianism and war, was a similar critique of modernity as destructive of humanity and a shared determination to build an alternative future for the post-war world "founded on the dignity and moral autonomy of individuals linked by personal, rather than abstract, relations." Sumner's second aim is to explore this vision as it was developed by the *Politics* intellectuals and argue for its relevance to our post-Cold War "New World."

In both these endeavours, Sumner is extremely successful. His portrait of the *Politics* group is excellent, not least because of the light it throws on such previously obscure figures as the inspirational anarchist Andrea Caffi. Likewise, his argument for reconsidering the significance of Macdonald's political ideas in

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light of current world events is highly persuasive. Several commentators have remarked on the correspondences between these ideas and the radical humanism of the New Left, but Sumner is the first to link them with more recent political movements such as dissident groups within the former Soviet bloc. The fact that Sumner is prepared to acknowledge the limitations of Macdonald's outlook, such as its cosmopolitan disdain of home-grown philosophical traditions, makes his case all the more convincing. Whether or not Sumner's strategy of "thinking outside politics" catches on in the late 1990s, let us at least hope that this and the other recent works on Macdonald will restore him to the position of historical importance he undoubtedly deserves.

Middlesex University HUGH WILFORD

Jim Cullen, *The Art of Democracy: A Concise History of Popular Culture in the United States* (New York: Monthly Review Press, 1996, $18). Pp. 320. ISBN 0 85345 920 7.

For over 200 years the United States has produced a broad range of highly popular media, art and entertainment forms. Jim Cullen's book weaves this history into a concise and coherent narrative, celebrating those things which have mattered to working-class people (particularly African Americans): novels, the press, theatre, cinema, radio, popular music and the internet. The title *The Art of Democracy* is not ironic. The empowering aspects of mass-produced, mass-consumed entertainment are emphasized here. While Cullen accepts that America's mass-media industries have invariably mistreated minorities, he nevertheless insists that "Despite disenfranchisement, discrimination, and the most basic denials of the pursuit of happiness, popular culture has given a voice to the oppressed and generated dialogues that have been heard all around the world."

The ethos of democracy is conveyed in the writing of this book. Highly readable, it has a deceptive simplicity which, like so many forms of popular culture, disguises the effort involved in producing it. The book is not intended to be read from cover to cover, but rather to be consulted as a reference. Consequently, it is largely what you make it according to what you read and what you skip. Similarly, the book is less of an end itself than a starting-point and a guide to researching American popular culture. Its structure provides an inducement both to read selectively and to pursue further study via an elaborate "Notes and Further Reading" section.

The book's value comes less from offering any sustained or detailed analysis of a particular area of popular culture than as a study of the links, similarities and continuities between the diverse forms of commercial entertainment. Perhaps its greatest merit is, paradoxically, that which will make it most problematic for many readers, its positivism. For those of us who value and find meaning in various forms of popular culture (e.g., a pop song or a sit-com) and who regularly read studies of the mass media, this book is something of an antidote to all those others which consistently accuse the mass commercial entertainment of all manner of insidious designs upon our pockets, hearts and minds. As such, it should be kept on hand to restore our faith in the things that matter to us when we pursue our

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further research. It is, however, the other side of the coin rather than both sides. In its bid to be concise, this history of North American popular culture concentrates exclusively on celebration rather than critique, conceivably because the opposing arguments have been so well rehearsed elsewhere.

Staffordshire University MARTIN SHINGLER

Paul A. Gilje, *Rioting in America* (Bloomington and Indianapolis: Indiana University Press, 1996). Pp. 240. ISBN 0 253 32988 4.

Over the past thirty years, significant scholarly attention has focused on riots and other forms of public disorder in the United States, particularly with reference to the late eighteenth and nineteenth centuries. Gilje seeks to provide "a synthetic examination" of rioting defined as "any group of twelve or more people attempting to assert their will immediately through the use of force outside the normal bounds of law" to explore a four-century tradition of popular disorder. In doing so, Gilje identifies four phases of rioting related to key social and economic changes in American history. A persistent strain of anti-authoritarianism is evident throughout these four stages, while ethnicity often defined by race emerges as the central dynamic in the history of rioting in America.

Rioting in colonial America reflected the English experience, while the imperial crisis of the late eighteenth century provided a context for the refinements of "American" techniques of popular disorder, particularly the use of tar and feathers. Gilje views the Baltimore Riots of 1812 as "the hallmark" of a new type of riot that increasingly relied on physical violence to persons and extensive attacks on property and grew out of the democracy and egalitarianism of the new republic. Ethnicity and religion emerge as increasingly important sources of conflict throughout the nineteenth century. Gilje places race at the centre of late nineteenth-century public disorder, yet the interaction of race, gender and class in this pathology needs further explanation. Similarly, the interrelatedness between riot, vigilantism, lynching and other forms of popular disorder are evident, but their relation to the boundaries of this study is not always clear.

The strongest part of Gilje's synthesis is the discussion of disorder, ritual and corporatism in colonial America. Opacity of detail overwhelms discussions of the other three stages. Indeed, one of the problems of this book is the overwhelming wealth of detail about individual incidence of riot. At times this is more a compendium of rioting rather than an analysis of patterns of public disorder. Another problem with this synthesis is that fundamental questions remain unanswered. For example, the issue of gender is largely ignored. Women make occasional appearances in the text, but there is no discussion of the relationship between gender and riot/public disorder. Gilje does not examine why most Anglo-American rioting was male-dominated. What emerges from this book is a study of Anglo-American culture as largely intolerant, racist, xenophobic and anti-authoritarian.

Middlesex University VIVIEN MILLER

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Paolo Palladino, *Entomology, Ecology, and Agriculture: The Making of Scientific Careers in North America 1885–1985* (Amsterdam: Harwood Academic, 1996). Pp. 201. ISBN 3 7186 5907 7.

How institutional support of research affected the work and theories of American and Canadian entomologists would seem to be of interest to only a few. This is not the case. "All scientific discourse," Palladino says, "is embedded in a social one, and any discussion of the social problems arising from technological change cannot ignore the active and powerful role of scientists in shaping these problems," and it is this larger story he seeks to illuminate with this account. The first two chapters describe the history of entomology in the United States and Canada into the era of DDT. The narrative then turns inward with chapters on the development of biological control in the two countries and on the relationships among biological control, integrated control, and ecological theory. An account of environmentalism's impact on research, which follows, takes us back into the public arena. The sixth chapter, dealing with ecological modeling and integrated pest management, returns to science. A short conclusion summarizes the argument and presents the case for seeing economic entomology as part of society, and its history as an example of the ways in which thought is intertwined with the rest of the thinkers' lives.

This is a sophisticated and intelligent look at an important episode in the history of science that has implications for our understanding of the range of effects society has on science. Palladino does not argue that differences in the organization of research, and thus the particular people the entomologists answered to, dictated their theories or research. He does show that institutional arrangements were conditions that could, and did, encourage certain ideas, even particular views of how nature was organized. Historians and historians of science have told some of the parts, and Palladino engages their interpretations at several points, but no one has looked at the whole, and even those familiar with things like the American use of DDT or the history of entomology will find that the comparison with Canada sheds new light on these events. Anyone interested in the place of science in society and the reciprocal, and tangled, influences that form policy and inform research will find this volume useful, and students of method can learn from its handling of developments in two related, but very different, nations.

Texas A & M University THOMAS R. DUNLAP

Stephen Fender (ed.), *American and European National Identities: Faces in the Mirror* (Keele, Staffs.: Keele University Press, 1996, £17.95). Pp. 208. ISBN 1 85331 133 2.

Comparative studies in the old days used to involve a positivistic examination of "the influence of *x* on *y*" – Schlegel on Coleridge, for example – or, even worse, the reification of nationalities so as to contrast an idea of (say) the "Germanic" with a mythical notion of "Englishness." Both of these tendencies appear occasionally in Stephen Fender's useful new edition of essays, *American and European national Identities*. In a piece comparing William Carlos Williams's

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cosmopolitanism with the narrower ideals of the American "cultural establishment," for instance, Margit Peterfy is obliged to construct Archibald MacLeish's unabashed patriotism as a straw target for Williams's eclecticism to work against. Similarly, Russell B. Goodman's account of "Emerson the European and Heidegger the American" comprises a fairly traditional narrative of cross-cultural influences, the two philosophers being linked, not for the first time, through the deconstructive mirror of Neitzschean scepticism.

This book began as a workshop at the European Association of American Studies conference held in Luxembourg in 1994, though it includes a wider range of papers than were heard on that occasion. There are, in total, ten essays – six from European-based scholars, four from Americans – plus an introduction by Fender himself. Collections of this kind always engender a certain unpredictability and heterogeneity of topic, and one mild surprise is how many of these essays focus upon nineteenth-century culture: Jefferson, Whitman, Poe and Emerson are all covered in detail, though, conversely, there is relatively little discussion of America after 1960. Within the context of the twentieth century, however, the events surrounding the rise of Fascism and the Second World War loom large here as the crucial turning-point in relations between the Old World and the New. Roberto Maria Dainotto, of New York University, contributes a compelling account of how Italian Fascists during the 1920s tried to appropriate America as the "happy Garden" within which they saw their own futuristic reflection, though after 1930, he argues, other socialist intellectuals in Italy began to see Hemingway's kind of realistic novel as a transatlantic counterpart to their own programme of radical demystification and demythologization. The effect of all this is to demonstrate how the political attachments of characters like Ezra Pound were not merely idiosyncratic or personally eccentric, but integral to the social dynamics of their time. In another fine essay on "Cultural Redefinition in the 1940s," Gordon Hutner similarly describes the war as a defining moment within American culture, as writers from the United States looked back to the old ethnic ferocities of Europe in an attempt to identify clearly what their brave new world was not.

Given the disparate nature of these contributions, readers trying to track down particular figures or lines of argument would surely have been grateful for an index. Nevertheless, this is a valuable addition to the growing collection of materials which treats American Studies from an international and comparative perspective.

University of Nottingham PAUL GILES

David T. Morgan, *The Devious Dr. Franklin, Colonial Agent* (Macon, Georgia: Mercer University Press, 1996, $34.95). Pp. 273. ISBN 0 86554 525 1.

There can finally be no excuse for writing a dull book about a brilliant man. David T. Morgan is devoted to his subject and has worked extremely hard; furthermore, he has chosen an interesting and important phase of Benjamin Franklin's long career for investigation, but he has no idea of how to make a

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worthwhile book out of his labours. He does not have anything especially new or surprising to say about Franklin's career as a colonial agent in London between 1757 and 1775; it is an oft-told tale. It was incumbent on him, therefore, to tell it as interestingly as possible. He fails completely. His hero is one of the liveliest of all American writers, and, with the possible exception of John Adams, the most individually vivid to posterity of all the Founding Fathers. Furthermore, the volumes of the Franklin Papers dealing with the London years have all been in print for years. Dr. Morgan's task was therefore an easy one: all he had to do was to quote Franklin and his friends as much as possible, while making sure that the complexities of a many-sided man and a many-threaded story were not lost sight of. Instead, we get pages and pages of grey academic prose, not happily relieved by elegant variation (for fear of writing "Franklin" too often, Morgan alludes to him as "the Pennsylvania agent" or "the Doctor" whenever he can).

And any respectable academic study must, of course, have a thesis. Dr. Morgan finds his in the word "devious." He puts it in his title and shoves it into his text whenever possible. Franklin, he suggests, was a tricky cove, who knew how to wring success out of failure. Discredited in Britain, he returned to America as a hero. There is some truth in this observation, but there needs no ghost to tell it to us, and no monograph either. To be accepted as the key to Franklin's character and career it would have to be supported by hard evidence and subtle psychological argument, neither of which Dr Morgan can supply. He prefers to rely on repeated assertion. He does not show that Franklin, confronted by problems of ever-growing complexity, was more "devious" (*sc.* sly, underhand) than the situation required, or than anyone else would have been; nor does he notice that the greatest diplomatic catastrophe of Franklin's life, the publication of the Hutchinson–Oliver letters, was touched off by Franklin's honourable straightforwardness: to stop men killing each other in a duel he avowed that it was he, and no one else, who had procured copies of the letters and sent them to Massachusetts. The insistence on "deviousness" ends by convincing the reader that, for all his trouble and devotion, Dr. Morgan does not understand Dr. Franklin. What a shame.

University of Essex HUGH BROGAN

Barbara Tepa Lupack (ed.), *Vision/Re-Vision: Adapting Contemporary American Fiction by Women to Film* (Bowling Green, OH: Bowling Green State University Popular Press, 1996, $45.95 cloth, $24.95 paper). Pp. 250. ISBN 0 87972 714 4.

This is rather an odd collection of essays. From the title one gets the impression that the work is going to be slanted in a feminist direction, and the introductory essay confirms this. Barbara Tepa Lupack argues that Hollywood in general and films based on women's novels in particular have frequently stereotyped and misrepresented women. She cites two earlier studies of the (mis)treatment of women in film, Marjorie Rosen's *Popcorn Venus* (1973) and Molly Haskell's *From Reverence to Rape* (1974), in support of her argument that "the female images that emerged in cinema … were more limited, stereotyped, and demeaning than male

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ones, which were less rigidly defined in terms of sexuality." Even if the last film one saw was *Bambi*, this information is not going to come as a great surprise. At this point the reader might well assume that the essays which follow are going to do little more than show how recent women novelists have been "sold out" by Hollywood, and their work at best misrepresented, at worst rewritten.

The essays are, however, more ambitious in their approach. Ten novels/films are examined, from Judith Guest's *Ordinary People* to Anne Rice's *Interview with the Vampire*. Lupack's opening arguments are, to a degree, confirmed by Victoria Szabo and Angela D. Jones in their assessment of *Ordinary People*, and reiterated in her own study of Bobbie Ann Mason's *In Country*. Other essays show how the "film of the book" can make the original story more accessible, in this case Anne Tyler's *The Accidental Tourist* and Fannie Flagg's *Fried Green Tomatoes at the Whistle Stop Cafe*. Rebecca Summer's study of the film version of Joyce Carol Oates's "Where Are Your Going, Where Have You Been?," is more about the difficulties associated with bringing controversial subject-matter to the big screen than it is about the portrayal of women *per se*. Janice Doane and Devon Hodges's concluding essay on *Interview with the Vampire* too often mistakes fiction for fact in its discussions of the predatory white male. If there is a serious point here it might be better made without frequent and confusing (to a mainstream audience) references to the "Pre-Oedipal" and the "prefeminist" and with a clearer distinction drawn between imaginary creatures and men.

Ultimately, this is a varied collection. The quality of thought and argument is not consistent throughout and in the case of Lupack's essays, in particular, the notes are almost as long as the pieces they accompany, indicating ideas not yet fully digested. The work overall seems to have a dual purpose. On the one hand, it is critical of filmmakers for their repression of women's voices; on the other, it praises adaptation of novels for the opportunities these provide for the work to reach a wider audience and for enhancing our understanding of both media. The adaptation process is instructive, it argues, because of what it can tell us about the relationship between the viewer and the film, given that the viewer has expectations based on prior reading of the novel. Yet only a few of the essays here bother to mention how popular the film in question was. Further, as *The English Patient* so clearly showed, for many filmgoers it is not so much a case of "you've read the book, now see the film" as "you've seen the film, now go out and buy an abridged copy of Herodutus."

University of Newcastle-upon-Tyne S-M. GRANT

Larry McCaffery, *Some Other Frequency: Interviews with Innovative American Authors* (Philadelphia: University of Pennsylvania Press, 1996. £18.95). Pp. 333. ISBN 0 8122 1442 0.

