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Reviews

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Edwin T. Arnold and Diane C. Luce (eds.), *Perspectives on Cormac McCarthy – Revised Edition* (Jackson: University Press of Mississippi, 1999, $40.00 $18.00). Pp. 256. ISBN 1 57806 104 0, 157806 1059.

The publication, in 1992, of *All the Pretty Horses*, had a dual impact on the recognition accorded Cormac McCarthy. Not only did his work begin to reach a wide readership for the first time, but there was a corresponding growth in critical comment of all kinds. Since the completion of *The Border Trilogy* this growth has become more marked. McCarthy's texts are increasingly the subject of study at both graduate and post-graduate levels. While the number of published articles is great and getting greater, the number of full length texts remains small. Given that *Cities of the Plain* was published as recently as 1998 it is hardly surprising that a comprehensive overview of McCarthy's *œuvre* to date has yet to appear.

Edwin Arnold and Diane Lute, whose advocacy of McCarthy predates his current recognition, have played a significant part in stimulating this growth in critical attention. *Perspectives on Cormac McCarthy*, first published in 1993, has now been updated to include chapters on *The Crossing and Cities of the Plain*. Gail Moore Morrison's essay on *All the Pretty Horses* has been revised to take account of the extensions of meaning afforded that text by the completion of the trilogy. Although the collection features a range of authors and thus of critical "perspectives," it remains the only up to date successor to Vereen Bell's *The Achievement of Cormac McCarthy*, published in 1988.

Each aspect of McCarthy's work receives sympathetic and scholarly treatment and the extraordinary variety of his themes, sources and writerly preoccupations is reflected in the broad range of comment in these essays. However the critical emphasis is on exegesis, rather than an evaluation of McCarthy's extraordinary and varied style, and his use of literary and cinematic sources is far more eclectic than is indicated here. There is an overemphasis on *Blood Meridian*, reflecting the consensus that this is McCarthy's best work. The claims made by Shaviro seem exaggerated; "*Blood Meridian* … refuses to acknowledge any gap or opposition between words and things." Daugherty's reading as "Gnostic" tragedy seems esoteric and his claim that reading *Blood Meridian* is "so exhilarating and obviously good for us" is not universally endorsed. *The Border Trilogy* broadens the emotional range of McCarthy's output and Luce's account of *The Crossing* is the best essay of the collection. This novel is destined to replace *Blood*

Meridian in critical opinion as McCarthy's finest achievement (to date). As McCarthy's reputation continues to grow, the need for unified and comprehensive critical accounts of his work will be met. In the interim this volume will serve as a prolific source of ideas and insights for all concerned with contemporary American fiction and its most individual creator.

University of Essex JOHN CANT

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Beth Bailey, *Sex in the Heartland* (Cambridge: Harvard University Press, 1999, £16.95). Pp. 265. ISBN 0 674 80278 0.

By focussing on Lawrence, a small university town in *the* quintessential heartland state of Kansas, Bailey aims at rewriting the story of the sexual revolution while avoiding the received cliché that such a revolution was the product of "a set of radicals on the fringe of American society." On the contrary, by adding the perspective of the heartland on the sexual revolution, the book convincingly argues for a reassessment of the mainstream drives and forces which, no matter how unwittingly, helped shape a far-reaching process of social change.

The economic and social displacements brought about by World War II, as well as the booming of university enrolments under the G. I. Bill, undermined the power of Lawrence's cultural and moral elites to manage the town's increasingly expanding and heterogeneous population, thus shifting the power of defining social, intellectual and sexual boundaries from town to university, from philanthropic ladies married to local capitalists to university students and administrators. The prevalence of a therapeutic approach over moral condemnation towards behaviours perceived as sexually deviant, together with the changing conception of the University from an institution providing surrogate parenting to one enhancing the students' responsibility for their own actions, also helped, no matter how conservative in intent, to prepare the ground for the sexual revolution. The Pill, a by-product of sixties concerns about population growth and of Johnson's Great Society, was of course another element that facilitated the sexual revolution, although it was often prescribed without paying too much attention to women's health and bodies.

After analysing these premises, Bailey focuses more closely on the interconnections between sexuality, race and gender in the events that took place in Lawrence during the years of the sexual revolution, a single label that has been applied to gather different movements (feminism, gay and lesbian liberation, the Civil Rights) which did not always have converging agendas. All groups used sex as a weapon, often employing in their slogans or booklets extremely graphic phrases, yet how to reconcile the often homophobic language of the African-American groups with the goal of gay and lesbian liberation?

Bailey's take on the sexual revolution and the sixties is refreshing, as it goes against the usual depressing narratives (from *The Big Chill* to *Primary Colours*) of frustrated radicals who have sold out or whose "revolutionary" agendas cannot be meaningful nowadays. On the contrary, Bailey argues that the attempt of

remaking and re-inventing models of sex and gender roles can be a powerful legacy of the sexual revolution even in our time of AIDS. The only hesitation one may express about *Sex in the Heartland* is that the short, three-page epilogue ends this carefully researched and highly readable book rather abruptly and thus does not fully develop what we can do with such a legacy.

University of Nottingham LUCA PRONO

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801236640

Michael Bennett and David W. Teague (eds.), *The Nature of Cities: Ecocriticism and Urban Environments* (Tucson: University of Arizona Press, 1999 $40, $19.95). Pp. 311. ISBN 0816519471, 0 8165 1949 8.

From Donald Davies's *Ecophilosophy* (1989) through Carolyn Ross's *Writing Nature* (1995), to Glotfelty and Fromm's *The Ecocriticism Reader* (1996), the academic and social discipline of eco-criticism has burgeoned almost immeasurably. In recent months Penguin, under the canonical rubric of its Twentieth Century Classics, has reissued two of Rachel Carson's most important works, and the eco-concerns of many were demonstrated in the streets of Seattle. Michael Bennett and David Teague's aim with *The Nature of Cities* is not merely to laud the rise of eco-criticism, but to advance the discourse into the neglected realm of the urban. As they state in their introduction, the essays in the collection "provide the parameters for an urban eco-criticism that offers the ecological component often missing from cultural analysis of the city and the urban perspective often lacking in environmental approaches to contemporary culture."

The methodology and range of the material that follows are both cross- and inter-disciplinary. The collection is divided into six sections: The Nature of Cities; Urban Nature Writing; City Parks; Urban "Wilderness"; Ecofeminism and the City; and Theorizing Urban Space. The essays, fifteen in total, cover much ground yet together manage to present a rational whole. Particularly interesting are Adam Sweeting's ideas on "writing" Central Park, Laura Sullivan's essay on the cosmetics industry's "beauty discourse," Richard Heyman's history of Seattle's Gas Works Park and Michael Branch's work on the simulation of nature in a Reno Casino. In addition, an interesting counter-introduction is provided by way of an interview with N.Y.U.'s Andrew Ross concerning the very essays that follow.

