Highlanders now defended their use of Gaelic and the retention of their indigenous culture, with mixed results. While Gaelic culture did not disappear, largely as a result of these advocates, its presence in everyday Highlanders' lives continued to recede.

This book succeeds in chronicling an era of the history of the Highlands long overlooked by historians, who focus on the more tumultuous eighteenth and nineteenth centuries. Burnett also does well in the chapters in which he analyzes the agency of the Highlanders themselves. Less overtly, the author also succinctly stresses the paradoxical nature of the Highlands and the Highlanders themselves, and its role in the region's development. While this theme is not new (see Krisztina Fenyő, *Contempt, Sympathy, and Romance: Lowland Perceptions of the Highlands and the Clearances during the Famine Years, 1845–1885* [2000]), Burnett argues that these inconsistencies persisted well into the twentieth century, and he explains how this view continued even as the region advanced economically and socially. His success in this, however, undermines a central argument of the book—that the postwar period marks a significant rupture with the past. While certainly the material well-being of the Highlanders improved (though some statistics to quantify this would be helpful), and the region as a whole became more integrated with the rest of Britain, eroding some of its separateness, little else seems to have changed. Burnett himself points this out in concluding that throughout this period "the ambiguity surrounding what the government meant by the 'Highland way of life' was unfortunate" and "hindered progress in the region's economic and social development" (273). Tellingly, he argues that "the measures introduced by the state to tackle the 'Highland Problem' actually contributed to out-migration" (258), a problem that had plagued the region for centuries. Although Burnett provides ample evidence to show that intentions toward the region, its inhabitants, and its way of life grew more favorable (though public works projects inaugurated by the British government in the region in the 1920s are absent in this work), the same paternalism or dismissiveness shown to the Highlands continued unabated in the postwar period, leading to continued cultural loss and dependence on state aid. Burnett's attitude toward the British government's involvement in the Highlands is equally paradoxical. The state—or more correctly Labour governments, for the author blasts Tory administrations for being too *laissez-faire*—is sometimes celebrated for improving the material lives of its residents, and at others it is critiqued for being insensitive to the Highland's "distinctive lifestyle" (217). The argument that the postwar years represented a turning point might be bolstered with a conclusion/epilogue that continues the story to the present. It is then when many of the recommendations made to improve the region that Burnett mentions, such as the creation of a local university, the public promotion of Gaelic, and improved tourist facilities, were realized, and a discussion of their impact would substantiate his arguments. These observations aside, Professor Burnett has made an important contribution to the historiography of the Scottish Highlands, in particular in his analysis of an often-overlooked era of Scottish national development from both a "British" and an indigenous perspective.

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T. M. DEVINE. *To the Ends of the Earth: Scotland's Global Diaspora, 1750–2010*. London: Allen Lane, 2011. Pp. 397. $32.95 (cloth).
doi: 10.1017/jbr.2013.92

Given Scotland's entrenched social structures, traditional business habits, and the lack of available or affordable land, the decision taken by so many Scots over the last 260 years to leave and look for new opportunities abroad is completely understandable. For the ambitious and enterprising, Scotland could not meet their needs. T. M. Devine's *To the Ends of the Earth: Scotland's*

Global Diaspora is not so much about the Scottish diaspora as it is about the socioeconomic processes that emerged to lay the foundations for the mass out-migration that Scotland experienced from the middle of the eighteenth century. The book's timely publication, during a period of intense national self-reflection, has the potential to make people think more deeply about the role that the British empire played in the development of modern Scotland.

The book's twelve informative chapters are drawn largely from work Devine has already published. The first chapter, "Imperial Scots, 1750–1815," provides a useful overview of Scotland's domestic situation and how its people became adept, very quickly, at capitalizing on the military service and business opportunities that the empire presented. The second chapter, "Did Slavery Help to Make Scotland Great," based largely on a 2011 article published with *Britain and the World*, expands upon this by considering the Scottish involvement in the lucrative West Indian slave and sugar trade. Notably, Devine acknowledges that we still have a long way to go if we are to understand the extent to which slavery influenced Scotland's eighteenth-century economic revolution. Chapter 3, "Industrial and Financial Sinews of Scottish Global Power, 1815–1914," considers how Scots began to work with markets outside Britain's formal empire, such as the United States and Latin America, and chapter 4, "The Great Migration," considers the shift of emigration from Europe and Ulster in the early modern period to the Americas in the nineteenth century. Much of the fifth chapter, "Human Selection and Enforced Exile," is drawn from his earlier and much-respected book *The Great Highland Famine* (Edinburgh, 1988) and considers the economic, social, and racial consequences of changing market forces. Chapter 6, "In the Land of the Free: Scots and Irish in the USA," considers how the Irish and Scottish experiences of America were different and explains that both groups faced significant hostility before finding their feet. In the seventh chapter, "The Emigrant Experience in the New Lands," he continues with this theme by discussing in a little more depth the anti-Scottishness that could be found abroad and points out, helpfully, that "the myth of the successful Scot was partly built up in opposition to the racial stereotype of the supposedly inadequate Irish" (150). Chapter 8, "Settlers, Traders and Native Peoples," which is an important though rather short section, reveals that the Scots were just as brutal toward indigenous peoples in North America and in Australia as were other European groups. In chapter 9, "The Missionary Dynamic," Devine considers Protestant Scotland and, like many before him, dwells on David Livingstone. Toward the end of this chapter, however, and informed largely by the work of Esther Breitenbach, he includes a useful discussion of female missionaries. Chapter 10, "Soldiers of Empire," looks at the essential role that Highlanders played in imperial defense, and in chapter 11, "Funding New Lands," Devine points out that while Scots were leaders in terms of investment outside Scotland, the domestic economy declined as a consequence. In this he echoes the opinion Catriona M. M. MacDonald presents in her *Whaur Extremes Meet: Scotland's Twentieth Century* (Edinburgh, 2009). The final two chapters in *To the Ends of the Earth*, "Eclipse of Empires" and "Diaspora 1945–2010," engage with Scotland's acute vulnerability in the face of new world market forces in years following the Second World War and how the revived interest in diaspora is inherently linked with a postdevolution Scottish-centered agenda that has been pursued by both the Labour and the Scottish National Party governments.