Some Other Frequency is Larry McCaffery's fourth collection of interviews and follows the pattern of previous volumes in having a brief introduction to, and bibliography of, each of his fourteen writers. As McCaffery stresses in his introduction, these figures do not constitute a movement or school. Instead they all have in common a resistance to conventional means of representation. They

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all show in their different ways that McCaffery calls "formal extremity," a willingness to try out experimental means of expression. Roughly speaking, two generations are represented here, but to both the decade of the sixties opened up possibilities which they are still pursing. Richard Kostelanetz, for example, has tried out holography, visual poetry, and the theatre of mixed means as well as a whole range of other artistic media. He demonstrates a sharp awareness of literature as an institution beset by a conservative publishing establishment. He sets a keynote for the whole volume in insisting on his political engagement and in utterly rejecting the view of postmodernism as the practice of formal games. When a writer like Kathy Acker insists on the body's materiality as a counter to abstraction and on the creative rather than expressive function of language, she too is articulating her confidence that there is a reality, but confirming at the same time her wary sense of the ways in which artistic representation is implicated in the deepest social and psychological processes of her society. All the writers gathered here ransack other media for their own works. So Clarence Major draws on jazz, Derek Pell on collage, and David Antin on the Jewish tradition of oral narrative. Antin shrewdly criticizes the many reassurances given the reader in conventional novels, here pointing to another purpose common to these writers: the creation of works which, by foregrounding their own means of production, force the reader to reflect on the nature of the aesthetic pleasure. A number of common strategies are used to this end. Firstly, language is brought to the forefront of these works either by the influence of figures like Gertrude Stein (Acker) or Lewis Carroll (Kenneth Gangemi), or by translation from other languages (French in the case of Lydia Davis, Russian for Lyn Hejinian). Not surprisingly, Burroughs hovers in the background of several of these interviews which suggest a new perspective on the creative act. Instead of seeing themselves as autonomous individual creators, these writers tend to stress the means of textual assembly, sometimes appropriating sections, fragments, or techniques from earlier works. *Some Other Frequency* is therefore well worth reading not only to find out how these writers articulate their purposes, but also to see how they situate their works within the context of contemporary culture.

Liverpool University DAVID SEED

Gregory M. Herek, Jard B. Jobe, and Ralph M. Caney (eds.), *Out in Force: Sexual Orientation and the Military* (Chicago: University of Chicago Press, 1996, £51.95 cloth). Pp. 350. ISBN 0 226 40048 4.

Editors Herek, Jobe, and Caney have done an excellent job on a supremely academic volume of tightly knit, well integrated essays that guide the reader through a tangled web of issues related to the proposition of gays and lesbians serving openly in the US military.

It is academic, first, in the sense of solid scholarship dealing with the facts of the issue. Opening essays explore the social and legal aspects of gays in the military. They are generally quite good, but there is no essay to explore in depth the religious dimension of the issue. This seems an especially important omission after a prominent military historian (who consulted with the Pentagon on the

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issue) reported to a session of the OAH convention in 1994 that he sensed that much of the military's hostility to gays was actually based on the conservative religious values of many service leaders.

Other chapters investigate the integration of women and African Americans into the armed forces, the experiences of other countries with gays in uniform, and how the gay issue has played out in the US in quasi-military organizations such as police and fire departments. These chapters are thorough and well researched, and point out that integration of open homosexuals into military and quasi-military organizations has not been as simple a matter as gay activists and social liberals would like to think. Generally, the essays hold that, in situations with good leadership exercising a modicum of finesse, problems have been held to manageable levels.

The volume shines when it gets into theoretical issues surrounding unit cohesion, privacy, and gay stereotypes; Robert MacCoun's superb essay on military cohesion stands out. One rallying cry of those who oppose change is that "unit cohesion" will suffer as heterosexuals become disgruntled at open homosexuals in their midst. MacCoun's analysis of "social cohesion" versus "task cohesion" shows that, with effective leadership and institutional support, the latter is unlikely to suffer. Social cohesion may decline for a time, but it is not essential to the success of the military mission.

But, sadly, this volume is also academic in the sense of "irrelevant." Who will read it? One of the recurring themes of the essays is that the topic is highly emotional and minds are already made up. The authors should be lauded for their efforts to transcend those emotions with top-notch scholarship, but at the same time, to a degree, one gets the sinking feeling that *Out in Force* is preaching to the choir.

University of Kentucky ANTHONY A. MCINTIRE

Valerie Lee, *Granny Midwives & Black Women Writers* (London: Routledge, 1997, £40.00 cloth, £12.99 paper). Pp. 202. ISBN 0 415 91507 4, 0415 91508 2.

Valerie Lee's *Granny Midwives and Black Women Writers* moves, somewhat laboriously, between ethnography, medical sociology and literary criticism in order to deliver a critique of oral and written narratives by black women in which the "real" and the fictional are given equal status as texts susceptible to interpretation. Her main strategy for affecting such a reading is a method she describes as "reading double-dutch" – an analogy which she uses to suggest "dual cultural performances – the grannies as performers; the literary texts as performances, two sets of meaning interacting with each other." This rather forced metaphor, however, is not really sufficient to effect a synchronized interpretative "performance" and Lee is most persuasive when unhindered by her methodological baggage.

Lee has read extensively amongst the theoreticians of black feminist criticism as well as the historians of women's health-care, and has insights to offer into the real lives of "granny midwives" and in particular the changing relationship

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between "Western Science and Folk Medicine," the title of her first chapter. She sees twentieth-century black women writers as rescuing "grannies" from the defaming process of science, particularly the discrediting of the black female body as both unhygienic and full of superstition, invoking the fictional texts of Toni Morrison, Gloria Naylor and Paule Marshall as well as Nella Larsen and Zora Neale Hurston as evidence. Her concluding chapter moves from a discussion of *Mama Day* into an account of her own fieldwork in Mississippi, a shift which she describes as travelling "from Naylor's problematized paradise to an informant's self-constructed paradise."

Unfortunately it is Lee's multiple good intentions that undo this attempt to give an account of her subject; the text is just too busy being all things to all people, declaring a "healing" mission of its own as well as fulfilling the duty to rehabilitate the historic figure of the "granny midwife" through cultural as well as literary analysis. As Lee has it in one of her section headings: "Papa's got a grand new bag. [and Momma too]"; sadly it is a ragbag.

Roehampton Institute London JANET BEER

Barbara R. Bergmann, *Saving Our Children From Poverty: What the United States Can Learn From France* (New York: Russell Sage Foundation, 1996, $34.95). Pp. 184. ISBN 0 87154 114 9.

Set against the current debates in the United States over welfare reform, Barbara Bergmann, Professor of Economics at American University in Washington D.C., examines the French system of assistance to families and compares it to the American system. Bergmann concludes that by comparison the United States is woefully inadequate in the way it deals with the problem of child poverty.

Bergman details the system of benefits, child-care programmes and medical services available to both low- and high-income families in France. She notes that a French single mother who decides to go out to work still receives a good number of these benefits and services. This is because the French system does not narrowly focus on the poor, but is aimed at all families with children. It reflects the French concern with the well-being of children and the desire to encourage births. Such an extensive system also allows the various child welfare agencies to monitor the progress of children during their early years.

In the United States, where almost a quarter of children live in poverty, the benefits, child-care programmes and medical services are not nearly as extensive and most of them go to "welfare mothers" – single parents who have no jobs. These "welfare mothers" are often perceived by politicians and the public as immoral fraudsters. When they do try to enter the paid workforce, however, they lose their benefits, have to pay for child-care and medical insurance, and find that they are often worse off than when they were not working and were receiving welfare. Bergmann argues that the United States has a lot to learn from France – a country with similar economic and political systems.

Bergmann examines in detail the relative costs of the two systems, using tables to illustrate her findings. There is also a lengthy discussion of how French models could be used in the American context. While the comparison is interesting, there

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is a tendency to look at the French system uncritically, and it is never entirely clear why the French rather than any other European system is to be lauded in this way. This is a plea for action, but Bergmann does not expect that reform will come fast. There is little discussion of how the American public are to be persuaded to part with their tax-dollars to pay for such a welfare system. Nor is it entirely clear whether the French system really does reduce child poverty and deprivation. This is an interesting study, well-researched and analysed, but it would appear to be aimed at a rather specialized audience.

University of Leicester ELIZABETH J. CLAPP

Linda Gordon, *Pitied But Not Entitled: Single Mothers and the History of Welfare* (New York: Free Press, 1994, $22.95). Pp. 433. ISBN 0 02 912485 9.

Recent years have seen an extraordinary proliferation of writing on the role played by gender in shaping the American welfare state. Linda Gordon picks her way skilfully through this historiography and makes a significant original contribution to it. Three aspects of her work are particularly impressive. First, she is not *just* concerned with gender: to the contrary, she is consistently attentive to the roles played by race, class, and bureaucracy in shaping welfare policy. Second, hers is never a simplistic story of heroes and villains – the women reformers with whom Gordon is primarily concerned are portrayed in a way that is at once sympathetic and critical.

Third, she makes very good use of an impressive range of archival materials, rather than relying exclusively on official government documents and contemporary journals for her primary data. Of course, there is nothing wrong with the latter types of source, but Gordon's trawl through the archives makes some other recent work in this area seem distinctly bloodless and abstracted by comparison. Moreover, quite apart from helping to make *Pitied But Not Entitled* a more interesting book to read, this archival work lends an authority to the author's arguments that would otherwise have been absent.

Gordon's purpose is to trace the evolution – between 1900 and 1935 – of two contrary approaches to social policy, one of which she sees as overwhelmingly "male." The other as predominantly "female." The first was a labour/economics discourse, academic, male-dominated, employment-oriented, and aiming to *prevent* poverty through the magic of social insurance. The second was a social-work approach that emphasized *alleviating* social problems through benefits that were to be decided on the basis of individualized casework, according to judgements of need and desert. This was the strategy favoured by the group of elite WASP-ish white women whose values, tribulations, and panaceas dominate *Pitied But Not Entitled*. Gordon explains that they enjoyed considerable strength during and after the Progressive era, but the federal welfare state which emerged in 1935 owed more to the "male" model of social provision.

Even as she acknowledges the flaws of the social-work model, Gordon regrets the development during the last sixty years of a system that has elevated contributions-based benefits whilst stigmatizing "welfare." As with so many recent left-leaning scholars of the New Deal years she is preoccupied with the

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"road not taken," suggesting that, had different advice been heeded by FDR, the American state would have assumed a more social democratic character, with beneficial consequences for today's poor. Even readers who resist this notion of a fateful lost opportunity will be stimulated by Linda Gordon's skilful exploration of some old welfare debates with manifest contemporary relevance.

Lancaster University GARETH DAVIES

Lesley Marx, *Crystals out of Chaos: John Hawkes and the Shapes of the Apocalypse* (London: Associated University Presses, 1997, £32.50). Pp. 244. ISBN 0 8386 3661 6.

Crystals out of Chaos examines fifty years of continuities and changes in John Hawkes's literary imagination. Central to it is the cherished notion of the autonomous artist who believes that "the imagination can create something out of nothing" and bring the chaos of the world to submit to the crystals of the word. Lesley Marx's study focuses on the gendered aspects of this understanding of the post-romantic artist and the pleasures and dangers of *his* apocalyptic desire to control reality.

The book considers Hawkes's texts in an almost perfect reiteration of the chronology of their publication. Though lending itself to a linear, and potentially weakened, reading of Hawkes's own artistic development, this arrangement is necessary to Marx's analysis. She offers a renewed critical discussion to close the gap between her book and Donald Greiner's *Understanding John Hawkes* (1985), and makes a provocative investigation of the challenges to the "potentially totalitarian dream" of the post-romantic artist by looking at "the feminine voices of Hawkes's later works."

Attentive to essentializing representations in Hawkes's female-authored narratives, Marx also indicates how women "resist and finally usurp the narrative power of the masculine author," an important movement in Hawkes's fiction which occurred "at the end of a decade that saw a powerful breakthrough of feminist voices." Yet, while in part realizing "the dream of revolt of Hawkes's women," this attempt at a male *écriture féminine* could be read as an appropriation of specific (male) renderings of female authorship and sexualized bodies as much as an amelioration of the apocalyptic vision. It also implies the impossibility of alternative male narratives.

Discussing *Adventures in the Alaskan Skin Trade*, a parody of the Western where the frontier, Indians, and "Manifest Destiny" are pivotal, Marx looks briefly to (submerged) questions of race and empire in Hawkes's *œuvre*. However, arguing that Hawkes's apocalyptic vision is rooted in "the travail of World War II" without addressing in depth the centrality of race, western imperial decline, and Euroamerican anxieties over colonial questions in those post-war visions, involves the neglect of very significant enabling circumstances and undercuts Marx's explanation of the gendered historical specificity of Hawkes's conception of artistic authority.

None the less, Marx has explored very effectively Hawkes's efforts to trouble the relationship between author and narrator, a practice accelerated in his later

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works where women and horses tell the stories. This appreciative contextualization underscores the comic promise of Hawkes's movement toward allowing many subjects access to the power of the word and suggests the need "to negotiate … authority in the world with the stories of others" in the present moment.

San Francisco, Calif. SCOTT BRAVMANN

Paul Bourke and Donald DeBats, *Washington County: Politics and Community in Antebellum America* (Baltimore, MD.: Johns Hopkins University Press, 1995). Pp. 407. ISBN 0 8018 4950 0.

Community studies should have both depth and breadth, and Paul Bourke and Donald DeBats have produced a superb community study. Using a staggering quantity and variety of sources, including censuses, tax assessments, poll books, newspapers, church records, migrants' narratives, cartography, photography, and art (all accessibly reproduced in ninety-seven figures and tables and explained in appendices and a Note on Sources), the authors vividly portray an Oregon community in the decade-and-a-half before the Civil War. Yet, without misguidedly describing Washington County as America writ small, they show how larger concerns reverberated locally in ways which gave them direct meanings in everyday life.

The authors' stated central focus in politics, and national debates over slavery, free labour, nascent Know Nothingism and Republicanism, and the ideological imperatives behind each, are brilliantly reconstructed in sometimes reflexive, sometimes peculiar, local and individual contexts. Oregon's viva voce voting records reveal exactly who voted for whom and why, and shows that, while allegiances were strong, political participation depended largely upon wealth and spatial and social connections. Yet, in their discussions of local (alongside national) debates on viva voce, especially with regard to individuals' relationships to community and politics, and in discussing voting behaviour in relation to wealth and demography (and less important factors of age, marital status, religion, and regional nativity), the authors write fine cultural and social history in an advantageously pluralistic approach. They also discuss migration and settlement, agriculture, social and personal affiliations and animosities, and ideological constructions and material implications of class, race, gender, and familial and local identities.

In these respects, the authors also transcend their claim to be Turnerians. They make Turnerian references to the boldness and egalitarianism of pioneers (generated by Donation Land Claim policy), but unflinchingly explore settlers' division, including anti-Catholicism and especially the vituperative and sometimes murderous northern and southern migrants' rivalry over northwestern society's future. The authors do not aim to analyze pre-settlement Indian societies, but give full consideration to implications for settler society of the 1833 malaria epidemic which killed up to 90 percent of some Indian peoples, atrocities of the Cayuse and Yakima wars, and widely held settler xenophobia and African-American exclusionism.

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Curiously underestimating themselves, Bourke and DeBats achieve much more in method and subject than traditional political frontier history. A model community study, this is both meticulously detailed, sophisticated (but methodologically undogmatic) local scholarship, and inclusive, broad-ranging, perhaps even total, history.

University of Wales Swansea STEVEN SARSON

Christopher Shannon, *Conspicuous Criticism*, *Tradition*, *the Individual*, *and Culture in American Social Thought*, *from Veblen to Mills* (Baltimore, MD.: Johns Hopkins University Press, 1996, £31.50). Pp. 211. ISBN 0 8018 5151 3.

The subject-matter of this book is of significant interest to social and political scientists with a particular interest in methodology, for it embodies a fundamental critique of the social scientific enterprise.

Shannon argues that, although liberal and radical sociologists and social theorists such as Veblen, Dewey, the Lynds, and C. Wright Mills have written quite devastating critiques of capitalist culture, economy, society, and politics, they share with capitalism its inherent anti-traditionalism, obsession with rationality and reason, its objectification of social relations, and its means-oriented world view. The effect, Shannon argues, has been that, as social scientific method/rationality has become institutionalized in governmental and social institutions and, therefore, more widely accepted in American culture, it has merely promoted a belief-system that lies at the heart of capitalism itself into the wider social order. Social scientific critique, therefore, is merely another justification of the status quo, despite the overt iconoclasm and radicalism of Veblen, Mills et al. What is required, Shannon suggests, is for the social scientist to re-enter the social world s/he wishes to understand and explain in order to seriously engage with it and to develop radical alternatives to it.