If there is a weakness to the book, it is to be found in its marketing. The title, introduction and back cover "blurb" all speak to eco-criticism and urban studies *in general*. The book however, contains only two essays concerned with non-American environments. Yet where the study is limited for students of non-American interests, it is of much value to Americanists. Nowhere is this more important than in the equal stress laid upon ideas of both the urban and the environmental. Seen in the light of this study, much fledgling eco-criticism begins to take on the colours of exclusive, single-issue politics: the rural idealized and the urban demonized. As Leo Marx (a strong presence in the collection) noted long ago, America is best defined by both its pastoralism and its urbanity. This

fine collection further illustrates this point: we must welcome and encourage eco-criticism, yet warm against the dangers of reductionism.

University of Leeds RICHARD HAW

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801246647

Catherine A. Breckus, *Strangers and Pilgrims: Female Preaching in America, 1740–1845* (Chapel Hill: University of North Carolina Press, 1998, $49.95 cloth, $17.95 paper). Pp. 466. ISBN 0 8078 2441 0, 0 8078 4745 3.

Marilyn J. Westerkamp, *Women and Religion in Early America, 1600-1850: The Puritan and Evangelical Traditions* (London & New York: Routledge, 1999, £15.99 paper). Pp. 219. ISBN 0 415 19448 2.

Catherine A. Breckus's excellent monograph is the first to explore a forgotten world of female evangelists, both white and black, who tried to forge a tradition of female religious leadership in early America. Adopting both a chronological and thematic approach, Professor Breckus traces the history of female preaching among evangelicals in the century or more from the Great Awakening to Millerite Adventism. Throughout her study, the author places female preaching within a broader context of social intellectual and economic change. Although motivated by a common conviction that they were called by the Holy Spirit to transcend social and religious conventions to exhort and preach the Gospel, women evangelists never represented a continuous tradition or shared a collective past. Their story is one of disjunctions, failures, new beginnings and reinventions. Women preachers of the early nineteenth century, for example, were apparently unaware of the pioneering activities of female exhorters during the first Great Awakening.

Determining the extent of female witnessing and exhorting during that Awakening is difficult. Sources are fragmentary, and the question of the legitimacy of women preachers was soon caught up in wider controversies between supporters and opponents of revivals. No autobiography or journal of a woman preacher survives from this era but, making excellent use of limited and often hostile sources, Breckus recreates a world of visionary women determined to preach the Gospel and interpret God's word. While gaining some support among Separate Congregationalists and Baptists, these women were soon labelled belligerent and vulgar, even by promoters of revivals, and many ministers expressed fears that female preaching would lead to social as well as religious disorder. In New England, by the 1760s, women had lost the institutional support of the only churches which had allowed them to speak, and among Baptists in the South, a similar picture was evident a decade later. In a pattern that would repeat itself in the 1840s, evangelical women lost their public voice as struggling marginal sects created by Awakenings matured into more prosperous denominations led by better-educated male clergy.

At the core of Breckus's book is the study of female preaching among a wide variety of radical Arminian sects in the north-eastern United States and Middle West during the early decades of the nineteenth century. Breckus examines

women's conversions, their call to preach, their evangelical theology, their style in the pulpit, promotional techniques and defence of female preaching. She also offers a careful analysis of the causes of growing restrictions on female evangelism during the late 1830s and 1840s, even among sects which had provided support in earlier decades. The book concludes with a fascinating account of the resurgence of women evangelists among the Millerite Adventists as they predicted the apocalyptic destruction of the world in 1843.

Unlike their eighteenth-century sisters, these early nineteenth-century women left a rich legacy of personal memoirs and religious tracts and their careers are also well documented in the memoirs of sympathetic male preachers and a growing religious press. Although few of their own manuscripts survive, the women's careers can also be traced in the manuscript records of the Freewill Baptists, Christian Connection and radical Methodist churches. Excellent use is made of all these sources to depict women's roles in a religious culture in which inspiration was more important than education, emotional revival more important than genteel worship and the call to preach more important than the hierarchy of gender. It was a world where God could communicate directly through visions, dreams and voices. Breckus offers a superb reading of the women's memoirs, comparing them very effectively with each other and with the equivalent male genre.

The book has excellent illustrations, informative endnotes and a good bibliography. Tighter editing might have made the book more accessible to the non-specialist reader, but this is a minor quibble about a study which should quickly become the standard work on its subject, radically altering our understanding of America's religious past and adding new dimensions to our view of women's lives.

In a work of synthesis aimed at a student audience, Marilyn J. Westerkamp provides an introduction to some aspects of women and religion in early America. Professor Westerkamp is at her best in offering a close feminist reading of familiar individuals and events in seventeenth-century New England. The writings and careers of Anne Bradstreet, Anne Hutchinson and the Quaker Mary Dyer are carefully explored to throw light both on women who accepted Puritan patriarchy and on those who claimed spiritual authority to challenge it. Later rebels include the many women charged with witchcraft, including the notorious witches of Salem. Westerkamp provides a clear, gendered analysis of witchcraft, and more originally a useful discussion of the Native American slave, Tituba, as the exotic and threatening female outsider.

In Part 2, Westerkamp provides a short introduction to wider patterns of colonial evangelicalism before addressing the impact of the Great Awakening on women's lives. She is most successful in describing the well-documented careers of women such as Sarah Osborn and Susan Anthony who were empowered by the Awakening to develop a network of women's evangelical religious groups, but who always maintained their respect for the male ministry. In her account of the more obscure, radical women who claimed the right to preach or demanded greater equality in the churches, Westerkamp relies on the work of Susan Juster and Catherine Brekus.

Weaker, is Westerkamp's account of the Second Great Awakening, the rise of

Methodism and their consequences for American women. By ignoring the New Light Stir and the rise of radical sectarianism in New England, she lacks a context for her discussion of women preachers, and she is less than convincing in her comparative account of women's roles in American and British Methodism. Later chapters synthesising the large literature on women in foreign mission fields and ante-bellum reform are better balanced and provide useful introductions to their subjects. The book has a helpful bibliographic essay and is generally clearly written, though the attempt to cover so much ground sometimes makes for a rather dense text. We need an accessible overview of the remarkable number of books and articles published about women and evangelical religion in early America during the last twenty-five years, but, sadly, this book only partially fills the gap.

University of Hull LOUIS BILLINGTON

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Stephen Burwood, *American Labour, France and the Politics of Intervention, 1945–1952: Workers and the Cold War* (Lewiston, NY: The Edwin Mellen Press, 1998, $89.95). Pp. 277. ISBN 0 7734 8232 6.