Those already familiar with the work that Devine has produced over the past couple of decades can expect to find little new research within its 397 pages, but for those who are less familiar, it presents a useful overview of how Scotland's involvement with the British empire facilitated a socioeconomic transformation that saw Scots spread across the world. Oddly, given the book's title and while emigration is a persistent theme, there is minimal engagement with the diaspora itself in countries like Canada, Australia, New Zealand, and the United States. Nothing is said about either the popular or the associational culture that came to define the experience and identity of so many Scots and their descendants abroad. Nevertheless, this book, which explains why so many left in the first place, is relevant

because Scots still see emigration as a viable option and are still choosing to leave. A very unscientific survey (simply a request for a show of hands) of 15 students taking an honors-level diaspora module at Glasgow Caledonian University in autumn 2012 revealed that over half were seriously considering emigration after graduation; it is doubtful that their counterparts in Canada, the United States, or Australia—the would-be destinations of these fourth-year respondents—would feel the same way. In relation to this, perhaps the most important point is made in the book's final chapter, because it is there that Devine reflects on the ways in which the diaspora has been used by Scottish politicians of all parties since devolution to boost tourism and to address the problem of an "ageing and shrinking" (288) population. As I considered this point, it made me think that much more attention needs to be paid to the nation's youth so that they might be convinced that sustainable futures are within reach at home. But before that can happen, there needs to be a willingness to break with tradition and to confront Scotland's problems head-on, and a good starting point will be for people to consider the past—*To the Ends of the Earth* will help them to do this.

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RICHARD FARMER. *The Food Companions: Cinema and Consumption in Wartime Britain, 1939–1945.* Studies in Popular Culture series. Manchester: Manchester University Press, 2011. Pp. 272. $95.00 (cloth).
doi: 10.1017/jbr.2013.93

In recent years, histories of the Second World War have increasingly focused on the minutiae of everyday life: from the effects of sleep deprivation at the height of the blitz, to love and sex, friendships, leisure, and, of course, food and consumption. As Mass Observation frequently noted, such activities commanded more public attention than news from the front or the grand narrative of the unfolding conflict. This was only natural; almost everyone experienced and talked about the hardships and excitement, the disruption and opportunities of life on the home front. The issue of food—its consumption, rationing, and allocation—elicited much comment, and understandably the British government and its Ministry of Information (MoI) took note. Government food policy and the propaganda that surrounded it were considered to be a significant influence on morale. Such publicity provides the focus for Richard Farmer's first book, *The Food Companions.*

Farmer's monograph considers the multiple dimensions of the cinematic portrayal of food and consumer behavior in Britain in the Second World War. It opens with a broad contextual chapter on Ministry of Food (MoF) publicity before moving on to contrast the MoF short film program with depictions of food consumption in the commercial mainstream cinema. While the former is clearly necessary, the latter provides the more interesting and potentially significant discussion. Farmer traces audiences' varied encounters with food in film from the image of communal dining in the British restaurants to the sumptuous feasts portrayed in the Gainsborough melodramas that provided a form of indulgent escapism for salivating viewers to the marginalization of the black marketeer, "the rat in England's storehouse," and the construction of national identity through the ritual of tea making and drinking that both solidified the wartime community and marked out the other. Farmer makes perceptive and telling observations about how images of food both informed the public about practical measures to alleviate shortages and allowed them to live vicariously until victory might return them to a world of plenty. His decision to move beyond the canon of classic wartime cinema to incorporate *Champagne Charlie* (1944), *Gert and Daisy Clean Up* (1942), and *Old Mother Riley* is particularly welcome.