Shannon's work is written from a self-consciously pre-modern perspective, namely from the point of view of certain elements within Roman Catholicism. He emphasizes the need to be involved with the society of which one is a part, to *contemplate* its culture, and to let one's subjective notions develop within such a context. Only then will a truly radical solution to the problems facing America emerge.

The book offers an interesting critique of social science methodology which ought to be taken very seriously. One criticism, over and above the not infrequent inaccessibility of the language used, is the inadequate coverage/recognition within this study of the fact that subjectivity and culture are implicated in the very nature of capitalism and of "objective" inquiry. For example, the notion of a fully rational capitalism is itself questionable, even if there were no competing variations on the theme in countries such as Japan, Germany, and Sweden. The notion of a fully objective social science itself, of course, has received crushing criticism, particularly in the past thirty years.

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These are important concerns, but which may go beyond Shannon's remit in this particular study. It would be unfair to let such concerns detract from what is an interesting, thorough, and very detailed analysis of the parallels between the underlying logic of American capitalism and some of its most powerful twentieth-century critics.

University of Manchester INDERJEET PARMAR

Lee Clark Mitchell, *Westerns: Making the Man in Fiction and Film* (Chicago and London, University of Chicago Press, 1996, £23.95). Pp. 331. ISBN 0 226 53234 8.

The American Western film was, ironically, first deemed worthy of academic appraisal just as the artifact itself ceased to be a major staple of US popular culture. Yet, although the genre holds scant appeal for modern cinema audiences, it remains a cardinal preoccupation for students of American society and national identity. Lee Clark Mitchell's *Westerns* focuses on constructs of masculinity in the literary Western as well as on screen, scrutinizing the works of James Fenimore Cooper, Bret Harte, Owen Wister and Zane Grey, and also the paintings of Albert Bierstadt, before moving to sophisticated readings of *High Noon*, *Shane*, *Hondo*, *A Fistful of Dollars* and *The Wild Bunch*.

This is an ambitious study, but one which, in its attempt to cover too much ground, ends by not doing full justice to its subject. First, there are certainly enough Western novels and Western films to suggest that an in-depth examination of one or the other may have proved more cohesive than selection from each. Second, while Mitchell's analysis of these texts is intricate and innovative, the selections themselves are disappointingly obvious. Mitchell breaks new ground by offering fresh insights into long-established classics which, admittedly, are difficult to ignore, but he does not supplement this by re-evaluating hitherto neglected books or films which merit inclusion in the pantheon.

A remarkable number of Westerns depict their heroes enduring terrible violence, and Mitchell authoritatively addresses the generic import of this mortification; but the observation that such scenes signify "the suppression of homoeroticism" will surely be news to many an avid Western fan. There is also, in a book devoted to the genre's constructions of masculinity, far too much consideration given to the significance of landscape. Mitchell discusses the recurrence of "aimless glances" within the Western, but these topographical obsessions often appear digressive and even obfuscatory in the present context. The Western is crammed with riches for both the analyst and the consumer of American popular culture, and the last word on the genre will never be written. Mitchell's *Westerns* is a very astute and informative contribution, but the author's wealth of knowledge is at times offset by overly fanciful theory and a somewhat swollen, jargon-prone prose. This is an important book, but it would have been all the more entertaining had the author, like the classic Western hero deconstructed here, cultivated a laconic style and a keener aim.

University of Edinburgh MICHAEL COYNE

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Maureen Ogle, *All the Modern Conveniences: American Household Plumbing, 1840–1890* (Baltimore: The Johns Hopkins University Press, 1996). Pp. 191. ISBN 0 8018 5227 7.

Ogle provides a well-written, informative and illuminating analysis of various aspects of the history of American domestic plumbing between 1840 and the 1880s. As befits its place in a History of Technology series, the study provides a good deal of information on the changing principles, designs and limitations of different sinks, baths, showers, water closets, drains and water-supply systems, including a number of plans and drawings. But Ogle's primary interest is in what may be gleaned about the attitudes of Americans to their plumbing arrangements and how far the technology was a product of social and cultural influences and attitudes. The basic argument is that new attitudes to home sanitation and its place in the social order triggered changes in plumbing technology and that both the social attitudes and the technology altered after 1860. Early plumbing arrangements were fairly simple modifications of existing forms, such as wash-stands, but Ogle argues these developments were the product of a culture of individualism, coupled with admiration for mechanical contraptions, rather than being part of a technological system of city waterworks and sewers. This case is based primarily on advice in mid-century architectural texts plus comments by social observers and householders. By the 1870s and 1880s, however, Ogle perceives a change of emphasis with earlier plumbing advances now being perceived as misguided and the sources of noisome and sinister dangers to individual and public health. A new sanitary movement, a popular faith in scientific expertise and greater city planning provided the momentum for the introduction of new designs and materials for plumbing systems and appliances. Rather than the individual, largely independent home, the domestic plumbing arrangements were regarded as a key element and potential weak spot in a broader network of water-supply and water-disposal. The argument is made effectively and set in the context of changing views on disease and public health, and Ogle's study has much to recommend it to all historians of nineteenth-century America. There is a risk that individualism is too general or all-purpose an explanation and perhaps more on other types of consumption or a comparative perspective on European developments would have helped the argument test the implicit sense of American exceptionalism or difference. Ogle's idea of a later shift to a more systematic perspective is helpful to social and business historians searching for elements of Galambos' "organizational revolution." At times, the absence of data hinders the "sorting and counting" which might have given a clearer sense of the extent of plumbing use, especially among the less wealthy, and the end-point of 1890 makes the interesting discussion of developing municipal systems a little tentative. A thought-provoking final comment claims that since 1890 little has changed in the essentials of domestic plumbing which, if true, suggests a curious lack of social or cultural change over more than a century and leaves the 1804–1890 era as one of even more striking transformation.

University of Glasgow MICHAEL FRENCH

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Louise H. Westling, *The Green Breast of the New World: Landscape, Gender, and American Fiction* (Athens, Georgia: University of Georgia Press, 1996, $29.95 cloth). Pp. 211. ISBN 0 8203 181 0.

Louise H. Westling, in *The Green Breast of the New World: Landscape, Gender, and American Fiction*, considers the ambivalence in American Literature's responses to landscape and nature. She has selected a range of American writers on which to base her study, and provides clear rationale for each inclusion.

Westling tackles Emerson and Thoreau believing that they were responsible for defining the enduring relationship between identity and landscape. She describes how the wilderness was the essential American experience and imperative as the symbol of national civilization. However, these are troublesome concepts for Westling and she argues that this American experience was, and had been for some time, the experience of the native peoples, a fact which she believes causes great anxiety in Emerson's *Nature* and Thoreau's *Walden*. The sentimental imperial nostalgia, that Westling finds these two guilty of, works against an expansion of human experience and locks nature, landscape, and identity within "destructive gender oppositions."

The move to analyzing twentieth-century American writers, in the second part of her study, follows a reasonable belief that efforts should be made to break out of "patterns of meaning appropriate to our ancestors of fifteen thousand years ago." Westling's eco-feminism is certainly persuasive, and she offers a refreshing reading, and reworking, of Willa Cather, Ernest Hemingway, William Faulkner, and Eudora Welty

Cather's use of Europeans, namely Crazy Ivar in *O Pioneers!* and Otto Fuchs in *My Antonia*, as a point of contact between the land and the American comes under close scrutiny. The old traditions, that are always so important to the role of symbolic mediator and agricultural adviser, that Cather has implemented are based on these European characters and are therefore, according to Westling, indicative of the widespread denial of the Native Americans' ancient knowledge of the land.

The work of Klaus Theweleit is used as a "revealing context" for her insight into Hemingway and Faulkner. Westling uncovers anxieties of post-World War I masculinity and the symbolic representations of women derived from these anxieties. The account of "effeminized" landscapes and male attempts to conquer it ushers in a convincing, if predictable, diatribe of Hemingway's, and his character Nick Adams's, love of fishing, and, the rather more damning pursuit, hunting for sport. This Theweleit-inspired approach serves Westling well in her work on Faulkner's Quentin Compson, Joe Christmas, Thomas Sutpen, and Ike McCaslin. It also prepares the ground on which she can make a comparison with Welty who was also influenced by the "Mississippi landscape of hills and wide alluvial bottomland."

In her conclusion, Westling identifies Native American Louise Erdrich as one writer who is able to draw from an alternative cultural tradition, and so avoid the confused erotic and misogynistic relationship between American Literature and the landscape. Westling is looking to the future and the new millennium,

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eschewing nostalgia, and calling for a new mythology that will produce a positive attitude towards the earth.

University of Essex JASON CHARLES

Kim Townsend, *Manhood at Harvard: William James and Others* (New York and London: W. W. Norton and Company, 1996, £19.90). Pp. 38. ISBN 0 393 03939 0.

In a similar fashion to the recent scholarly focus on "whiteness" emerging from studies of race, students of gender in American history have increasingly found a rich vein of material in uncovering nineteenth-century attitudes towards masculinity. Kim Townsend's contribution to this debate is in re-creating the arguments concerning gender which preoccupied the faculty, students and graduates of Harvard College between the Civil War and World War I. Such an approach allows Townsend to include the thoughts of many familiar characters. Henry Adams, George Santayana and Barrett Wendell all contribute, as does W. E. B. DuBois and, as the greatest popularizers of the Harvard view on manhood, Owen Wister and Theodore Roosevelt. The central figure is, however, William James, who taught at Harvard for some thirty years from 1872, interacting with most members of the *post-bellum* Establishment intelligensia.

Townsend demonstrates, through diaries, letters, lectures, and published works, a consensus concerning manliness around which such personalities might gather. The ideal can be seen as a dumbing down of the *ante-bellum* model of the Christian gentleman, retaining the imperative for the young man to be responsible, cultured, and self-controlled, whilst adding a tougher, physical quality. Whereas *ante-bellum* Harvard might be personified by Edward Everett, the embodiment of the *post-bellum* college was Theodore Roosevelt.

The Harvard intelligensia might agree on the model they wished to produce, but differed over the means to bring about this ideal. The elective system proved controversial, as did the growing presence of women and non-WASP men at Harvard, whilst many questioned the benefits of intercollegiate sport. Townsend's focus is on these and connected debates relating fundamentally to the search for an appropriate elite identity in a rapidly changing society. As such, the work engages in effectively combining the private and public worlds of the characters followed. Townsend writes in an attractive style with a nice eye for illustrative anecdote. The work, as a whole, follows an admirably multi-disciplinary perspective, and Townsend does present a strong case for ideas of masculinity being important in informing assumptions concerning many of the key developments of the late nineteenth century, not least the imperial adventures of Roosevelt's generation. Yet, too frequently the broader context is lost. The significance of *ante-bellum* and transatlantic thought in shaping the manhood debate calls for greater attention, as does the role of Harvard intellectuals in developing rationales for the continued dominance of an upper class challenged by changing social formations, working-class rebellion and middle-class disquiet.

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Townsend's work is, however, one to be valued in the continuing and necessary exploration of nineteenth-century elite thought.

University of Keele ANTHONY MANN

Rosemarie Garland Thomson, *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* (New York: Columbia University Press, 1997, $45 cloth, $16.50 paper). Pp. 200. ISBN 0 231 10516 9, 0 231 10517 7.

The first sustained attempt within the humanities to address cultural and literary representations of disability, this compelling book also explores its status as a variable within equations of identity politics. Garland Thompson's argument is organized around a series of observations pointing to the ensnarement of disability within exclusionary legal, medical and cultural discourses, the aim being, she writes, "to move disability from the realm of medicine into that of political minorities, to recast it from a form of pathology to a form of ethnicity." A politics of disabled bodies is thus articulated against the grain of liberal ideologies of individualism and the Puritan sanctification of labour. Emerson's doctrine of self-reliance and Melville's *Moby Dick*, it is claimed in support, privilege able-bodiedness in an attempt to deflect "the troubling question of whether any person is independent of physical limitations, immune to external forces, and without need of assistance and care from others."

After a fascinating and theoretically rich historical study of American freak shows, the author charts a shift in the portrayals of the disabled figure in the novels of certain American women. Outlining the "benevolent maternalism" evident in a number of nineteenth-century works in the sentimental tradition, the virtues of such public compassion are deemed to represent an unsatisfactory political compromise for both the benefactress and the doubly marginalized disabled woman. By contrast, the twentieth-century novels of a number of African-American women are viewed as much more fruitful reinscriptions of bodies demarcated as "other."

A persuasive case is finally made for reading her own text alongside black women's liberatory novels as complementary attempts to "unravel a counter-narrative of physical difference … that interrogates the very definition of the ideal American self." Occasionally however, Garland Thomson unearths issues which question the compatibility of such emancipatory narratives. At one point she acknowledges the discomfort felt by disabled groups when confronted with feminist calls for abortion on demand. In an age when foetus "defects" can be identified at an increasingly early stage of pregnancy, such calls do suggest problems for the type of coalition politics implicit here. The failure to fully examine such points of conflict represents the only flaw in this groundbreaking study. But, as the author notes in her preface, "disability studies" is an academic discipline still in its infancy. *Extraordinary Bodies* will, for its cogent argument that "disability requires accommodation rather than compensation," rightly be viewed as one of its foundational texts.

University of Nottingham ANTHONY HUTCHISON

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Karl Faitz (ed.) *The National Road* (Baltimore and London, Johns Hopkins University Press, 1996, £29). Pp. 492. ISBN 0 8018 5155 6.

In charting the development of the America road system from 1809 to the present day, this collection of essays describes the realization of the American dream of Albert Gallatin, Treasury secretary to the Jefferson administration. His beliefs in the natural sociability of man, together with his concern for defense and the greed for the natural resources available beyond the Ohio Valley, launched the idea of a national road from Baltimore to St. Louis. During the nineteenth century, the road spread the architectural and social characteristics of the Middle Colonies, namely, the main street, the I-House, and the German barn to the North-West. On the other hand, it fostered the Courthouse, the Greek and Italian influences in architecture, as well as abolitionism to the south-west. Yet, the dominance of road traffic over other forms of transportation did not happen until the middle of the twentieth century, when the American government began to build The Federal Highway from 1956 onwards.

Since then, the Highway has permanently altered the American perception of time, distance, space, and landscape and has obliterated the thriving and active communities which flourished in the late nineteenth century. The local culture has lost its pre-eminence, ousted by external forces which have installed repetitious Burger Kings as the dominant icons of the American landscape. Moreover, the ecological costs of the highway have been huge: the original forest borders have gradually disappeared.

These essays by Karl Faitz, Pierce Lewis, Richard H. Schein, Grady Clay, and Hubert G. H. Wilhem emphasize that the study of the National Road, far from being a detour (although roads were less important than the railroads for the greater part of American history), represents an artery which leads to the very heart of American culture. For, it was through the avenues of communications opened by the Road that a diverse, constantly moving population achieved a degree of homogeneity and a shared participation in the urgent demands of capitalist society. Although some parts are uneven (the relationship between Human and Descriptive Geography is better treated in the essays which deal with the twentieth century than they are in those dealing with the nineteenth), and one misses a treatment of the geopolitical functions of the Road (for instance, during the Civil War) the book brings an original and useful approach to the landscape of mobility which framed the American mind.

University of Exeter ALBERTO LENA

Yoshinobu Hakutani, *Richard Wright and Racial Discourse* (Columbia: University of Missouri Press, 1996, £27.95). Pp. 312. ISBN 0 8262 1059 7.

Yoshinobu Hakutani's *Richard Wright and Racial Discourse* is a wide-ranging critical study of Richard Wright's texts, including the author's oft-neglected works of non-fiction. Hakutani's perspective is essentially comparative in nature, and the focus on intertextuality is one of the book's main strengths. He offers the reader a perceptive analysis of common motifs in Mark Twain's *Pudd'nhead Wilson*

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and Wright's *Native Son*, and discusses how both works differ from Dreiser's *An American Tragedy*. He also evaluates *The Outsider* in view of Wright's links to (and divergences from) French existentialists such as Albert Camus. Particularly outstanding is the chapter titled "'Nature, Haiku and 'This Other World,'" which deals not only with Wright's haiku poetry but also with natural images in prose works such as *Black Boy* and *Black Power*. Hakutani traces the connections between American Transcendentalism and its views on nature, the Japanese poet Basho, Zen philosophy and Wright's poetic imagery in elegant fashion, and offers refreshingly new insights into the work of an author who is all too often viewed in narrowly provincial or doctrinaire terms.