At the outset of this interesting and informative study, Stephen Burwood draws the reader's attention to the remarkable career of Irving Brown who, after an active life in the thicket of 1930s labour politics and wartime employment with the Office of Strategic Services, arrived in Paris at the end of 1945 to report to the American Federation of Labor (AFL) on French unions, and in particular on the Communist-dominated Confederation Generale du Travail (CGT). Within a year Brown had been made the European representative of the AFL, and soon began to use his extensive network of official contacts to channel funding and advice to anti-Communist unions and leaders. After a long subsequent career spent trying to blunt the strength of Communism within the international labour movement, Brown was eventually awarded the President's Medal of Freedom by Ronald Reagan for services to his country. Using a wide variety of sources, Burwood sets out to demonstrate how the AFL and later the Congress of Industrial Organizations (CIO) performed an important role as the advance guard of the Truman administration's anti-Communist drive during the project of West European reconstruction. Espousing the philosophy of growth and productivity, rather than class conflict and labour militancy, the overseas representatives of American labour were able to influence the pattern of French industrial relations and union politics in the crucial period of the implementation of the Marshall Plan. Qualifications are, however, made. Even the author is ready to concede that it is difficult to determine the degree to which Irving's activities had a decisive impact on key developments such as the CGT split of December 1947. Moreover, as Burwood also shows, the effectiveness of AFL and CIO officials attached to the European Cooperation Administration in Paris from 1948 was limited by both their poor calibre, and the vast gulf separating the political culture of American and French labour, so that inherent suspicion of both an imported corporatist approach to industrial relations and the whole purpose of Marshall aid were

impossible to overcome. Despite the occasional repetition of information, this book is a valuable contribution to the growing body of literature that deals with the role of non-governmental organizations and individuals in the dynamics of the early cold war.

Royal Holloway, University of London MATTHEW JONES

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Neil Cornwell and Maggie Malone (eds.), *The Turn of the Screw and What Maisie Knew: Henry James* (New Casebooks) (New York: St. Martin's Press, 1998, $45,00). Pp. 252. ISBN 0 312 21466 9.

Marketing exigencies have resulted in a combined collection of essays for these major texts; and, to compound the problem, there is a radical imbalance in that only three of the eleven essays relate to *What Maisie Knew*. Forty years after the original Casebook anthology on *The Turn of the Screw*, which continues to generate a plethora of criticism (much of it self-regarding, arcane, and even risible), the critical landscape is barely recognizable, and this New Casebook series attempts to register some of the paradigm shifts in analytical methods since then. Modishness, of course, is a canonical as well as an interpretative affair; and ironically, from the perspective of this volume, transnational turns in American Studies have shifted Jamesian attention more towards "fourth phase" works such as *The American Scene* and its Anglo-American intertexts.

The reality or otherwise of the ghosts, in *The Turn of the Screw*, and the way in which this question gave way to discussions of deliberate imponderability and ambiguity, is mapped with admirable compression in Neil Cornwell and Maggie Malone's "Introduction." For *What Maisie Knew*, the related question has been the innocence or otherwise of Maisie, and tedious trials of Mrs. Wix. From the 1980s, "feminism and gender studies, often informed by ideas from cultural materialism or psychoanalysis," began to hold sway over both texts. These editors contend that "texts choose their own most apposite critical theories in the circulation of discourses known as text and theory," but it is difficult to take this ascription of textual agency as anything other than a rather loose metaphor. These essays, in the main, reflect the high-technology imperatives of a communication revolution in which messages have given way to infinitely obfuscating processes. Reflexive complexity is all. Herein lies the potential appeal of such discourses – and even of Henry James, the self-styled "uncommunicating communicator" – to the digital undergraduate.

Beth Newman's "Getting Fixed: Feminine Identity and the Scopic Crisis in *The Turn of the Screw*" and Julie Rivkin's "Undoing the Oedipal Family in *What Maisie Knew*" are set to become landmark critical interventions. Drawing on Nancy Armstrong's *Desire and Domestic Fiction* (Oxford, 1987), Newman explores the extent to which the governess occupies a "stress-point between two different scopic positions," "the inconspicuous and vigilant woman" and "the older set of relations that defined woman as spectacle." Provisionally deciding what the text leaves undecidable, Newman hazards that the ghosts can be read as "hallucinations" that "highlight the psychical consequences in which the

governess is caught." Knowing from "the place of the daughter," or Rivkin, involves James's text in a departure "from the oedipal scenario by creating an irony that ultimately undermines the power of narrative to reveal knowledge and to display truth." James's narrator is a candidate for the "proper third person" sought for as Maisie's guardian, and this speculation takes Rivkin along the twin trajectories of narrative and subject as she concludes that "the narrative … is subject to the same logic that governs the undoing of oedipal family relations."

Less convincingly, Felman and Lustig construct a self-erasing *Turn of the Screw*, a fabric of absences and incoherences, of aporias and lacunae, much indebted to the master narratives of deconstruction. The specificities of the text, together with its material intertexts and contexts, collapse into that weary old business of a story concerned with "telling" whose "predicament is that of not being able to tell" (Lustig). John Carlos Rowe posits that "interpretative efforts" to master *The Turn of the Screw* in the form of "allegorical" readings "hide" the Uncle's "mastery," and partly draws on Felman, grounding her a little in the process, in arguing that communication through "unread letters" bars the "dialectic of master and servant" and forestalls "the threat of usurpation." The problem with Rowe's essay is in its tendency to trade in socio-political abstractions. What was the cash value of Foucaldian "mastery," "power," and "authority" in the London streets of the 1890s? Ronald Knowles, in an essay wholly convincing on its own terms, returns us to those streets as he negotiates biographical, textual, and sexual intersections between James and Oscar Wilde as they seem to be rehearsed within *The Turn of the Screw*. Within this *milieu*, the governess's subversions, as offered in Pearson, DeKoven, and elsewhere, seem nebulous and untenable. Whereas Newman locates historical and generic governesses in her analysis, DeKoven is content with a mantra of vacuous categories: "upper-class authority, power, autonomy, legitimacy," and the like.

The reader of student papers might approach these essays with some apprehension as they are likely to surface again and again, however reductively; but Beth Newman's and Julie Rivkin's contributions (at least) are inimitable moves in what remains, none the less, a critical game uncannily resembling the texts it appropriates.

University of the West of England PETER RAWLINGS

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801276646

Maria do Ceu Pinto, *Political Islam and the United States. A Study of U.S. Policy towards Islamist Movements in the Middle East* (Reading: Ithaca Press, 1999, £35). Pp. 340. ISBN 0 86372 245 8.

This is a very interesting, thought-provoking and balanced account of the American "mind-set" in regard to "political Islam," a broad movement or set of movements too often seen as monolithic, uncompromising and threatening to Western interests. Pinto's detailed and nuanced study rejects the widespread and influential post-cold war view that Islam is the new enemy of the United States, world peace, order and stability, that needs to be "contained," or "rolled-back." Instead, Pinto argues that Islam is pluralistic, multifaceted, and complex, that its

form and intensity are societally and historically specific, and that it must, therefore, be treated so by US foreign policymakers.

That it has increasingly been viewed in this way is well documented in this book. This is particularly true of the Bush and Clinton administrations. The problem, however, that President Clinton has had to confront is this: how does America promote a policy that constructively engages Islamic movements and governments that appear "threatening" while avoiding the problems that would arise if its Saudi Arabian, and other, "conservative" allies engaged in democratic domestic reform, thereby giving voice to popular anti-Israeli and anti-American opinion? In practice, Clinton has opted to promote "moderation" among "dangerous" Islamists and the status quo among America's "traditional" allies.

Pinto's book is well structured. It begins, in Part 1, with a scene-setting outline of the "clash of civilisations" argument and its rebuttal, going on to a helpful description of America's historical attitudes and policies towards the Middle East in Part 2. While the historical chapters are vital to contextualise contemporary US attitudes and policies, I found them a little long. Slightly shorter, they might have been less of a distraction from the book's principal purpose. On the positive side, of course, the attention to historical detail will enhance the usefulness of this study as a textbook. Part 3 is, for me, the most interesting section of the book. It represents a thorough examination of the role of intellectuals, thinktanks, special interest groups, the media, the Congress, and foreign governments that fear "Islamic" opposition (Machiavellian attempts to win US aid), etc. in the construction of US attitudes and official policies. It is a very interesting study of the workings of American democracy.

University of Manchester INDERJEET PARMAR

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Phillip J. Deloria, *Playing Indian* (New Haven and London: Yale University Press, 1998, £11.50 cloth, £8.95 paper). Pp. 249. ISBN 0 300 07111 6, 0 300 08067 0.

Every schoolchild – except, of course, those British kids made to endure the Anglo-centric national curriculum in history – knows that rebellious colonists dressed up as Indians to empty chests of tea into the waters of Boston harbour rather than acquiesce in the tax levied on such imports. When the incident is taught at greater depth, perhaps in American Studies degree courses, we learn more about the details of individuals' biographies, the minutiae of the tax system, the kind and degree of organised colonial resistance, and a host of other things, but precisely why *Indian* disguise was adopted, and the ironies implicit in such a masquerade by an essentially colonising group, are topics often left to one side, as if the event had its own inevitable self-justification. History, in this case, has become myth.

Philip J. Deloria's *Playing Indian*, based on his Yale Ph.D. thesis, is a subtly written account of a series of acts, beginning even before the Boston Tea Party, in which whites adopted the guise – not just the clothes and paint, but supposed behaviours and beliefs – of Indians. He discusses, for example, the carnivalesque

St Tammany celebrations of the eighteenth century; the fraternal orders, such as the Red Men, of the Independence years and their successors in the early national period; early anthropologist Lewis Henry Morgan's New Confederacy of the Iroquois, with its "Indianation" ritual, founded in the mid-nineteenth century; Ernest A Thompson Seton's inauguration of the Woodcraft Indians in 1901, just one of a number of parallel movements of the period, such as the Camp Fire Girls; the accelerated rise of the Indian hobbyist movement in the cold war years; and the communes of the 1970s, such as New Buffalo, with their assembled tepees and emergent New Age economies and ideas.

In its conception, approaches, and, indeed, insights, *Playing Indian*, understandably and overtly, shares something with recent studies of cross dressing, passing (for white or black), minstrelsy, inter-ethnic vaudeville and carnival, and the idea of liminality. At its core are questions of identity – personal, cultural, and political, together, inevitably, with the interactions between them. The book's chief distinction is that, while certain aspects of "playing Indian" recur – in fact, Deloria carefully identifies the constituents of veritable behavioural and textual tropes – it never allows the phenomenon as a whole to float free of each historical moment. It is not just an attempt to reach a theory of this form of transcultural exchange (in so far as *exchange* occurs). Rather, it takes in and lays out theoretical principles as it unfolds and, in its equal concern for similarities and differences between the episodes, it offers, with however light a touch, sufficient archive-based data in support of its conclusions to convince the most rigorous empirical historian.

I was surprised, for example, that Deloria's account of Morgan, fundamentally based on primary research in his papers, showed, *inter alia*, that otherwise excellent previous histories of this phase of anthropology by Robert Bieder and others had missed the *centrality* of the play acting part of Morgan's fraternal societies to his thought and, implicitly, to the emerging discipline of ethnology. I am confident that people with interests in other periods of history or aspects of culture covered by the book will be equally surprised and rewarded. Workers in the growing field of utopian communal history, for example, will surely find invaluable Deloria's additions to the record of the transition(s) to New Age modes gained through his personal knowledge of (*not* to be confused with allegiance to) publications and personnel in these movements.

This is an impressive, important book that does not try to unravel the tensions between playing Indian to draw a kind of power *from* the aboriginal people and playing Indian to become a "new" person in a world from which, it is often assumed, Indians have been removed. Rather, it stresses the abiding presence of such tensions, with both their destructive and, often, creative possibilities for all the peoples of the United States.

University of Leeds MICK GIDLEY

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Amy Dru Stanley, *From Bondage to Contract: Wage Labor, Marriage, and the Market in the Age of Slave Emancipation* (Cambridge: Cambridge University Press, 1998, £40). Pp. 293. ISBN 0 521 41470 9.

In this analytically rigorous volume, Amy Dru Stanley probes the ideological vocabulary of American liberalism and concludes that contract theory defined societal organization and fashioned the conceptual limits and moral boundaries to mid-nineteenth-century thought. By rendering new theoretical matrices for the study of individual identity, market relations, and social constructs, Stanley weaves the primacy of contract through contemporary debates over freedom, slavery, wage labor, and marriage. Contract principles, Stanley persuasively maintains, embodied autonomy, possessive individualism, and voluntary consent between free and equal individuals. As polar opposites to slavery, these precepts assured that postbellum Americans understood freedom through the lens of market relations where consenting citizens exchanged and commodified labor while acknowledging the gender-prescribed limits to marriage contracts and nineteenth-century household relations.