The book is not without flaws, however. Perhaps the chief one is that Hakutani does not develop the promise implicit in the book's title, *Richard Wright and Racial Discourse*, as fully as he might have done. Though he examines Wright as a producer of literary discourse on race, he fails to explore the ways in which Wright himself is a product of (often widely divergent) discursive practices. It is one thing to compare Wright to his literary predecessors and contemporaries and quite another to discuss the impact of discourses such as that of slavery or racial segregation or Marxism on his work. The reader is left with the feeling that Hakutani simply has not delivered what the title proclaims. As a study in comparative literature, his book works extremely well; as a study of racial discourse, it is at best incomplete.

Another flaw, which at first reading might look like a virtue, of *Richard Wright and Racial Discourse*, is the author's identification with his subject. Hakutani is clearly enthusiastic about Wright and his work and succeeds in conveying this enthusiasm to his readers, which is of course very positive. It is less positive, however, when it leads the author to accept Wright's attitudes and foibles uncritically. For example, in his discussion of Wright's *Pagan Spain*, Hakutani states: "A Spanish woman at an early age is trained to be a 'seductress.' Once married to a poor man, she can justify selling her body if it is to feed her children. On a national level, sex is regarded as a medium of exchange for goods and services." It is unclear here where Hakutani is paraphrasing Wright, or whether these are his own views. Whatever the case, this sort of sweeping generalization is on the same order of crudity and obtuseness as the tired (and embarrassing) racist clichés about all African-Americans being obsessed with sex and watermelons. One would have expected a slightly more critical perspective from a scholar of Hakutani's undoubted intelligence.

University of Glasgow SUSAN CASTILLO

David M. Fahey, *Temperance and Racisim: John Bull, Johnny Reb, and the Good Templars* (Lexington: The University Press of Kentucky, 1996, $39.95). Pp. 232. ISBN 0 8131 1984 7.

This highly readable and intriguing study of the International Order of Good Templars focuses on the debates and controversies culminating in the "great schism" of 1876–1886 in the Anglo-American templar world over the membership rights of black Templars in the American South and how they

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should be organized within the Order. Fahey argues that it was the Order's ideology of universalism, its welcome to all teetotallers committed to prohibition, that made it unique, but also stimulated controversies over the membership of African-American Templars. However, the schism also reflected a power struggle between different personalities with distinct interpretations of universalism, notably the Kentuckian John James Hickman and British Templar leader Joseph Malins, and their "camps."

As the majority of black Templars belonged to segregated lodges in the American South, this study further provides fascinating insight into the short-lived African-American temperance societies, handicapped by the poverty and lack of education of their members, but celebrated by black Templar leader William Wells Brown. Nevertheless, the reader is constantly aware of the Templars' ambiguity toward African Americans, underlined by the reunion compromises of 1887 which included segregated black lodges and Grand Lodges in the American South. The Malinites' goal of racial inclusiveness was discarded and the majority accepted international unity was necessary to serve larger temperance objectives.

This study makes an important contribution to the literature on temperance, fraternal organizations and late nineteenth-century Anglo-American attitudes toward race. Fahey rightly highlights the significance of the post-Civil War transatlantic discourse on alcohol, prohibition and racism. However, connections between the Templar controversies and important sectional issues are not always clear. For example, the relationship (if any) of the schism, 1876–1886, and the race question to the failure of Reconstruction and the re-establishment of conservative southern Democratic governments is ambiguous.

Fahey notes that the IOGT was a pioneering organization on the issue of equal rights for women and "Templar universalist ideology transcended gender at a time when for most men's organizations difference in gender justified a rigid exclusion of women." However, given recent work on the interconnectedness of gender and segregation, one might ask to what extent the presence of women fuelled Southern Templar's hostility to black membership and informed demands for a separate True Reformer Order for southern blacks. Despite these concerns, this study has much to commend it.

Middlesex University VIVIEN MILLER

Edward L. Shaughnessy, *Down the Nights and Down the Days: Eugene O'Neill's Catholic Sensibility* (Notre Dame, Indiana: University of Notre Dame Press, 1996, $28.95). Pp. 226. ISBN 0 268 00882 5.

Stuart Hall remarked recently that American literature has a distinct advantage over its British counterpart in recognition of how ethnic differences are interweaved within specific national cultures. Questions of ethnic and religious diversity have still not been widely acknowledged within the relatively homogeneous and centralized state of Britain, but have long been on the intellectual agenda in the United States. Over the years, the Cushwa Center for American Catholicism at the University of Notre Dame has played a significant

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part in promoting these issues, and Edward L. Shaughnessy's book appears in print as the winner of the "Irish in America Manuscript Competition' sponsored by that institution. This is not one of the Cushwa Center's best moments, however. Shaughnessy, described in the book's publicity as a "veteran O'Neillian," gives us an old-fashioned treatment of O'Neill's Catholic sensibility, ignoring much of the more recent theoretical work on ethnicity and producing a moralizing narrative intent upon discovering in the playwright "a humanity that rescues his work from the wasteland of meaningless howls."

Describing "sensibility" as "an individual's own psychological experience in receiving the worldview and the established values of the group," Shaughnessy's strategy involves describing ways in which O'Neill's *dramatis personae* reveals forms of Irish-Catholic identity through the patterns of their behaviour rather than by any overt religious attitudes. While recognizing that the "old theological explanations (e.g., Catholic teachings on sin) just didn't work anymore for O'Neill," the author nevertheless tries to recuperate his Catholicism within a post-Vatican II context where sin is seen as an insult to the "mystery of personhood." Redemption, similarly, becomes "a disposition of the heart," betokening that "commitment of faith" necessary within particular pastoral communities. This benevolent philosophy is applied somewhat incongruously to grim dramas like *Mourning Becomes Electra*, where Shaughnessy finds a "strange spiritual lethargy" as the "stunted" characters unceremoniously fail to live up to their New Age responsibilities, and to the befuddled denizens of Harry Hope's saloon in *The Iceman Cometh*, where the "characters' violations of each other" are said to "match the hurts in relationship (sin) that occur in all families." In critical terms, this moralistic framework ends up appearing as narrow as any old Catholic orthodoxy.

Few books are without value, and the author does usefully cover a lot of biographical ground as he describes O'Neill's engagement with, and reaction against, his Irish-Catholic background. The chapter on *Days Without End*, the one O'Neill play which overtly addresses this Catholic heritage, is Shaughnessy's best, since he considers in detail here empirical matters outside the terms of his restrictive theoretical agenda. The appendix, on the Immigrant Church Press between 1920 and 1950, is also valuable. There is, one feels, more work to be done on representations of ethnicity and religion within American Modernism in general, and this book lays down a few useful markers in that direction, but its approach overall remains too unsophisticated by contemporary critical standards.

University of Nottingham PAUL GILES

David Englander (ed.), *Britain and America: Studies in Comparative History, 1760–1970* (New Haven and London: Yale University Press, 1997): ISBN 0 300 6977 4.

This collection, though published by Yale University Press, is actually the course reading for an Open University component – AA303 – on Anglo-American comparative history. Like other such compilations, this is a mixed bag, ranging from an article reproduced from 1937 (Leon Marshall on the nineteenth-century

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industrial city in England and America) to essays commissioned specifically for this collection (Mary Geiter and W. A. Speck on the growth of American cultural identity before 1760, and Mark Clapson on suburbanization and social change in the two countries between 1880 and 1970, for example). There are also abridged excerpts from relevant books such as J. C. D. Clark's *The Language of Liberty, 1660–1832: Political Discourse and Social Dynamics in the Anglo-American World*, and H. J. Habakkuk's *American and British Technology in the Nineteenth Century*.

The book is divided into five main areas of investigation: political culture, economic development, the city, class and class conflict and, finally, gender, citizenship and welfare. An ambitious array of topics then, with equally ambitious aims put forward by the editor in his sensible and lucid introduction. Here David Englander argues for greater conceptual and methodological rigour in comparing the emergence of two liberal capitalist societies within two very different settings, and the application of what he calls a "case-oriented holistic approach." Not every contributor rises to this demanding challenge. Quoting William Sewell Jr., Englander argues that the aim of comparative method is to test explanatory hypotheses, but that "It does not supply us with explanations to be subjected to test: this is the task for the historical imagination." At times, it is precisely historical imagination which is absent from these readings. The first two contributors do deal with a diverging Anglo-American political culture, but this vital theme reaches no further than 1776, after which a general social and economic materialism – the economic consequences of labour scarcity in America, the growth of streetcar suburbs, public social spending, police and industrial disputes – tends to predominate. There is an itch to quantify and measure, a desire to set up scientifically testable hypotheses which almost become a scientific straight-jacket instead and, in general, to interpret "culture" too narrowly. Even in the measurable world, the wider repercussions of mass immigration, mobility and ethnic diversity which make the United States increasingly distinct are, surprisingly, only lightly touched upon. There are exceptions: Mark Clapson, for example, writes interestingly on Anglo-American criticisms of suburbia and suburban values, and Tony Badger deftly navigates between New Left and neo-Conservative critiques on the New Deal. Here, then, is a laudable attempt to combine spatial and historical comparative method with social science which deserves two, if not three, cheers.

University of Bristol HUGH TULLOCH

Arnold Krupat, *The Turn to the Native: Studies in Criticism and Culture* (Lincoln and London: Nebraska University Press, 1996, £28.50). Pp. 149. ISBN 0 8032 2735 3.

As probably its most important critic and theorist, Arnold Krupat has for some years now been crucial in redefining and unsettling critical approaches to Native American Literature. In his insistence on theoretical rigour, in focusing, for instance, on the conditions of textual production and reception of Indian autobiographies, rather than the authenticity of their content, and in his scepticism over the claims of identitarian writing and politics, he has marked out

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an intellectual position which, combined with his outsider status as white academic, may have come to feel rather exposed in the culture wars over ethnicity and multiculturalism. Characteristically, in his latest book, Krupat grasps the nettle and situates his readings of a wide range of contemporary Native American writers, including Silko and Momaday, but most fully Gerald Vizenor, in a larger framework of current debates. He also very deliberately situates himself as, to quote the title of the subtle and witty autobiographical essay which ends the book, "A Nice Jewish Boy Among the Indians." This essay adds a personal texture and depth to themes he has already opened up in the early chapters on postcolonialism and ideology in relation to Native American literature. The dialogue which he identifies in the work of Vizenor, between *natio* and *ratio*, or roughly between filiation based on descent and race and affiliation based on assent and choice, is also the one running through his own book, and, while Krupat retains the complexity of the arguments, his own ultimate commitment to *ratio*, to a broadly Enlightenment project, is clear. Even when recognizing the similarities between his own and Franz Boas's position as "cosmopolitan critic[s] of particularism," though, he nevertheless scrupulously explains how and why this view would be critiqued by leading Native Americans.

The invocation of autobiography, and the sense throughout this book of a very personal involvement, does run the risks of self-indulgence, of a critical hubris in focusing attention in the wrong direction, and there are points, especially in the second chapter, where a more detailed account of the literary texts would have helped to demonstrate the argument. Nevertheless, Krupat's is a bold and intriguing move, which takes over the very appeals and techniques used by identitarian approaches, but uses them in the service of *ratio*. Linking all the incisive individual readings, the overall thrust of the book is towards this intervention in a larger debate, and as such Krupat's admirable book deserves to be read and carefully debated well beyond the fields of Native American criticism

University of Nottingham DAVID MURRAY

Dan T. Carter, *From George Wallace to Newt Gingrich: Race in the Conservative Counterrevolution, 1963–1994* (Baton Rouge and London: Louisiana State University Press, 1996. $22.95 cloth, £21.95 paper). Pp. 134. ISBN 0 0871 2118 5.

The book reproduces the three Walter Lynwood Fleming Lectures in Southern History, delivered by Professor Carter at Louisiana State University in Spring 1991, together with a fourth chapter bringing the analysis through to the mid 1990s. BAAS conference-goers will remember the involving style that Dan Carter brings to his lectures – the text transferred to the page retains that energy and brings the intellectual stimulation to a wider audience. The chapters bring together sweep and details with a remarkable balance, and will have something to offer to American Studies scholars coming from many different directions.

The common thread of race is traced with clarity, from George Wallace's promise after an unexpected electoral setback that, "no other son-of-a-bitch will ever out-nigger me again," through George Bush's alarmist statements in his

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failing 1964 challenge for the US Senate that the Civil Rights Act "was passed to protect 14 percent of the people," rather than "the other 86 percent," via Richard Nixon's "southern strategy," to the 1992 Willie Horton campaign and the coded use of race and fears of the other in the political rhetoric of Newt Gingrich and Pat Buchanan. Carter attacks the crude intellectual foundations of the new right, and puts the whole story both within the continuing tradition of a "paranoid style" in US political culture and the contemporary swings of the political pendulum – especially the swing rightwards of recent years.

The book is a valuable addition to the literature, bringing together well-known materials and details from the wealth of information unearthed by Dan Carter's research in a focused examination of recent US political history. The narrative is never less than engaging, and the perception never less than sharp.

De Montfort University PHILIP JOHN DAVIES

Elizabeth Brayer, *George Eastman: A Biography* (Baltimore and London, Johns Hopkins University Press, 1996, $39.95). Pp. 637. ISBN 0 8018 5263 3.

That yellow box, together with the name "Kodak," has become universal enough all but to occlude George Eastman himself. Eastman, and his company after his death, struggled hard to prevent the publication of biographies which, curiously, they had often commissioned. To what extent, I wonder, was there a fear that making the details of his suicide known more widely might somehow tarnish Kodak, with its image (as Brayer has it) as "the benign purveyor of pleasure and happiness through amateur photography"? It is also possible to argue that an Eastman who never married, and failed even to approach the brink, was too much at odds with his own slogans ("I think baby deserves to have his picture taken often"). Someone who could be "silent in several languages" is difficult to reconcile with the popular appeal and mass production on which Kodak was founded and continued to thrive. His philanthropy almost pre-empts an attack in terms of personal power, ambition, and all the rest. Yet, undeniably, he took a narrow delight in the power of distributing dollars by the mile. The blurb of this biography promises a "vivid portrait." What the book offers, however, is a scrupulous account of a man whose life was more or less conterminous with that of his company, and who remained pale and enigmatic – relatively inaccessible, at least – to the end.

It is tempting to suggest that the spectre of Eastman's own self-control, restraint, and even repression, haunts this book in the guise of Brayer's speculative restraint. Ruminations about why Eastman never married, for instance, are easily outweighed – thankfully, perhaps – by protracted accounts of the minutiae of his house-building projects. Cautious questions arise about Eastman's relationship with his mother, the effect of his style on the mental health of those around him, the motivations of his philanthropy, and so on. The energy, however, is for being evenhanded in a balance-sheet idiom which Eastman would have relished: he stooped at nothing to conquer markets which he created in large measure, but the employment conditions at Kodak Park were enviable from

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the start; he dealt with inefficiency and torpor summarily, but had a band of devoted employees who were almost as much the company as he; Eastman, as a practical man, was suspicious of a realm of higher education on which he nevertheless lavished his wealth; without children himself, he set about removing the tonsils of practically every child within and beyond reach, introducing preventive dentistry in the process. Legendary were his exactions of others, but these were little by comparison with his own decision to abandon life when his "work" was "done" and when his health had failed fatally.

Brayer never quite decides whether this is a biography or a commercial history. It certainly resists much analysis of the broader context of the development of mass photography. The book is also indecisive about the principles of its own organization: narrative and analysis coalesce unhappily in that, where the former gives way to the latter, and topics rather than dates begin to dominate, there is quite a lot of repetition. On the whole, this biography is much too long, and its tendency is towards attenuating yet further a man mainly constituted by his light baggage.