Slave emancipation and the rise of industrial capitalism, Stanley elucidates, prompted a reformulation in contract thought as abolitionists, labor activists, philanthropists, feminists, and practical philosophers decoded the symbology of free market discourse to emphasize prevailing tensions within wage work, marriage, vagrancy, home-life, and prostitution. Providing a nuanced translation of contract theory, Stanley delineates the overlapping ambiguities of liberalism and creatively contrasts the apparent, though precarious, liberty of wage labor with the palpable unfreedoms of the marriage contract. Adeptly discerning the national predilection with contract, Stanley reasons that in the wake of the 13th Amendment, reformers prudently delimited the ethical borders to what is saleable and subject to contract in the capitalist market and demarcated areas to shelter from commercialization and exchange. By locating this problematic within both private and public spheres, the author illustrates how the legacy of bondage disclosed philosophical and practical discord within the household and spirited societal change for freedmen and the laboring masses. In superior chapters on beggars and prostitutes, Stanley interlinks the ethical confines of post-emancipation contract in deprecating the vagrant and almsgiver for breaching free labor reciprocity while the prostitute proffered the dilemma of one who obeys contract principles beyond the constrained template of contemporary ethics. The tone remains pessimistic, for, although the Civil War impelled liberty for all, the Freedman's Bureau commitment to contract firmly established male hegemony where "mutualism" previously defined African-American gender relations. The freedman's wife was not alone in finding liberty an illusory goal, as female workers swiftly discovered that self-proprietorship frequently fell short of equality in contract when husbands and hirelings remained resolute that male status ensured self and spousal ownership.

Bisecting genre and discipline, Stanley's exceptional and prize-winning monograph commands attention from historians of labor, gender, social structure, and political philosophy. The scholarly breadth impresses, as the

author deftly anchors contract to the Gilded Age and rigorously defines the age of slave emancipation through the contractual bonds of market relations. Read alone or alongside the fine work of Laura Edwards, Tera Hunter, and Leslie Schwalm, *From Bondage* to *Contract* significantly advances our understanding of gender and social construction while offering timely signposts for reconfiguring post-emancipation America.

University of Sussex RICHARD FOLLETT

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Glenn Feldman, *Politics, Society, and the Klan in Alabama, 1915–1949* (Tuscaloosa and London: University of Alabama Press, 1999, £37.50 cloth, £14.95 paper). Pp. 457. ISBN 0 8173 0983 7, 0 8173 0984 5.

In this excellent and disturbing study, Glenn Feldman offers fresh perspectives on the most notorious terrorist organization in one of the most violent southern states. Although it became a national phenomenon in the 1920s, the Ku Klux Klan in Alabama was more virulent and pervasive than its counterparts. Pledged, like its Reconstruction predecessor, to the maintenance of white supremacy, the Klan in its second incarnation attacked Jews and Catholics, "outsiders," immigrants, union organizers and Communists, and sought to uphold "traditional" standards of behaviour. An exclusively Protestant organization, the second Klan was also stridently patriotic, and derived its archaic conceptions of morality from evangelical religion.

Initially welcomed by Alabama's ruling elite for its endorsement of Southern values, the Klan became a formidable political force (with a membership of 115,000 by the mid-1920s), and achieved notable victories in the 1926 elections. With this obvious sign of public approval, Alabama Klansmen embarked on an orgy of whippings and intimidation. The most affecting passages of Feldman's book detail the atrocities inflicted on the owners of Chinese restaurants in Birmingham (for selling alcohol) and the savage beatings of black and white women – so much for notions of Southern chivalry – suspected of sexual misdemeanours. There is a particularly horrifying account of the lynching of Claude Neal, a black man accused of raping and killing a white girl, who was forced by a white mob (with police connivance) to eat his own severed genitals.

During the Depression and New Deal, Alabama's white establishment turned against the Klan – not because of its objectives, but rather because of fears of federal intervention and/or the severance of relief programmes to a state desperate for outside capital. Two notable events which engaged the Klan in Alabama – the Scottsboro affair and the appointment in 1937 of (former Klansman) Hugo Black to the Supreme Court – receive astute analysis and judicious comment.

Although its numbers declined dramatically, the Klan re-emerged in Alabama during and immediately after World War II – as a response to increasing African-American assertiveness, economic tensions, the liberalism of a new generation of Alabama politicians, and the onset of the cold war. Feldman breaks new ground in detailing this neglected period of Klan activity.

The "revised" Klan in Alabama, Feldman suggests persuasively, was both a

malformed child of the Progressive era, and a constant reminder of that state's educational backwardness, racial obsessions, and religious fundamentalism. Well written, painstakingly researched, and strikingly illustrated, this is a notable addition to Southern and Klan historiography.

University of Hull JOHN WHITE

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S002187580131664X

Douglas C. Foyle, *Counting the Public In: Presidents, Public Opinion and Foreign Policy* (New York: Columbia University Press, 1999, £40 cloth, £16.95 paper). Pp. 379. ISBN 0 231 11068 5, 0 231 11069 3.

The post-cold war era has seen an upsurge in academic interest in the impact of public opinion on US foreign policy. Much of this work tends to run counter to the classic realist position, advanced by Walter Lippmann and Hans Morgenthau. Douglas Foyle formulates the realist view as a mixture of the normative and the descriptive: public opinion should not, and generally does not, affect the mature judgement of foreign policy leaders. Against this view stands the tradition of "Wilsonian liberalism," with its normative commitment to public involvement and its presumption "that public opinion affects foreign policy formulation by limiting extreme elite tendencies, providing policy innovations and leading the government to select the policy the public prefers."

Foyle's approach is parsimonious and scientific. He eschews normative questions and avoids debates about the structure and "rationality" of public opinion. He does not even directly discuss the ways in which public opinion is, with varying degrees of clarity, transmitted to leaders. His central concern, rather, is with (mainly) presidential belief systems and he concludes "that even though the public can significantly shape and alter foreign policy choices, its influence is highly dependent on the interaction between the leader's beliefs and the decision context." He thus steers a course between realism and Wilsonianism, decidedly inclining to the latter, but retaining some sympathy for realism. Foyle, an inveterate classifier, divides presidents into "delegates" (leaders, like Clinton, who believe that the public should influence foreign policy and that success rests on public support); "executors" (those, such as Jimmy Carter, who approve a strong public role, but acknowledge that "right" decisions will often contradict public preferences); "pragmatists" (who, like Eisenhower and Bush, see public support as important but do not accept the case for actual public involvement); and "guardians" (who, like LBJ and Ronald Reagan, believe that leaders are elected to make policy on the public's behalf). Foyle also has a complex typology of decision contexts, based on varying threat levels and decisional time-scales. He proceeds via four detailed case studies from the Eisenhower period, to a series of more recent decisions, culminating in Clinton's 1995 Bosnian intervention.

Any reservations about Foyle's work derive less from its inherent quality, which is very high, and more from the problems of applying social science method to the history of foreign policy. Familiar difficulties obtrude: excessively rigid typologies, commonsensical (though interesting and worthwhile) conclusions, formidable "levels of analysis" questions. Where do "bureaucratic politics" fit into Foyle's model? (The Eisenhower–Dulles case studies implicitly

acknowledge that Presidents alone do not always call the tune. This insight is rather lost in later discussions). Despite all this, Foyle has produced a valuable book.

Keele University JOHN DUMBRELL

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801326646

Carla Gardina Pestana and Sharon V. Salinger (eds.), *Inequality in Early America in Reencounters with Colonialism: New Perspectives on the Americas* (Hanover and London: University Press of New England for Dartmouth College, 1999, $40 cloth, $19.95 paper). Pp. 330. ISBN 0 87451 926 8, 0 87451 927 6.

Festschrifts are one of academe's most gracious means of honouring distinguished scholars, in this instance Gary B. Nash. Sadly some of them say more about the generosity of their authors than they contribute to an understanding of their subject. The present volume is an exception. Its intellectual quality is high, as befits the contributors' intention to honour a distinguished scholar, and its essays possess the unity of content implied in its title. Looking through these essays and back over recent historiography it becomes easy to measure Nash's major contribution to our understanding of the American past. Before he and a small number of like-minded scholars began publishing, scholarship rested in good measure on the implied proposition that American society was relatively egalitarian. Nash led the transformation in perception, so that one of the principal concerns of modern scholars has become the exposure of inequalities resting at the heart of early American society, including in particular the enslavement of African Americans. Yet, though it is tempting to see the change from consensus history to radical history as analogous to a snake sloughing off its old skin at the start of a new season, the comparison is inappropriate. Unquestionably our knowledge of colonial and early national American society has been deeply enriched, but the consequent tendency to diminish the importance of high politics may have introduced a fresh distortion in our appreciation. The advancement of our understanding of the past is a cumulative as well as a replacement process.

The character of these essays varies greatly. Some are studies of particular issues, others are conceptual. Thus there are essays on women and black culture and the role of religion in the context of inequality, as well as discussions of the relationship between the dominant Euro-Americans and Native Americans and African Americans. Peter H. Wood sets his discussion of plantation society explicitly in the context of modern concerns with racism by arguing that they should be treated as slave labour camp comparable to the Soviet *gulags*. Two articles, those by Ronald Schultz and Philip Morgan, provide helpful introductions to current views of class and slavery respectively. All the essays are substantial, and their range is such as to provide a very useful introduction to their general subject. Undergraduates, graduate students and scholars alike will benefit considerably from consulting them, whether they read the entire collection or dip into articles of particular interest.

Keele University COLIN BONWICK

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801336642

Robert A. Garson and Stuart S. Kidd (eds.), *The Roosevelt Years: New Perspectives on American History, 1933–1945* (Edinburgh: Edinburgh University Press, 1999, £18.95). Pp. 207. ISBN 0 7486 1183 5.

The Roosevelt Years is the seventh volume in the "European Papers in American History" series edited by David Adams. It consists of twelve papers on the era of Franklin Roosevelt, preceded by an excellent introduction by the editors with a short appreciation of the career of Professor Adams at the end. The opening chapter discusses each contribution but does not attempt to find a unifying theme for all of the papers. It would, in fact, be rather difficult to do this as some of them have little in common save that they demonstrate the diversity of the Roosevelt period. They are not all even European Papers, strictly speaking, as the last two are by distinguished scholars working in America.

Nevertheless, every one of these papers can be read with profit by those interested in the New Deal or, indeed, twentieth-century America. Margaret Walsh gives an enlightening examination of New Deal policies on transport; Jaap Kooijman discusses Roosevelt's ambivalence towards National Health Insurance; Olaf Stieglitz charts recent writing on New Deal Youth Programmes; Gareth Davies highlights "the unsuspected radicalism of the Social Security Act"; Jay Kleinberg reveals the impact of the New Deal on widows; Clara Juncker analyses left wing journal representations of women in the 1920s and 1930s; and Stuart Kidd examines tensions in New Deal publicity.

In his paper, Anthony Badger asks what happened to Roosevelt's New Generation of Southerners – and provides a convincing answer; Patricia Clavin analyses Roosevelt's early policy towards the Depression and Europe, including the London Economic Conference of 1933; Michaela Honicke undertakes an historiographical appraisal of the Morgenthau Plan for post-war Germany; Leon Gordenker shows the influence of New Deal planning on the origins of the United Nations and the Bretton Woods agencies; and last, but never least, William Leuchtenburg continues his analysis of the "shadow of FDR" by looking at Clinton's use of the Roosevelt legend.

Just to list these contributions is to demonstrate the variety of issues that they deal with. Perhaps the most important themes that emerge are the scope and limitations of the "Roosevelt Revolution" – major debates in the historiography of the New Deal since it began. As such they constitute an important contribution to the study of the New Deal era, albeit a very diverse one.

Canterbury Christ Church University College TONY MCCULLOCH

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801346649

Paul Goodman, *Of One Blood: Abolitionism and the Origins of Racial Equality* (Berkeley: University of California Press, 1998, $35 cloth). Pp. 303. ISBN 0 520 20794 7.

Paul Goodman's *Of One Blood* can be regarded as the most innovative study on American Abolitionism to appear in years. It is a posthumous publication; Goodman's colleagues and friends finished it and edited it after the author's premature death, in 1995. Charles Sellers' foreword places the book in the context

of Goodman's career and explains why it was going to be his best work and a crowning achievement in terms of scholarship. Goodman conceived his study as an assessment of the significance of Abolitionism in antebellum America; in doing this, he focused on the Abolitionists' uncompromising commitment to racial equality at a time in which most Americans, North and South, were convinced white supremacists. Drawing on a long tradition of scholarship, which included, among others, James McPherson, Merton Dillon, Herbert Aptheker, and James B. Stewart, Goodman managed to show how the Abolitionists' hatred of racial prejudice was grounded in a more general attitude of hostility against social injustice.

Goodman's book brings important new insights into the relation between the Abolitionists' radical ideas and the changes brought by the "market revolution"; according to the author, pre-1840 white Abolitionism must be seen as a radical movement, mainly supported by artisans, mechanics, and farmers, against both Northern businessmen and Southern planters. By the same token, Goodman links the radical ideas of several prominent Abolitionists to a general disdain for the new society created by the "market revolution" and for the exploitation of Northern labourers and Southern slaves related to it. He supports his claims with sustained analysis of the ideas and writings of both well-studied and little-known Abolitionist leaders, such as William Lloyd Garrison and William Goodell.

Goodman succeeds in his effort at integrating the newest scholarship with his own research on the social origins of Abolitionism and on the Abolitionists' promotion of radical ideas of equality among classes, races, and sexes; at the same time, he adds a new dimension to the Abolitionists' fight against white supremacy. In the penultimate chapter, titled "The American Peculiarity," Goodman draws a few comparative points and shows that Abolitionists had a particularly difficult task in promoting racial equality, because of the pervasiveness of racial prejudice in America, a situation which had no counterpart either in Britain or in continental Europe. However, in spite of the odds against them, Goodman says in the conclusion that Abolitionists managed not to just fight against slavery, but also that "they actively worked to make freedom and equality a reality."