Although seemingly nervous about entering the interpretative fray herself to any extent, Brayer identifies one of the crucial paradoxes of Eastman's (and Kodak's) popular predicament. At one level, there is a company predicated on the notion of jargon-free, technically light, and easily available photography. At another, there is an Eastman who bought old masters (often with Kodak stock) and hired an organist to accompany his journey to breakfast each morning. When he couldn't hire Sibelius for Rochester, Eastman settled for Christian Sinding instead. In a revival of the spirit of patronage, weekly concerts were given by Eastman's retainers at what one of his interviewers called "the platinum-mounted farm." Professional photographers, and a good many others, sneered at Kodak precisely because it represented the artless and simple, and Eastman himself seemed anxious to inflect his wealth with the trappings of high culture. His construction of a theatre in which the orchestra would earn its keep, and thus have the licence to play concerts, by accompanying silent films, attacked this cultural inferiority complex, but to little avail. The University of Rochester, together with the Massachusetts Institute of Technology, was almost entirely funded by Eastman. Yet when "maquettes for two Life-size stones representing *Art* and *Industry*" were designed to stand at the "top of the twin grand staircases of Rush Rhees Library." with "*Industry*" depicted "holding a Kodak camera in her outstretched hand," this was dismissed as "too crass" by a "faculty protest committee."

The imperative of biographies, often in the most unwelcome kind of way, is that of revelation. However informative, meticulously researched, and unsurpassable Brayer's book is, it cannot accept that imperative.

Kyushu University, Japan PETER RAWLINGS

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Stuart Seely Sprague (ed.), *The Autobiography of John P. Parker, Former Slave and Conductor on the Undergraduate Railroad* (New York: W. W. Norton, 1996, £13.95). Pp. 165. ISBN 0 393 03941 2.

Gary Collison. *Shadrack Minkins: From Fugitive Slave to Citizen* (Cambridge, Mass.: Harvard University Press, 1997, £18.50). Pp. 294. ISBN 0 674 80298 5.

Both the narrative of John Parker and the account of Shadrack Minkins's life demonstrate the extent to which literary history repeats itself. In these latter day biographies of individual slaves, we see identifiable characteristics of the slave narrative reproduced, and to some extent magnified. Here, as in earlier slave narratives, the political agenda is appropriate to the time in which the narrative is published. Where Parker's narrative provides a black hero self-sufficient enough to manage his own emancipation and resourceful enough to rescue others from slavery, the Minkins biography foregrounds the support and dynamism present in the urban black communities of the North. Hence, both are in keeping with current revisionist interpretations of the abolitionist movement.

It is the Parker narrative which is closest in spirit to the traditional slave narrative, as one would expect of a recovered manuscript dating from the nineteenth century. The slave's narrative was originally constructed by an amanuensis working from interviews with the subject; it is not "written by [Parker] himself" despite the first-person narration. The narrative is introduced to the reader by Stuart Seely Sprague, a twentieth-century editor who reassures us of its authenticity. The expected array of substantiating documentary evidence is also provided; here it is in the form of photographs, illustrations, and scholarly footnotes. The text adheres to the usual pattern of *post-bellum* narratives, giving more attention to Parker's activities after he secures his freedom. It follows the able and inventive Parker into freedom in the North as he establishes himself as a capable mechanic, manufacturer, and inventor; a resourceful conductor of the underground railroad in the border region of Ohio; and a formidable adversary.

The account of Shadrack Minkins's life is further removed from any direct connection with its intended subject. Pieced together by painstaking research, Gary Collison, alas, has very little of real substance on which to base his account beyond court records, census data, and petitions. The result is a book in which the personality and voice of the ostensible subject are wholly missing. Such are the ironies of the slave narrative, where the person of the slave may be endlessly appropriated to labour in one cause after another. Recognizing silences and gaps in slave narratives is part of the critical apparatus of those concerned with the genre, but the silences here are both cavernous and dead, for one is told barely enough about Minkins to fuel one's curiosity about his character, his feelings, and his fate.

The Shadrack Minkins about which we learn was the *cause célèbre* of Boston abolitionists, the first fugitive slave to appear in court in connection with the Fugitive Slave Act. Arrested during a farcical police operation while waiting on tables in the Cornhill Coffee House, dragged into court by the forces of law and order which were still under scrutiny for failing to secure the arrest of William

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and Ellen Craft, and dragged out of court by a determined throng of black anti-slavery activists unknown to Minkins, this thoroughly obscure and apparently apolitical figure found himself at the centre of national attention under circumstances both traumatic and disorienting. It is hardly surprising that he appears less than heroic in the eyes of others. Here we have the abolitionist's slave as victim, with nothing of note to contribute to the occasion. Instead, Minkins's person becomes the focus of ferocious bidding by the defenders of the Compromise of 1850, including Daniel Webster, whom Collison clearly sees as the villain of the piece, and the Anti-Slavery movement, whose proud, but unsustainable boast was that the Act would prove unenforceable in Boston.

Minkins has the further misfortune to be conjured into existence through generalized surmises – "a profile of the typical fugitive slave provides some broad hints that help us imagine Shadrack Minkins' circumstances and his decision" – and through direct comparisons with Frederick Douglas, an individual with whom Minkins had very little in common; it is difficult to picture Frederick Douglass at a loss for words under any circumstances, or failing to keep a close eye on the opportunities for self-promotion and self-publicity presented by a situation such as Minkins's.

If we learn little of the eponymous hero, we are given some interesting glimpses of the African-American anti-slavery activists of Boston and their organizational efforts to support individual fugitive slaves while campaigning for the anti-slavery cause more generally. Such figures as Lewis Hayden, Robert Morris, Joshua B. Smith, and William C. Nell are too often marginalized by a focus on William Lloyd Garrison and his personal battles in the anti-slavery movement.

Despite the unselfconscious reproduction of the slave narrative formula in the Parker narrative and the absence of the main subject in Collison's study, both books are useful additions to the growing library of slave biographies. Together with Terry Alford's *Prince Among Slaves* (1977) and Melton A. McLaurin's *Celia* (1991), the work of these contemporary scholars shows that the slave narrative as a genre is still of vital interest and relevance.

Manchester Metropolitan University CYNTHIA S. HAMILTON

Lynne Kirby, *Parallel Tracks: The Railroad and the Silent Cinema* (Exeter: University of Exeter Press, 1997). Pp. 338. ISBN 0 8598 9530 0.

Kirby's well-researched and well-written text places the separate, but as the author convincingly argues, conceptually related phenomena of silent cinema and the railway within both historical and theoretical contexts. In so doing, Kirby joins what might be termed the "second wave" of early cinema history, composed of scholars who ultimately accord more attention to contexts than to texts. Kirby's texts range from the brief travelogues and comedies of the turn-of-the-century to the full-length features of the twenties, while her theoretical concerns encompass issues of gender, race, perception, national identity, sexuality and modernity among others.

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Relying heavily upon historian Wolfgang Schivelbusch's Railway Journeys, Kirby argues for the key parallel between the two nineteenth-century technologies of the railway and the cinema. Both treated their clients to the "shock of the new," changing forever people's perceptions of space and time. Both shared in the spectacle of the intensive nature of modernity, as epitomized in the new cities, hubs of national railroads, criss-crossed by urban rail systems and primary home of the new cinema industries and exhibition venues.

Kirby uses close textual analysis to make the connections between cinema, the railroad and the wide-ranging social and cultural upheavals of the new century, in the process providing new perspectives on old favourites. She relates Vidor's *The Crowd* and Keaton's *The General* to contemporary concerns about consumption and the feminization of men in the emerging consumer culture and argues that Vertov's *Man With a Movie Camera* can be understood as a treatise on women in Soviet society. Her analyses of Ford's *The Iron Horse* and Gance's *La Roue* in terms of national identity are less convincing, working at a high level of abstraction that trends towards the totalizing and essentialist.

The book is in some ways most interesting, at least to a film scholar, in its illustration of a transitional moment in the discipline which sees old paradigms dying and new ones not yet fully established. Kirby occasionally abandons her closely argued historical contextualization for the kinds of ahistorical interpretative or psychoanalytic textual analysis that used to be so dominant, and it is here that the book is weakest. Yet, while many in the discipline welcome the long overdue turn to history that the bulk of Kirby's book represents, such a turn raises the question of what ultimately distinguishes film studies from the broader fields of social history or cultural studies.

University of Wales, Cardiff ROBERTA E. PEARSON

Barbara Ladd, *Nationalism and the Color Line in George W. Cable, Mark Twain, and William Faulkner* (Baton Rouge: Louisiana State University Press, 1996, £28.50). Pp. 197. ISBN 0 8071 2065 0.

In her Preface, Barbara Ladd disavows the roles of historian and political theorist: instead, she writes, "I am a reader of literary texts and propose to read some literary texts in what I hope is a useful way." Unsurprisingly, however, given her theme of the complex persistence of history in these three writers, much of the interest of this book lies not in any new formal analysis but precisely in its deployment upon a number of novels of scrupulous historical and political research. Ladd opens up new possibilities for scholarship by reading Cable's *The Grandissimes*, say, in the context of Haitian slave insurrections, or *Pudd'nhead Wilson and Those Extraordinary Twins* with awareness not only of the racial and nationalistic issues in Mark Twain's period, but also of contemporaneous developments in the publishing industry. At times, as with some other New Historicist work, one misses the sense of close engagement with the literary itself as a system of signs distinct from newspaper reports, for example, or political speech-making. However, at its best, Ladd's method sets up reciprocally animating relationships between novelistic texts and the texts of history (by

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contrast, the section on *Absalom, Absalom!* is relatively weak because of an absence of just such historical density).

Ladd juxtaposes the recalcitrant sense of historical complexity and legacy evident in her chosen writers with what, a little too simply, she describes as the ahistorical US nationalism of Reconstruction and after. Thus she recapitulates, with differences, that hostility felt by the South in the period under study towards any totalizing American narrative. Ladd's strategy is to seek out instabilities in the novels she reads, so that their very rhetorical performance deconstructs that ideal of self-mastery which she claims was central to US nationalism. Such "decompositional" reading yields interesting results, including the discovery of potentially progressive voices in texts by Mark Twain and Faulkner (writers not always regarded as politically liberating). Occasionally, Ladd overstates her claims, so that the three novelists become exemplars of a hybridization which she hints may be a model of culture and politics viable not only in nineteenth-century conditions but in America today. "The authorial voices in these texts 'speak' mulatto," she writes; yet any account needs also to maintain a sense of the distinctions between a progressive strategy for authorship and an entire, often difficult racial identity which Cable, Mark Twain, and Faulkner could have experienced only fleetingly and textually.

Loughborough University ANDREW DIX

Caryn Cossé Bell, *Revolution, Romanticism and the Afro-Creole Protest Tradition in Louisiana, 1718–1868* (Baton Rouge and London: Louisiana State University Press, 1997, $35.00). Pp. 325. ISBN 0 8071 2096 0.

The past couple of years have seen the appearance of several impressive studies of Louisiana, including Judith Kelleher Schafer's examination of slavery and the Supreme Court of Louisiana and James G. Hollandsworth's short study of one of the most famous of the African-American Civil War regiments, the Louisiana Native Guard. These, together with many previous studies, have highlighted the unusual and complex nature of Louisiana's race relations, and how this impacted on the state's political, social and legal development and affected its military response during the American Civil War. No work to date, however, has attempted to trace the ideological, political and intellectual influences at work in Louisiana, nor their impact on the Afro-Creole protest tradition that culminated during and after the Civil War in a progressive and far-reaching vision of a society of equals. Caryn Cossé Bell's ambitious and riveting study attempts to fill this historiographical gap in an original and compelling way. Both scholarly and extremely well written, Bell's study is an impressive achievement, a sophisticated fusion of social and intellectual history that never loses sight of the individual in the sweep of the broad forces under examination.

Afro-Creole support for the Union in 1862, Bell argues, revealed a radical agenda, rooted in "the egalitarianism of the age of democratic revolution, a Catholic universalist ethic, and Romantic philosophy," which was well established by the mid-nineteenth century. The protest tradition, she shows, had its origins in the colonial period. From the outset, Louisiana was, in racial terms, a highly

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unstable society. The Spanish legacy to the state had been the establishment of a tri-caste racial order which worked against any attempt to establish either racial distinction or social position on the basis of colour. After 1803, American attempts to undermine the position of Louisiana's free blacks were offset not only by the mass immigration of refugees from Saint Domingue, but by the persistence of French and Spanish institutions and, more generally, by the revolutionary changes taking place in Europe. Together, these factors ensured the survival of "one of the most advanced free black societies in North America" which would lead the way in demands for political and social equality both in Louisiana and the nation as a whole.

Having established the conditions in which Afro-Creole radicalism developed, Bell turns to an examination of the factors that influenced it and its means of expression. To do so she utilizes a variety of sources, many of them previously unexamined. She looks in particular at Freemasonry records and at Afro-Creole spiritualist registers from New Orleans in the late *ante-bellum* through Reconstruction periods, supplementing these with an impressively wide range of literary and manuscript sources. In the period after 1830, Bell shows, the French-speaking literary community in New Orleans, strengthened by the arrival of political exiles fleeing from France, focused much of its attention on racial and social inequalities, thereby sustaining and expanding a radical tradition that was paralleled in republican Freemasonry and in the spiritualist movement. In each case, this tradition worked against the established slave-based society that Louisiana had become by the 1850s: Freemasonry by its "idealization of the principles of *liberté*, *égalité*, *fraternité*," and spiritualism by its focus on "universal and immutable principles." Achieving its zenith in the call to arms in support of the Union cause, and its nadir in *Plessy vs. Ferguson*, this radical tradition, Bell concludes, survived in a "legacy of dissent" that upheld its vision of republican equality for future generations.

University of Newcastle-upon-Tyne S-M. GRANT

George E. Paulsen, *A Living Wage for the Forgotten Man: The Quest for Fair Labor Standards 1933–1941* (Selingsgrove: Susquehanna University Press; London: Associated University Presses Inc., 1995, £32.50). Pp. 228. ISBN 0 945636 91 1.

This book is a clear and well-researched account of the struggle to regulate wages and working conditions for the poorest of Americans during the New Deal. As Paulsen points out, Roosevelt was so proud of the Fair Labor Standards Act (1938) that he considered it second in importance in New Deal welfare legislation to the mighty Social Security Act. From the beginning of the depression, there was growing support for a reduction in the working week and the preservation of wage levels as a means of combating unemployment. Early in the New Deal, the National Industrial Recovery Act (NIRA) attempted to revive the economy – unsuccessfully as it turned out – by minimum wages and restrictions on hours of work and by making the membership of trade unions easier. In addition, child labour was attacked, much to the relief of adults who resented the employment

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of exploited under-age workers in a highly competitive labour market. By 1935, when the NIRA was declared unconstitutional, the attitudes of a number of pressure groups who had previously supported wage regulation had changed. As the President moved to get new wage regulations into law, he and his backers were confronted with a variety of powerful opposition groups.

Paulsen examines the opposition from vociferous business interests as articulated by the national Association of Manufacturers who were joined by commercial farmers anxious not to be denied cheap labour. The AFL, too was deeply suspicious of any federal initiative which might weaken the collective bargaining strength of its members. Paulsen is particularly thorough in his coverage of the Congressional struggle for and against wage regulation. Conservative, states rights Congressmen were a persistent irritant to the New Dealers as they argued against an extension of federal power. Southern Democrats were also bitterly opposed to legislation which might compromise the main advantage that they believed the South had in the struggle for economic recovery: low wages. Finally, constitutional experts both inside and outside Congress continually posed questions which legislators had to take seriously.

The strength of this book is in its painstaking coverage of the relevant Congressional debates. Its weakness is that it fails to analyse in sufficient depth the effect of minimum wages on economic recovery and job creation. Did the imposition of minimum wages lead to an upward movement in all wages thus pricing workers out of jobs? Did the imposition of minimum wages in the South have a relatively severe effect on blacks seeking work? Minimum wages and better working conditions are of benefit only to those at work. A greater emphasis on the effects of wage regulation on unemployment would have improved this book considerably

University of Leicester PETER FEARON

Rob Kroes, *If You've Seen One, You've Seen the Mall: Europeans and American Mass Culture* (Urbana and Chicago: University of Illinois Press, 1996, $27.50 cloth, $13.95 paper. Pp. 195. ISBN 0 252 06352 8.

In this somewhat unconventional book with its punning title, Rob Kroes isolates three major metaphorical repertoires commonly used in European constructions of America. The first is based on spatial metaphors and sees America, in contrast to Europe, as flat and flattening, subject to forces that tend to level the verticality of European life, with its sense of cultural and social hierarchy. The second repertoire draws on temporal metaphors and portrays America as lacking a European sense of history that makes the past a critical ingredient in the make-up of the present. The third is built upon notions of America as lacking the European sense of organic cohesion and integrity and sees America as a country "of blithe bricolage, irreverently taking apart and recombining at will what to Europeans appears in the light of wholeness, if not holiness." According to Kroes, these three clusters of discourse comprise the rhetoric of European "occidentalism" that has, with astounding historical stability, determined European metaphorical constructs of America over the centuries.

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The first chapter, "American Culture in European Metaphors," elaborates on these introductory thoughts in more detail and with reference to European cultural critics like Oswald Spengler, George Duhamel, Ortega y Gasset, Johan Huizinga and Menno ter Braak. The major themes here are aspects of the horizontal flattening *vs.* vertical hierarchies, lack of (temporal and spatial) cohesion, and (with reference to Umberto Eco's dictum of America as "the last beach of European culture") American culture as a gigantic beachcomber that collects, reassembles, replicates and incorporates the crumbling residues of European cultural driftwood. Chapter 2, "High and Low: The Quest for Cultural Standards in America," first critically comments on narrow European stereotypes of American superficiality and then goes on to approach its subject obliquely from two angles. First, it focuses on the discussion of nationalist *vs.* cosmopolitan standards of art and culture as manifested in the few issues of *The Seven Arts* in 1916/17 and the intellectuals associated with it. The second focus is on the development of photography as a genuinely American and democratic art form. The achievements of photographers like Alfred Stieglitz, Clarence White, Edward Steichen, etc. documented not only social – especially immigrant – life but also experimented with collage, the combination of image and text, and with that "disassembling mental mode" of presentation which Kroes considers characteristically American. Chapter 3, "Film as a Mechanical Art: Hollywood and Holland," discusses the status of film as art in the context of the debate about the mechanization and standardization of art raging in Europe and America in the early twentieth century. For many European thinkers, "Fordism" and its concomitant suggestive connotations of industrialized mass society as a machine producing mechanized and exchangeable masses of consumers represented the most un-European (and, implicitly, the most dehumanizing) aspect of contemporary America. Chapter 4, "Advertising. The World of Disjointed Attributes," elaborates on the fact that commerce and advertising have created easily consumable simulacra of America while leaving historical reality behind. The concluding example, taken from the author's visit to the town of Holland, Michigan, aptly illustrates the argument: while the town's shops on Main Street are obviously languishing and the streets are almost empty, the new shopping mall, done in fake Dutch architecture and complete with windmill, waitresses in vaguely Dutch folklore costumes, etc. is booming with the happily consuming citizens of the deserted town.

Simulacra and the illusion created by technology are also the concern of chapter 5, "The Fifth Freedom and the Commodification of Virtue." Referring to F. D. Roosevelt's famous 1941 State of the Union Address, Kroes argues that it is exactly the political echoes of both "freedom of choice" and the "choice of freedom" that have bestowed on many US products their semiotic load of subversiveness and cultural rebellion, and have turned them into free-floating signifiers of a global *lingua franca* whose use can no longer be dictated solely from America but is open to free creolization by other cultures. In chapter 6, "Mediated History: The Vietnam War as a Media Event," the author discusses the still oft-voiced thesis that the US lost the war because of television's impact on the home front, as well as Jean Baudrillard's statement that America is still busy winning that war on the movie screen all over the world. As to the first,

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Kroes voices his skepticism and argues that the overall impact of TV information did not necessarily influence the viewers' attitudes exclusively *against* the war. With regard to Baudrillard, Kroes partly agrees that the sheer number of US-generated imaginative presentations of the Vietnam War has an impact on our collective imagination and memory; yet he also points out that there is a good number of critical American movies about Vietnam and that even icons like Rambo, who are highly determined for an American audience, can be turned to pacifist use in other cultures.

The two short chapters, 7 and 8, "Breathless: The French *Nouvelle Vague* and Hollywood" and "Rap: The Ultimate Staccato Culture," deal with the ambiguous relationship of French movie-makers to Hollywood productions, and with Rap as a recent phenomenon of *vernacular* or *street culture*, respectively. In the final chapter, "Americanization. What Are We Talking About?," Kroes argues that what we receive as "American" is, in fact, often what Europeans once exported across the sea, although in many instances American freedom from traditional conceptual frameworks has transformed the original beyond (immediate) recognition. Fears of "Americanization" are as unfounded and irrational as ever; however Kroes' examples of the intricate processes of creative, mutual European-American creolizations demonstrate that in today's global information and communication society, more than ever before, notions of national, regional, or ethnic cultural "purity" are but simplistic *panaceae*.

Karl-Franzens-Universität, Graz WALTER HÖLBING

Sarah M. Corse, *Nationalism and Literature: The Politics of Culture in Canada and the United States* (Cambridge: Cambridge University Press, 1997, £14.95). Pp. 213. ISBN 0 521 57912 0.

In this work, Sarah Corse continues her past efforts to bring a sociological perspective to the study of national literatures by repeating the argument for the portrayal in literature of American individualism and the Canadian reliance on social identification. She proposes that, at the time of their emergence as nation-states, both the United States and Canada needed unique national literatures to differentiate themselves from England, and that Canada needed to differentiate itself from both England and the United States. Central to Corse's argument is her perception of an elite who have been "constructing" national identities through the choices made in establishing a canon.

One serious problem with this line of argument stems from Corse's conception of "the canonical novels." She points out the malleability of the canon, but, following her own survey of syllabi from various university English departments in 1989, she constructs her own canon consisting of *ten* books for each nation. Given the flux in the respective canons, one might wonder how a canon derived from courses conducted in 1989 can be an accurate indication of the canon during the "nation-building days" of either country.

Having established the twenty canonical novels of both countries, she adds the twenty-nine "prize-winning" novels and the 135 bestsellers from 1978 to 1987 to her reading list. She then proceeds to draw conclusions about the entirety of

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American and Canadian literature based on simplistic readings of these novels. Corse's evaluations are primarily conducted through her use of a "Coding Sheet." Her method results in the reduction of novels to a line's worth of themes and a compilation of statistics regarding the various social circumstances of the novel's main characters: their relationship to their family, marital status, religious affiliations and the like. Her recitation of statistics is extremely dull, far too prominent, and often not nearly as useful as a concise summary might be (especially since most of the information is represented in charts).

Using her statistics she points out the similarities and differences in the two literatures and finds, not surprisingly, American individualism and the Canadian reliance on community are emphasized in literature. She often repeats that this phenomenon has occurred due to a social construction geared towards developing a unique national literature, but, despite her use of quotations from various sources on the importance of literature in constructing a unique national identity, the point is never clearly developed.

Even though Corse's research is complemented by her interdisciplinary approach and appears thorough, she seems to lack literary training and has a propensity to reduce literature to simplistic themes. There is interesting material here, but the book is flawed by its inability to engage with the literature under discussion.

University of Nottingham MATTHEW BEEDHAM

Andrea Wyman, *Rural Women Teachers in the United States: A Sourcebook* (Lanham, MD, and London: Scarecrow Press, 1997, £33.25). Pp. 203. ISBN 0 8108 3156 2.

This eminently useful sourcebook will be of great interest to students of rural women, teachers, and education in the nineteenth and twentieth centuries. It rectifies a gap in the literature of education and augments that in the history of women. Few educational treatises have dealt with women teachers in depth. This one provides an overview of their history, along with annotated bibliographies of the writings by and about them. The material is descriptive rather than analytical, but nevertheless provides an overview of the rural woman teacher.

Employing secondary sources, diaries and letters it briefly details the influence Emma Willard, Mary Lyon and Catharine Beecher had upon fostering the profession of rural "schoolmother," to use the author's neologism. She is sensitive to the variations and similarities in the experiences of different groups of women teachers, paying particular attention to the community dynamics that shaped their lives inside and outside the classroom. There is a chapter on Amish women teachers and another on teachers' writing about their own experiences.

Researchers will find the list of resources related to rural women teachers particularly helpful. A bibliography and snippets taken from primary and secondary sources accompanies each of the short chapters. There are separate annotated bibliographies of diaries, collected letters and journals, Amish teachers, and histories of women educators. The rural diaries and histories are organized on a state-by-state basis.

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The author examines the portrayal of rural women teachers in fiction, interrogating the language used to describe them. She finds stereotypes abounded, frequently expressed in sexist imagery, both in the nineteenth and twentieth centuries. By the late twentieth century, changes have taken place, with female teachers less confined to conventionally gendered roles. Children's fiction remains a rich source in which to find stories about teachers as the plot summaries given here suggest.

Brunel University S. J. KLEINBERG

William G. Rowland Jr., *Literature and the Marketplace: Romantic Writers and Their Audiences in Great Britain and the United States* (Lincoln and London: University of Nebraska Press, 1996, £38). Pp. 230. ISBN 0 8032 3918 1.

Not many of the major Romantic writers would have concurred with Graham Green's assertion that "awareness of an audience is an essential discipline for the artist." Blake viewed the market-place as conspiring against the imagination, Emerson regarded mass audiences as "like moving cheese, like hills of ants, or of fleas," and Hawthorne habitually portrayed himself in his prefaces as a gentleman author without ties to the reading public. Yet William G. Rowland Jr. makes a compelling case for seeing the works of Wordsworth, Blake, Shelley, Hawthorne, Emerson and Melville as all profoundly shaped by an awareness of audience. Indeed, works such as Blake's *Jerusalem* and Melville's *Pierre* exploited the author's relationship to their audience as a major source of dramatic tension. Through careful New Historicist analysis, Rowland charts the highly charged, highly conflicted and highly ambivalent relationships that these writers had with their increasingly diverse audiences.

Rowland's study identifies and explores a central irony of the period, that, whilst Romantic writers often found groups of readers hard to reach or even identify, this feeling of isolation was just what they shared with their readers. The book provides an invaluable sociohistoric context which recasts romantic ideas such as imagination and genius less as philosophical ideas and more as practical responses to the conditions of nineteenth-century publishing and reviewing practice. Thus Rowland shows that the romantic idea of the poet as tragically misunderstood actually provided romantic writers with a formulation that explained the professional frustrations that shaped every major American writers' career. Hawthorne's career was marked by a struggle between his romantic conception of the artist as solitary and his efforts to "open an intercourse with the world," and Rowland ascribes the author's premature burnout to his failing sense of an audience. Emerson's audiences responded to his work precisely because he gave the impression of a detachment that was almost spiritual, and Rowland argues that this confirmed his readers' feeling that their alienation from each other and from the social forces that determined their lives was liberating not debilitating. Melville's well-known intellectual struggle between the role of romantic genius and professional writer should not, Rowland implies, obscure the fact that his ambition to be a great writer meant that he was forced to function

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as a professional writer addressing a mass public. *Literature and the Marketplace* is a compelling study of Romantic authors on both sides of the Atlantic, and an exemplary sociohistorical contextualization of key romantic ideas.

University of Liverpool VAL GOUGH

Clayborne Carson *et al.* (eds.), *The Papers of Martin Luther King, Jr., Volume 3: Birth of a New Age, December 1955–December 1956* (Berkeley and Los Angeles: University of California Press, 1996, $40.00/£29.95). Pp. 566. ISBN 0 520 07951 5.

The third volume of the Martin Luther King Papers Project covers the period of the Montgomery bus boycott and King's emergence as a national and international figure. Like its predecessors, it is an immaculately produced book, with a useful chronology, general introduction, and calendar of selected materials from the Project's online database. An extensive scholarly apparatus contextualizes the published documents and provides biographical details for the authors and recipients of the articles, letters, telegrams, speeches, and observances which comprise the texts.

While the broad contours of the Montgomery story and King's role within it are well known, the volume still has its surprises and will undoubtedly help scholars and students map a critical year in King's career in much greater detail. There is a wealth of valuable material here on subjects ranging from King's rather tepid relationship with established black leaders like Roy Wilkins and A. Philip Randolph, through Lillian Smith's passionate enthusiasm for an indigenous southern protest against segregation, to the ubiquitous impact of the Cold War on the course of black protest, and the quiet but significant role of Quaker individuals and groups in encouraging that protest. Yet, perhaps the two themes which emerge most forcibly from the volume are King's own capacity for rapid personal, tactical and ideological growth in the midst of the boycott, and the astonishing range of external influences, intellectual and personal, black and white, which helped to shape that growth. While scholars have long debated the extent to which the origins of King's social thought lay in the South or North, in the black church or in the works of white philosophers and theologians, in the ideas of Gandhi or the practicalities of organizing a mass black movement, this volume reveals King picking his way, none-too-certainly at times, through those diverse influences, hoping to find a mode of operation which was both effective and morally acceptable to him, his colleagues, and even, in a curious way, to some of his opponents. King's speeches and correspondence show him not only making his choice to be chosen as a civil rights leader, but also making choices as to what sort of movement he would lead.

Certainly, the volume deepens our understanding of King's and the early civil rights movement's characteristic appeal to non-violence, since, while the Montgomery boycott always eschewed violence, there is little evidence that it was initially a self-conscious exercise in Gandhian tactics. Ideas of respectability, Christian civility, and simple arithmetic initially informed the protest's tactics. None the less, under the tutelage – and sometimes with the direct authorial

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assistance – of more experienced black and white Gandhian organizers like Bayard Rustin, William Robert Miller, and Glenn Smiley, King developed a new understanding of the tactic and a rhetorical style designed to appeal to a much wider audience than Montgomery's blacks. By the time the boycott concluded with the NAACP's victory before the Supreme Court, not only had Montgomery's black population and their allies won a famous battle against segregation, but King had also emerged as a pragmatic and resourceful leader with a much greater understanding of non-violence as a mass tactic and a still greater personal commitment to it as a way of life. Subsequent volumes will no doubt reveal the difficulties King faced in capitalizing on these personal and organizational breakthroughs.

University of Newcastle upon Tyne BRIAN WARD

Jonathan D. Hill (ed.), *History, Power and Identity: Ethnogenesis in the Americas 1492–1992* Iowa City: University of Iowa Press, 1996, £30.95 cloth, £14.95 paper). Pp. 277. ISBN 0 87745 546 5, 0 87745 547 3.

The essays in this volume cover Arawak, Carib, Seminole, Kiowa and Maroon ethnogenesis, as well as ethnogenesis in the northeastern plains, the northwest Amazon, the resistant role of Alleluia religion in Guyana and contemporary indigenous and African-American struggles over the nation and its history in Venezuela and Ecuador. As Jonathan D. Hill stresses in his introduction, the term ethnogenesis is used not only to describe the emergence of new cultural identities, but also an "an analytic tool" for understanding culture "as an ongoing process of conflict and struggle over a people's existence and their positioning within and against a general history of domination."

Such a focus demands that the theory informing the essays places itself critically towards those patterns of eurocentric thought that have underpinned the domination against which indigenous and African-American communities have fought for the last five hundred years. This is a task which the volume admirably achieves. Not surprisingly then, a number of understandings that have governed the anthropology of the Americas are placed under question. Hence the view of the isolation and self-enclosure of pre-colonial cultures is dismissed and replaced by an understanding of regional interconnectedness and development. This, by definition, extends to the cultural identities formed through colonial and post-colonial ethnogenesis. Its patterns examined in this volume are those of dynamic response, cultural syncreticism and dialectic between the local and the global. Such a dialectical, situational, and thus intrinsically modern nature of new cultural identity positions, exists side by side with their "primordiality." This is articulated through feelings of emotional attachment and historical continuity associated with kinship and community. Such a mix makes the opposition between modern and pre-modern identity positions (or those that are of a purely "primordial" nature) rather spurious. This, and the stress on moments of shared history that constitute ethnic and other identities, serves as a contrast to contemporary post-colonial nation-state ideology which tends to contrast its own modernity and universality to the pre-modernity and particularity of ethnic

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identity. However, as the volume suggests, the reconciliation of ethnic and national identity is possible without the loss of cultural diversity – a lesson that reaches far beyond the boundaries of the communities discussed in its pages.