National University of Ireland, Galway ENRICO DAL LAGO

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801356645

Beverly Haviland, *Henry James's Last Romance: Making Sense of the Past and the American Scene*. Cambridge Studies in American Literature and Culture. (Cambridge, New York, and Melbourne: Cambridge University Press, 1998, £40). Pp. 275. ISBN 0 521 56338 0

The sharpening transnational turn in American Studies has resulted in a greater prominence for Henry James's *The American Scene*. From its vantage point, the James *corpus* is now liberated to a degree from homogenizing New Critical processes and their structuralist and post-structuralist mutations. The univocal confidence of The Master has been increasingly displaced by urgent senses of textual incoherence and dialogical conflict, and an "aesthetic" James all but

rescued from the sterilities of such an isolating category and firmly situated in cultural contexts. *Henry James's Last Romance* can be read as part of that process in that it not only considers "James's texts in various kinds of relations to texts by his predecessors and contemporaries" (Henry James Senior, Veblen, Peirce, Du Bois, Riis, and Freud), but also "introduces into these historicist readings the voices of contemporary theorists" (Georges Bataille, Anthony Appiah, and Jacques Lacan).

The challenges involved in this situating of James have been rewardingly accepted by a number of recent critics, and Beverly Haviland is no exception. But her focus on James's sense of the past overlooks his life-long preoccupation with its unutterable, non-narratable, and non-representable essence. In *The American Scene*, the Concord River functions as a paradigm in this respect: what it represents cannot be represented, the emphasis is on the "inexpressible," its resistance to the "pressure of reference," and how "depressing" such places are "to any impulse to reconstitute." This is the paralyzing aporia of James's unfinished *The Sense of the Past*, that "struggle[s] against the tendency of all the objects of the unspeakable past to become fictitious & spectral" (as he wrote to Henrietta Temple Pell-Clarke in 1914). Plausibly enough, Haviland argues that the return to America, and the writing of *The American Scene*, alerted James to the importance of relating "the past and present so that they are … on speaking terms." But this hardly propelled James, as contended here, into taking up again his unfinished novel. With Ralph Pendrel left in a parlous, pendulous, state, the novel remained unpublished, and the completion envisaged in James's notebooks, in which he attempts to reverse the narrative of "The Passionate Pilgrim," is fraught with difficulties he was unable, and unwilling, to overcome. Haviland's contention that "the promise of a happy ending" is the only one in James's "entire *oeuvre*," incidentally, is best regarded as a casualty of her exuberance.

Haviland yokes Peirce and James to demonstrate what she sees as their common assumption that the sign is always, already social." But surely, everywhere in James there is a searing exploration of not this truism, but its desperate limitations? It does not follow from James's relishing Washington sociability and its conversation, that the burden of his pronouncements elsewhere can be ignored. Anticipating T. S. Eliot, James wrote to Victoria Welby that "expression is, at the most insurmountably, a compromise" and that "poetry strains expression to the cracking-point" (1911). The hazarded connections between Veblen, James, and "waste" are even more tendentious. The "pleasurable experience of waste," for a writer who vehemently opposed "art" and "waste" (in the New York Preface to *The Spoils of Poynton*, for example) is simply unthinkable. W. E. B. Du Bois and James may have shared a "racial identity that defies the monovalent Southern axiology," but there is thin support for any attesting of James's reactions to race and the South in Haviland's unconvincing juxtaposition of John Marcher, "The Beast in the Jungle," and the seeming allusion to the tale in *The American Scene*. Interpretative edifices have been erected on less stable foundations, none the less. Haviland writes tellingly on James's encounters with aliens in *The American Scene*, his finding "himself dispossessed of the sense of himself as an American he had always assumed as inalienable," and the consequent "semiotic" negotiations over his own identity.

But her defence of his anti-Semitic observations in terms of his wanting to "avoid offending his hosts" is weak, even consternating.

Beverly Haviland is always interesting, if not quite believable. Ultimately, however, her reductive version of an insouciant writer with a baleful confidence in "conversation" and "heterosociality" seems incongruous when set against James's own commitment to "patches of ambiguity and the abysses of shadow." This is not to deny James his cultural specificities; on the contrary. But it is to deny that James subscribed to the notion that there is an available past whose sense can, or should, be negotiated for the future, and that there can somehow be an "increase of meaning" through "social relations."

University of the West of England PETER RAWLINGS

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801366641

Roger G. Kennedy, *Burr, Hamilton, and Jefferson: A Study in Character* (Oxford: Oxford University Press, 2000, n.p.). Pp. 476. ISBN 0 19 513055 3.

Stuart Leibiger, *Founding Friendship: George Washington, James Madison, and the Creation of the American Republic* (Charlottesville, VA and London: University Press of Virginia, 1999, $35.00). Pp. 284. ISBN 0 8139 1882 0.

Together with the current media frenzy surrounding the Sally Hemings–Thomas Jefferson controversy, these two books help show that veneration for, or at least an obsessive interest in, the "founding fathers" is alive and well, both in the academic and public spheres. But, whereas the debate over Jefferson's relationship with Hemings, for all its faults and heated claims, has helped open a wider discussion on issues of race and gender in the early Republic, these two books are grounded firmly in the past and keep their focus solely on the "Great Men" themselves. Both books are concerned with the lives, and more especially the characters and relationships, of and between some of the principle, if not most prominent, Founding Fathers. Both tread very familiar historical ground, though each attempts to weave a previously unknown, or unappreciated strand in the supposedly well-known story. Both are disappointing, though for different reasons.

Rather curiously, Roger Kennedy, in his attempt to rehabilitate the "reputation" of Aaron Burr, resorts to a level of character-bashing that could make his book required reading for presidential hopefuls today. In the absence of any decent archival materials on Burr (his correspondence was largely lost at sea, with his daughter), Kennedy pieces together a heap of anecdotal and circumstantial evidence in defense of Burr and his alleged failings, whilst at the same time amassing enough of the same kind of evidence to suggest that both Hamilton and Jefferson were as equally flawed, if not more so, than Burr. The most common example of the kind of evidence used is the author's constant comparisons of the characters of various acquaintances and friends of the protagonists of the story. On this score, Burr apparently comes out ahead, as he does on most of the assessments designed by the author. The bottom line is that

Burr was not really so bad, especially when compared to Jefferson and Hamilton, who have both benefited from over-inflated reputations which have, in the main, been constructed by themselves.

At the very least, given that *Burr, Hamilton and Jefferson* was written with a wider public audience in mind, it might have been expected that the book would make for an enjoyable and even exciting read. On the contrary, over the 400 plus pages, and from the opening section, the book rambles slowly back and forth between the protagonists and over time, with anecdotal digressions marring the clarity of the story still further. The book follows the author's intellectual odyssey rather too closely, and the reader is made to suffer through the inevitable contradictions, repetitions, and digressions that Kennedy's approach entails. Judicious editing, and a more careful organisation would have helped immensely. Kennedy's book certainly is convincing on the point that Burr's reputation does indeed warrant some rehabilitation; that this book is the final and convincing word on that point is much further from certain.