University of Essex NIKOLAI JEFFS

Beth S. Wenger, *New York Jews and the Great Depression, Uncertain Promise* (New Haven and London: Yale University, Press, £22.50 cloth). Pp 269. ISBN 0 300 06265 6.

Beth Wenger's study of the effects of the 1930s Depression on New York Jews provides a thorough and readable account of the adaptations that this largest of American Jewish groups had to make in order to survive with its identity intact. As a result of the restrictive immigration laws of the mid-1920s, large-scale Jewish immigration from Eastern Europe and Russia had ceased, and during the Depression Jews had become a predominantly native-born group. As such, American-born Jews looked to the United States as their natural home, the country where they would be able to enjoy the security and achieve the success that had eluded their parents in Europe. Wenger illustrates in great detail, using solid research and sources, how the combination of unemployment, job discrimination, low incomes where a job existed, university quotas and the growth of anti-Semitism combined to cause a chill to the hopes of struggling immigrant parents and to the aspirations of their offspring. In addition, she traces the changes in American Judaism that can be attributed to the effects of the Depression. Viewing the Depression as a watershed for American Jewry, she succeeds in proving her statement that "the transformation that occurred during the Great Depression helps to explain the evolution of American Jews from an immigrant culture to a post-World War II ethnic group."

The movement of Jews into the middle class was halted, perhaps permanently as far as they could tell. Their problems led to loss of faith in America itself. Wenger points out that because of lack of employment young Jews had to remain living with their parents, often into adulthood. This prevented them starting families of their own, and exacerbated the clash of values between young people raised in America and their European parents. The immigrant extended family was continued after it might have been expected to fade away. Wenger is particularly good in elucidating the insecurity felt by native-born Jews in the 1930s, which led to later marriages, fewer children and marked delays in beginning careers. It would not be until after the Second World War that these young Jews would find their rewards. In the meantime, they tried to adapt a Jewish identity to American requirements, even the synagogue itself changing to become an institution as much to ensure ethnic survival as to provide a religious centre.

Wenger's study will serve as a basic text for those interested in understanding some of the major forces that shaped American Jewish life in the twentieth century.

University of Hull EDWARD A. ABRAMSON

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Alan Nadel, *Containment Culture: American Narratives, Postmodernism and the Atomic Age* (Durham and London: Duke University Press, 1996, $49.95 cloth, $17.95 paper). Pp. 332. ISBN 08223 1701 x, 0 8223 1699 4.

Alan Nadel bases his study on the premise that cultures support and articulate themselves through key narratives, and only a relatively small number of the latter were operative during the height of the Cold War. The formation of one such narrative has been traced out in Daniel Yergin's *Shattered Peace* (1977) as a perception from the late 1940s onwards of an expansionist Soviet Union posing a growing threat to the security of the United States. Hence there arose the policy of containment which supplies Nadel's title. Following the analysis of John Lewis Gaddis (*Strategies of Containment*, 1982), Nadel takes "containment" as an umbrella term for numerous, often contradictory, stories and in his study uses narrative analysis to examine cultural materials as varied as political speeches, novels, and films. Looming over the Cold War years was the mushroom cloud of Hiroshima and subsequent explosions, and Nadel argues that the Bomb triggered contradictory responses of "both hope and horror," and the maintenance of a distinction between national and international interests that the superweapon actually undermined. Contradiction then becomes one of the main motifs running through Nadel's analyses fed by applied Derrida, which is fruitful in itself as blocking-off a reading of fifties narratives as blandly conservative. When he turns his attention to *Catcher in the Rye*, Nadel locates a paradox in Holden's narrative, since his "veracity rests on the evidence of his deceitfulness." The procedures of that novel are suggestively linked to the testimonies of those accused during McCarthy's heyday, stressing the issues of naming names and an inability to speak out. Among the films which Nadel discusses, *Lady and the Tramp* and *Pillow Talk* are compared as having double titles which reflect unresolved tensions between domesticity and sexuality. In this context, *Playboy* emerges as an unusually complex vehicle for changing social attitudes, since the magazine questioned the consensus that men or women showing an interest in sex were perverted while at the same time promoting a view of women as acquisitions. Films like *Pillow Talk*, Nadel demonstrates, *attempt* to contain issues like personal fulfilment without ever quite achieving it. By this point, it has become clear that Nadel's examples have moved away from political containment, but are still inflected according to the grand narratives of the period. *Catch-22* offers a clearer instance of comment on contemporary politics despite its ostensible wartime setting. Here "interpretation determines perception" instead of vice versa and Nadel argues that Heller's extensive use of duplication paradocially mimics the "double and contradictory speech" of the Cold War, like the discourse relating to the Bay of Pigs, for example. The section on African-American writing, concentrating specifically on John Williams and Alice Walker, is less convincing as a historical explanation of dualisms in narrative since, as Nadel himself recognizes, the famous double-consciousness of the African American was formulated by W. E. B. Du Bois decades before the Cold War. As a coda to *Containment Culture*, Nadel examines Joan Didion's *Democracy* (1984) which is glossed as a sceptical work in its treatment of "our personal and national allegories." The work's very lack of resolution, and its reflection of a crisis in authorial authority, constitute

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its value as a historical document and make an implicit comment on the Vietnam War which forms part of the novel's subject. Nadel's study sustains a rigorously high level of critical analysis and makes a major contribution to our understanding of Cold War culture.

University of Liverpool DAVID SEED

Mike Wallace, *Mickey Mouse History and Other Essays of American Memory* (Philadelphia: Temple University Press, 1996). Pp. 318. ISBN 1 56639 444 9, 1 56639 445 7.

Mickey Mouse History comprises thirteen essays on the construction of the American past in museums, heritage sites, and the built environment. They span the period from the founding of history museums in the USA to recent controversies about the portrayal of American history. Consistent themes bridge the topics: museums began as hegemonic institutions that promoted conventional ways of seeing the social order, marginalizing certain social groups and silencing dissent; museums can, however, open up critical perspectives, as curators incorporate new scholarship and reach out to new audiences. In Wallace's account, public history after 1970 began to expand, acknowledging that the past was full of African Americans, women, immigrants and workers – and filled with conflict. A conservative backlash then set in, decrying "political correctness."

Wallace covers the headline-grabbing arguments about the planned "Disney's America" themes park (prompting the collection's title) and the exhibition of the *Enola Gay*, the aircraft that dropped an atomic bomb on Hiroshima. Even though these topics have been extensively covered elsewhere, Wallace still manages to inform. For example, the essay on the *Enola Gay* links the exhibition to a parallel "history war" about the *National Standards for United States History*. Both the Smithsonian exhibition and the History Standards became targets for right-wingers who saw American history as an unproblematically heroic pageant.

Wallace also illuminates less well-known topics, such as urban history museums, exhibitions on the history of technology, and the portrayal of immigration history at Ellis Island. A pair of articles deals with the movement for historic preservation. These chapters might be most revealing to readers, both because the subject-matter – preservation legislation, zoning laws, and the designation of "historic districts" – is arcane, and because the arguments about preservation are more multi-centred and scrappy than those concerning museum exhibitions, in which the "goodies" (critical curators and their allies) and "baddies" (conservatives who celebrate the glorious past) are sharply distinguished.

Many of the essays are originally written for other publications, including ones directed at museum practitioners. This may explain the writing's occasional peppering with suggestions for exhibitions, which may not be salient to most readers. The essays are, nevertheless, highly readable. Museum exhibits should, the author tells us, be analogous not to snapshots, but to frames from an ongoing

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movie. The essays in this book are, likewise, stills from a continuing newsreel of the American history wars, offering telling glimpses of the disposition of forces on this ground.

University of Glamorgan PATRICK HAGOPIAN

Richard Allen, *Projecting Illusion: Film Spectatorship and the Impression of Reality* (Cambridge: Cambridge University Press, 1995, £35 cloth, £12.95 paper). Pp. 176. ISBN 0 521 47015 3, 0 521 58715 8.

Officially intending to describe the many subjective positions available to the viewer of film, Richard Allen devotes the first half of his book instead to working his way through those more deterministic paradigms from an earlier period which he argues have dominated – and vitiated – consideration of the topic. Thus there are extended surveys here, not only of Lacanian psychoanalysis, but also of Althusserian ideology–theory and Derrida's thirty-year-old deconstruction of phenomenology. For a study which aims not to complete these theoretical formations, but rather to step aside from them and change the subject of film discourse, it is odd that Allen accords them the prestige of such prolonged commentary. Readers coming to his book from backgrounds other than cinema studies will also find slightly dated this concern to challenge theories like Althusser's which have long since undergone critique in their own disciplines. And, while film study itself might not yet fully have experienced a reorientation equivalent to, say, literary New Historicism, it may be that Allen nevertheless overstates the paradigmatic force still exerted upon his particular field by the critical forms he surveys: Stephen Heath's influential work on questions of cinema, for instance, was done twenty years ago.

A further problem, at this stage, is that while Allen has moments of expository pointedness, he lacks, as a presenter of thought, Jameson's metaphoric richness, say, or the ability of an Eagleton to concretize wittily. Nevertheless, his book achieves momentum and freshness when he tries subsequently to develop his own theory of "projective illusion" (or the spectator's fullest immersion in the filmic image). In these sections, Allen's work has the considerable merit of restoring sensory richness to a spectatorship that previous study has sometimes impoverished or stereotyped by emphasis upon the "male gaze." Allen offers instead an attractively positive sense of the cinematic subject who is able to make libidinal investments in images from which he – or, crucially, she – might, by more deterministic theory, have been presumed excluded. Nevertheless, such a "subject-centred" approach possibly puts at risk that ideological critique of film which, earlier on, Allen speaks about salvaging. He acknowledges that projective illusion promotes "loss of medium awareness." Especially in the context of contemporary Hollywood production, which Allen treats only glancingly, the question arises as to whether "medium awareness," the sense of film's material designs upon us, is not a critical resource we need as urgently as ever.

Loughborough University ANDREW DIX

https://doi.org/10.1017/S0021875898265935 Published online by Cambridge University Press

David Plotke, *Building a Democratic Political Order: Reshaping American Liberalism in the 1930s and 1940s* (Cambridge: Cambridge University Press, 1996). Pp. 388. ISBN 0 521 42059 8.

David Plotke's central focus is the emergence and development of a Democratic political order in the 1930s and 1940s. Plotke's basic premise is that this order exercised an impact far beyond those years, defining national politics, institutions, discourses, themes, and policies well into the 1960s which, he informs us, will be the subject of a forthcoming companion volume.

The first two chapters provide an overview or what Plotke calls a "full analytical framework" of both his and others' approach to the subject, while the subsequent chapters focus on key moments during these decades. While providing a useful overview of approaches to this subject, Plotke claims that "American political development has occurred in a series of distinct political orders." The four decades of the Democratic political order, in particular, were characterized by "major institutional and discursive continuities." But can any political system be said to have undergone such an orderly development so easily divisible into distinct categories? Is he not upholding the very "American exceptionalism" which he contends he is writing against? While Plotke's periodization may provide a useful model for understanding this period, his categorization is perhaps too neat and thus ultimately unhelpful.

Plotke admits that his methodology is largely drawn from "post-Marxist" modes of analysis. His description of the process whereby progressive liberals in the Roosevelt administration and Congress allied with new mass political forces to form a Democratic political bloc, which then went on to construct the Democratic order, for example, seems to have been derived from Gramsci's concepts of "hegemony" and "historical blocs," a perspective which he claimed to have abandoned. What is more, his observation of a wide-ranging reconstruction of liberal discourses as an essential and crucial part of constructing any order is underdeveloped and would benefit greatly from a closer examination of some of the post-Marxist theorists he so readily dismisses at the book's outset.

None the less, Plotke has written an interesting book on the development of a Democratic political order. While some of the larger claims remain unsubstantiated, its detail is sound, providing some useful insights into this subject, particularly the survival and evolution of the political order after World War II. And where is the Democratic Party during this analysis? Plotke has rightly decentered its position as an important but not central element of order of which it was merely a part.

University of Birmingham NATHAN ABRAMS

Leslie G. Kelen and Eileen Hallett Stone, *Missing Stories: An Oral History of Ethnic and Minority Groups in Utah* (Salt Lake City: University of Utah Press, 1996). Pp. 512. ISBN 0 87480 516 3.

In the Preface to *Missing Stories: An Oral and Ethnic History of Ethnic and Minority Groups in Utah*, Leslie Kelen and Eileen Hallett Stone state that the book had its origins in 1982, when the authors received a grant from the Utah Humanities

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Council to "create a documentary portrait of ethnicity in Utah before it was too late" by conducting interviews with members of Salt Lake City's Ute, African-American, Jewish, Chinese, Italian, Japanese, Greek and Chicano-Hispano communities. They add that the project proved to be more challenging than they had originally expected, in that the content of the interviews forced them to discard their own existing assumptions about the nature of each community. Indeed, as Kelen and Hallett observe, each of the communities they observe is not a monolithic entity but rather a complex, multi-layered, often fragmented group of human beings.

The main strength of *Missing Voices* is the individual narratives transcribed by Kelen and Hallett. Their interviewees are a fascinating and diverse collection of people, including a Ute medicine man, a Jewish chicken farmer, an African-American researcher on cystic fibrosis, a Japanese-American housewife; the persons interviewed describe their own lives, their sense of ethnic and personal identity, and the difficulties often encountered in living as a member of an ethnic community. The narratives are divided into eight ethnic groupings, and each chapter is prefaced by an ethnic historian.

The book is, however, deeply flawed, in that its editors seem unable to decide exactly what sort of book they want it to be. According to its title, it is an oral history, and Kelen and Hallett state that one of the levels on which it is to be read is the historical. At the same time, however, they remark that the chief criterion for including an interview was literary in nature, and that in most cases "to bring an informant's story into focus, we deleted content, shifted paragraphs, and added transitions." As a result, *Missing Voices* reels dizzily between scholarly pretensions and the sort of gushing journalistic feel-good prose which would more appropriately be found in a coffee-table book. Some of the descriptive paragraphs preceding each interview are particularly egregious examples of the latter: "A muscular, ruggedly handsome man, Larry McCook was the spokesperson," or "A sultrily handsome man, (Nathan) Wright was born on February 6, 1916," or "A recent widow, Ms. Nathaniel spoke in a delicate, disarmingly girlish voice." This sort of thing stands out in particularly stark contrast with the power and dignity of the individual narratives which follow. And yet at the same time *Missing Voices* fails in its scholarly pretensions, in that it opens up many fascinating avenues of inquiry only to leave them unexplored. The reader is left wishing to know more about the relations between the groups described, more about the ways in which they are marginalized by the Mormon power structure, more about the paradoxical nature of the hegemony of a religious group which is itself perceived as marginal by most Anglo-Americans.

Michel Foucault once said that the supreme arrogance was to presume that one could speak on behalf of another human being. Kelen and Hallett are to be commended in so far as they allow the missing voices mentioned in the book's title to be heard. One could only wish that they had done so to a greater extent.

University of Glasgow SUSAN CASTILLO

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Tim Armstrong (ed.), *American Bodies: Cultural Histories of the Physique* (Sheffield: Sheffield Academic Press, 1996. £27.00 cloth, £14.95 paper). Pp. 212. ISBN 1 87075 753 4, 1 85075 790 9.

A collection based on papers given in one of the strands of the 1994 BAAS conference at Sheffield University, *American Bodies* consists of fourteen essays and a (too) short introduction on the body, written by British and American scholars. The essays are paired off in sections such as film or fiction, period or gender, and seek to explore the critical space opened up by Foucauldian bio-politics. The textualized bodies of eighteenth- and nineteenth-century seafarers present a gendered and sometimes secret language of tattoos. Issues around male sexual pleasure are explored in subjects from Victorian free love literature to the (pre-AIDS) utopian gay scene of Armistead Maupin's San Francisco *Tales*. The pleasure and unpleasure of the filmic gaze is looked at in figures of excessive masculinity (or "musculinity") like Stallone and Schwarzenegger. Here, as in chapters on blank fiction and the representation of boxing, the problematics of text- and audience-centred pleasures of violence towards the body are also considered. The female body as site of social or subjective control is read formally, in the modernist relation between represented body and written text, and, historically, in discussion of early twentieth-century feminist campaigns around birth control. From the *fin de siècle* nervous ailment of neurasthenia as a symptom of American modernity to contemporary literary representations of anorexia, there is a concern with tracing gendered connections between text, body and power. Aspects of social and subjective control are also looked at in discussions of issues such as eugenics and dietary regimes like Fletcherism.

Overall, the range of cultural texts and expressions of the body in the pre-twentieth-century material is impressive. In terms of contemporary culture, though, film and literary texts are looked at, but the book does not extend to other ("lower"?) cultural forms in which the centrality of the body is equally strong, maybe stronger today: contemporary dance, popular music, pop video, athletics, for instance. (Sport *per se* is excluded; the representation of sport is admitted.) The continuing focus on fairly straightforward contemporary *narrative* forms like film and fiction–even where they are pop forms like science fiction – in a study which aims at a theorized interdisciplinarity of culture may be disappointing. It strikes me that a collection on the *cultural* histories of American bodies might pay a little less attention to Henry James and a lot more to, say, Jesse Owens, Elvis, Madonna. None the less, what this collection does show above all is that assumptions and problems of gender are inscribed within and presented through the social and cultural construct of the body. Three slight grumbles directed to the publisher: why is the typeface so small? Why are the page numbers given for every chapter on the contents page incorrect? Why no index?

University of Central Lancashire GEORGE MCKAY

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Rhodri Jeffreys-Jones, *Changing Differences: Women and the Shaping of American Foreign Policy, 1917–1994* (New Brunswick: Rutgers University Press, 1995). Pp. 275. ISBN 0 8135 2449 0.

This excellent and original study begins with Carrie Chapman Catt, president of the National American Woman Suffrage Association, offering support for the US war effort in 1917 in exchange for White House backing for the NAWSA's cause. This bargain leads us directly into Jeffreys-Jones's central concerns: the relationship between female peace activism and questions of national security; the changing attitudes of American women generally to foreign policy issues; the obstacles (including sexism, red-baiting, and sexual smears) placed before women seeking to attain positions of foreign policy influence; the growing impact of female voters; the foreign policy gender gap (emerging clearly after 1941, and perhaps lessening with the Cold War's end); and the impact of particular women (notably Dorothy Detzer, Harriet Elliott, Eleanor Roosevelt, Senator Margaret Chase Smith, and Congresswoman Bella Abzug). The author deftly extricates himself from the essentialism *versus* social construction debate, and takes it as axiomatic that America's "missing sisters" are more peace-loving than the males who generally run US foreign policy. Jeffreys-Jones is especially concerned to refute the "breakthrough thesis": the notion that women who achieve positions of foreign policy influence do so by means of sacrificing their "feminine" characteristics and attitudes. He suggests that comparison of "dynastic" foreign policy influentials (those women whose power derives from family or marriage) with self-made, "non-dynastics" tends to negate this "breakthrough thesis," with the two groups exhibiting similar characteristics.

The book is lively and fascinating. Such problems as there are derive from the inherent complexity of the author's agenda: to treat elite figures alongside changing popular attitudes, to isolate gender from class and other interests. The attempts to confound the "breakthrough thesis" are not entirely convincing. I must confess that neither the "non-dynastic" Jeane Kirkpatrick nor the self-made Margaret Thatcher have ever appeared to me as "iron doves." Does examination of the Falklands crisis really present either in any such light? (Regarding Mrs. Thatcher, surely it would have been more appropriate to discuss her as a shaper of *American* foreign policy: as an influence on Reagan, even on Bush during the early Gulf crisis?) A few more complaints. There is no discussion of how feminism has affected the study of international relations. The remarks on the relationship between women's peace activism and Cold War termination beg too many questions. To this reviewer at least, Abzug's importance seems overstated, while other female legislators (like Elizabeth Holtzmann) receive short shrift. Also, where are the Bush Administration's Margaret Tutwiler and Condeleeza Rice?

Complaints aside, *Changing Differences* deserves to become a standard work. The chapter on female support for interwar free trade is particularly original and superbly handled. Strongly recommended.

Keele University JOHN DUMBRELL

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Iwan W. Morgan, *Deficit Government: Taxing and Spending in Modern America* (Chicago: Ivan R. Dee, The American Ways Series, 1996, £9.50 paper). Pp. 212. ISBN 1 56663 082 7.

This book provides a short useful survey and synopsis of American budget-making and macro-economic policy since about 1930. Organizing the book around the federal deficit allows the author to explain administration taxing and spending policies, congressional reactions, and the economic and political consequences. Successive chapters explain the traditional pre-1929 budget, Hoover and Roosevelt's cautious depression experimentation, the massive World War II deficits, the large but well-balanced Truman and Eisenhower budgets, the increasing Kennedy and Johnson deficits, the Nixon and Carter struggles with stagflation, the Reagan extravaganza, and the Bush and Clinton return to reality. Morgan explains the major changes in revenue and expenditure and the great difficulties later presidents faced increasing taxation and reducing entitlements. He shows, for instance, how the Cold War defence costs, which had once seemed so formidable, were soon overtaken by even larger social-security entitlements.

Morgan makes some interesting judgements. Hoover's 1932 budget, even if tragically mistaken, was at least well argued. Although Roosevelt spent far more, he also taxed far more, negating the fiscal effects. Simple republican values held the Truman and Eisenhower budgets in balance despite the Cold War. Truman for instance raised taxes to pay for Korea. By contrast, Kennedy was prepared to accept deficits to secure faster growth and full employment, and Johnson risked inflation rather than sacrificing the Great Society, or raising war taxes. However, it was under the pragmatic Nixon that Great Society costs really took flight. Carter appears uninformed, uncertain, and unfortunate. Morgan accepts Stockman's view of Reagan as a bumbling economic illiterate. Nevertheless, it is still arguable that Reagan knew in simple terms what he wanted, and, as of mid 1997, the post-1982 expansion is still going strong.

An armada of American books deals with much of this story. For instance Herbert Stein's scholarly heavyweight, *The Fiscal Revolution in America*, (1960), or his popular *Presidential Economics* (3rd revised edition, 1994) offer similar coverage and conclusions. Morgan's book is half the length of Stein's and similar volumes and, in Britain, half the price. However, his coverage of the interwar and 1945–60 period is more detailed than most of the popular American equivalents, and more accessible than the American heavyweights. Morgan would therefore be a good choice for history students wanting a good introduction to the whole period. Economics students mainly interested in the post-1960 period should probably buy Stein. However, even in this period, Morgan offers a relatively concise and detailed account of the development of the deficit with a great deal of interesting and useful information.

Leeds University JOHN KILLICK

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Frederick E. Hoxie (ed.), *Encyclopedia of North American Indians: Native American History, Culture, and Life from Paleo-Indians to the Present* (Boston: Houghton Mifflin Company, 1996, £27.50). Pp. 756. ISBN 0 395 66921 9.

An array of Indian encyclopaedias has appeared in recent years, focusing on topics from biography and costume to ceremonies and civil rights. However, the *Encyclopedia of North American Indians: Native American History, Culture, and Life from Paleo-Indians to the Present* stands in a class of its own. As ambitious in scope as its title suggests, this book marks the coming of age of American Indian Studies; the fruits of a generation of scholarly work, by Indians and non-Indians in a diversity of disciplines, have been harvested by Hoxie's authoritative editorial hand.

Curiosity about Native Americans has continued unabated since Columbus first set foot on the content, but distortions, inaccuracies and misperceptions share an equally long history. So this encyclopedia has a curative as well as informative purpose. The entries are linked by four themes: Indians are people, and not relics of a lost past nor forerunners of a utopian future; Indians change and are not locked into an ahistorical time-warp; Indians are part of American life and are here to stay; and, finally, Indians have voices, which often disagree with one another. Entries fall into four separate categories. The first are tribal profiles of the hundred, major contemporary groups. Nearly half of these were written by tribal members and the best include both historical and cultural details and bring us right up-to-date with 1990s information. Unfortunately, one or two weaker entries tail away in the 1960s or even the 1930s, helping perpetuate rather than explode the myth that Indians are not part of modern American life. The second type of entry is biographical, telling us Who was Who in Indian history. The decision to exclude anyone living means that eminent Indians, like the writer N. Scott Momaday, do not receive their own separate entries. Instead, they have to be tracked down to a clutch of entries through use of the index. (A separate list of the biographies would have been useful). A third group examines terms and events which have frequently been misused or misunderstood, such as peyote, wigwam and cradleboards. However, originality is found most often in the fourth category: the interpretive entries. Topics here range from "Alcoholism" to "Child Rearing" to "Repatriation" (of sacred objects). Indian and non-Indian scholars alike have been compelled to condense years of work into a few pages, but their essays help express the diversity of Indian experience and bring to this work a passion rarely found in encyclopedias.

Any editor telescoping four thousand years of history lived by hundreds of communities into 447 entries needs rigorous scholarly judgement; when that history is troubled and contested, s/he must also possess superior personal skills. Exclusion is of the essence here, so any caveat sounds ungracious; but if "tipi" warrants inclusion, surely "buffalo," the basis of the Plains economy and the subject of much scholarly debate, deserves an entry too? However, surprising and refreshing entries, like one on "Fakes and Imposters" and another on "Mascots" [which puts the public appropriation of Indians and Indian cultures into historical context] make this a potlatch of a book. Hoxie has achieved the near impossible: a 756 page encyclopedia for the general reader which will also

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be valued by serious scholars. This book should find a place in all libraries where Indian affairs are taken seriously.

University of East Anglia JACQUELINE FEAR

Alex Duke, *Importing Oxbridge: English Residential Colleges & American Universities* (New Haven: Yale University Press, 1996, £18.50). Pp. 214. ISBN 0 300 06761 5.

Cultural borrowing is tricky. The borrower's assumptions and needs usually preclude accurate replication. So it was when American educators attempted to adopt presumably English institutions in the late nineteenth and early twentieth century. Particularly for the elite and upper middle class, Britain offered some attractive models. Not only was Britain the most powerful country in the world, but with the bonds of language, institutions, and even intermarriage borrowing was second-nature.

The Oxbridge model provided a powerful tool for fighting another educational import – the German research model. The first American college was the direct progeny of Cambridge and the Oxbridge curricular tradition influenced America for over two centuries. Institutionally, Oxbridge's college system mutated into hundreds of colleges spawned by a uniquely American combination of geography, denominational competition, state rivalries, and local boosterism.

Then the German model of specialization, research, and student autonomy challenged the status quo. *In loco parentis* had no part in this vision; students' social life was not in the educational equation. Those unhappy with the new ethos launched their counter-attack armed with borrowed images. In *Importing Oxbridge*, Alex Duke examines attempts from 1890s Harvard through 1960s University of California at Santa Cruz to invoke a semblance of Oxbridge.

The early adaptations proceeded with remarkably little knowledge of Oxbridge. But the Gothic revival, popular literature such as *An American at Oxford*, and Rhodes scholarships added credence to the movement. Discussions at Harvard in the 1890s led to experiments at Princeton under Woodrow Wilson and the University of Chicago. But a full-blown imitation was not attempted until Edward Harkness underwrote Harvard and Yale's house systems in the 1920s. But they mimicked the social life rather than the academic. Through Harkness, Harvard and Yale successfully created residential colleges but only a pale version of the Oxbridge social–intellectual mixture.

The model then reached the West Coast in the 1920s. At Claremont Colleges, President James Blaisdell sought to create an "Oxford on the Pacific." But his vision resulted in an intriguing collection of New England-style colleges rather than an Oxbridge.

Surprisingly the most ambitious modern replication occurred in the huge public University of California. There, with support from Chancellor Clark Kerr who is better known for defining the "multiversity," the Santa Cruz campus was designed with 15–20 residential colleges for 27,000 students. It prospered in the 1960s, buoyed by skyrocketing California enrollments and a surfeit of academically talented students seeking experimental collegiate settings. In the

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1970s Santa Cruz declined and has increasingly resembled other California public colleges, though its architecture still structures a pale imitation of Oxbridge colleges' social and academic mixture.

The Oxbridge tradition has helped keep the residential college ideal alive when financial pressures endangered broader educational visions. Despite lauding this contribution, Duke believes the Oxbridge fixation should be abandoned; the cultural and educational differences between the societies preclude successful adaptation making the model a barrier to original solutions. One wonders why he worries, given the current academic use of "Anglo" as an epithet.

This is a useful brief book, though disappointing. By concentrating only on direct imitations, the book fails to address the myriad ways the Anglo-derived traditions of residential colleges and student-centered learning have shaped American higher education. Duke's conclusion raises fascinating questions that the limited focus of his book prevents him from answering. Despite having published many of the best recent books on the history of American higher education, Yale University Press let the author and readers down by publishing a book that explores an architectural vision without pictures and by committing numerous typographical errors. Still, *Importing Oxbridge* is useful for examining Anglo-American cultural transfer and American higher education.

State University of New York at Brockport W. BRUCE LESLIE

Carl A. Brasseaux, *The Founding of New Acadia: The Beginnings of Acadian Life in Louisiana, 1765–1803* (Baton Rouge and London: Louisiana State University Press, 1996, £11.95). Pp. 288. ISBN 0 8071 2099 5.

In 1980, Judge Edwin F. Hunter classified Louisiana's 500,000 Acadians as a national minority, in belated recognition of a francophone culture created in North American during the seventeenth century, "tempered by foreign domination, dispersal, and subjugation, and, finally, by adaptation to life in an alien land." Throughout this century, there have been various moves to create an Acadian Revival, most notably the initiative established by the state legislature in 1968, CODOFIL (Council for the Development of French in Louisiana). In recent decades, new Acadian culture has attracted international interest, encouraging an economically beneficial demand for "Cajun" music, food, festivals and tourist events. In the late 1990s, Cajuns have never had it so good.

Carl A. Brasseaux is one of the culture's most prolific and scholarly exponents. Curator of the Colonial Records Collection of the Center for Louisiana Studies, he has written 29 book-length works, as well as many articles on French North America. *The Founding of New Acadia* (originally published in 1987) is an important contribution to our knowledge of the complex settlement, during the late eighteenth century, of Acadians in South Louisiana; highly acclaimed, it appears in paperback for the first time. Brasseaux records the convoluted and violent history of Nova Scotia Acadians, attacked from all sides for their Catholicism, French language and cohesive community strength; their dispersal throuhout the North American continent is seen as a messy history of sustained persecution and discrimination. This helps explain their frontier mentality,

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adaptability, social cohesiveness and ability to close ranks and maintain an extended kinship system in the face of repeated threats to nationalistic identity. This early history also led to a strong anti-clericalism and uneasy relationship with Native Americans and African-American slaves (including the adoption of slaves by some of the wealthier families). Patterns of persecution, migration and resettlement are seen as the key to a threatened minority's eventual transformation into the flourishing, vibrant cultural force that is contemporary New Acadia

The book divides uneasily into two sections. The complicated history of the early migration draws on Brasseaux's curatorial expertise to give a scrupulously illustrated account of the people's resettlement patterns. This will be of considerable importance to the Acadian historian, but to the general reader the second, shorter section of the book is when the story comes alive. Brasseaux's chapters on cultural matters – architecture, food, relations with priests, "red men" (*sic*) and slaves – give a flavour of Acadian life and character that is distinctly absent from the more formal early history. Indeed, the account of Acadian life in Louisiana (which we are promised in the subtitle) begins only halfway through the book.

This will remain the definitive documentary study of the migration, but as a cultural study it is somewhat thin and sketchy. Brasseaux is a meticulous archivist, but – as the livelier later chapters testify – his heart lies closer to Acadian social history, which receives too little attention here. Nevertheless, the book's major achievement is its revelation of the simplistic nature of earlier accounts of Acadian settlement, and the extraordinary resilience and heterogeneity of Cajun culture, from the eighteenth century to the present day.

University of Warwick HELEN TAYLOR

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