Founding Friendship, on the other hand, seems to err too much on the side of careful organisation, and Stuart Leibiger's assumption that the Madison–Washington collaboration has been "neglected" by historians is a rather less convincing starting premise. Attempting to reconstruct the relationship between Madison and Washington and establish its importance to the early Republic, Stuart Leibiger felt compelled to follow the two Virginians from their first documented thoughts of each other, in 1775, through to their bitter estrangement and the death of Washington. Leibiger, well-versed in "friendship theory," is rather overly interested in charting the phases of their friendship from "unfamiliar or peripheral" to "effective" to "intimate" and through its subsequent decline. He does this to answer "important" questions that historians have supposedly missed. These include: "what did each man get out of the relationship? Were they equal partners … whom was the friendship more important? Did each man perceive their interaction in the same way? What can we learn about these men by studying their friendship?" This might all be very important, but for a book that purports to be about the "most indispensable collaboration in the creation of the American Republic," these questions provide a flawed basis upon which to prove the thesis.

Because of this focus, and especially the time taken to document the budding relationship, Leibiger fails to convince on what he feels was at least as important, the impact the relationship had on the events of the 1780s and 1790s. Madison undoubtedly played a role in helping Washington establish an appropriate presidential etiquette; and their relationship seems indispensable in the founding of Washington D.C. on the banks of the Potomac. Yet beyond the interesting point that Madison and Washington seemed to have collaborated well and for good practical reasons at a critical point in the creation of the American Republic, the book adds little to what has already been said about the events and ideas of this period. The author acknowledges as much when he notes in his introduction that "many" Madison scholars have acknowledged the existence and impact of the friendship.

In the end, both these books remain unconvincing because they both suffer from the authors' excessive interest in the personal lives of the "founding

fathers." Interestingly, whereas Kennedy's book gets mired in the effort to document every indiscretion and comment that might throw some discredit on the characters of his protagonists, Leibiger's book is marred by a blithe lack of awareness of or interest in the character flaws of his principal actors. In the process, both books also virtually ignore the rest of the population who were there at the founding as well, and upon whom most of the scholarship of the last thirty years has been focused. Fortunately, we have had this scholarship and the descendants of Sally Hemings and Thomas Jefferson to remind us that biographers of the "founding fathers" ignore them at their peril.

University of Wales, Swansea MICHAEL A. McDONNELL

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801376648

Karen L. Kilcup. (ed.), *Soft Canons: American Women Writers and Masculine Tradition* (Iowa City: University of Iowa Press, 1999, $39.95 cloth, $19.95 paper). Pp. 336. ISBN 0 87745 689 5, 0 87745 688 7.

Engaged in "meshing together masculine and feminine 'traditions'", the fifteen essays which comprise this collection reflect Karen Kilcup's vision of "a more richly textured account of American literary history": not only along gender lines but also in terms of sexuality, race and class. The collection's "shining lights" include contributions by M. Guilia Fabi, Judie Newman, R. J. Ellis, Gabriele Rippl and Aranzazu Usandizaga. Fabi's essay provides excellent work on lesser-known material by Frances E. W. Harper and William Dean Howells, in order to explore processes "of reciprocal artistic invention" across race and gender. Similarly, in comparing Stowe and Twain's less studied antislavery novels, Newman's piece makes a compelling case, via nicely drawn textual analysis, for the female author's "important role in engendering the work of her male successor." Finely nuancing definitions of "body politics" and the "body politic," Ellis's essay effectively exposes the "uneasy generic hybridity" of texts by William Wells Brown and Harriet E. Wilson. However, it is worth noting Ellis's problematic tendencies: both to deny the sexualised dynamics of black female representation in *Our Nig*, and to dismiss characterisation in Brown's *Clotel* as "stereotypical representations." Gabriele Rippl provides fascinating research into audience "reading practices" in Gilman's "culturally 'feminine'" revisions of Poe, while Usandizaga uses regionalist writers (Cable, Elliott) in order to problematise their relationship to the "parent tradition."

Strong performances are given by Susanne Opfermann and Janet Beer: the former debating the literary exchanges in "interracial relations" between Child, Sedgwick and Cooper, the latter successfully establishing *The Awakening's* greater radicalism of gender representation in comparisons with *Sister Carrie*. Ralph Poole's essay introduces the term "borderline writing," as a useful method for collapsing boundaries of gender and sexuality in the fiction of Poe, Phelps and Cooke. Effective research into economics and class identity is provided by Claire Preston, Janet Floyd and Alison Easton. Their work takes issue with the following: the generic status of the "money novel"; "simple formulas of East/West difference"; authorial participation (despite differences in class and

gender) in "the same social order." Lindsey Traub provides revealing research into white male editorial remembrance of Margaret Fuller in order to expose the gendered "selective processes of literary survival." Completing the collection, Susan Manning's essay undertakes detailed textual readings of Dickinson's work, thereby facilitating comparisons between her "poetic consciousness" and William James' later psychological "inquiry into the processes of consciousness." Overall, two contributions pose difficulties: Hanna Wallinger's intertextual work on W. E. B. Du Bois and Anna Julia Cooper in terms of "gender differences in education," is insufficiently contextualised, while Stephen Matterson's piece, which defines the slave narrative form as "primarily assimilationist," was a surprise to this reviewer. He provides unconvincing readings of Frederick Douglass and Harriet Jacobs as "apologists for themselves."

As testimony to Kilcup's effective editorial design, which strives to embrace the "whole family," *Soft Canons* constitutes an invaluable resource to the literary and historical scholar, as well-chosen material provides a useful interpretative framework for exploding critical understanding of a bifurcated American heritage.

University of Nottingham CELESTE-MARIE BERNIER

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801386644

Angus Kress Gillespie, *Twin Towers: The Life of New York City's World Trade Center* (New Brunswick, N J and London: Rutgers University Press, 1999, $26). Pp. 280. ISBN 0 8135 2742 2.

Michel de Certeau's selection of the view from the top of the World Trade Center for his parable of urban surveillance – which is then set against the human experience of "walking the streets" (in *The Practice of Everyday Life*) – is merely the most theoretically inflected criticism of the Twin Towers. Among the blunter objections quoted by Angus Kress Gillespie are: "The buildings are tall – and that's about it"; "the clearest sign of the Port Authority's intellectual bankruptcy and arrogant indifference to the real needs of this community"; and "this bloated project – these Tobin Towers" (after Austin J. Tobin, executive director of the Port Authority, the sponsors of the World Trade Center). In the face of a pretty bad press, Gillespie conducts a determined defence of the Center, detailing, for example, its origins in the history of the bi-state Port Authority; the sheer complexity of the engineering achievement and the process of construction (the two most fascinating chapters); the constant toing and froing over the image of the Twin Towers, including its rejection by architects and leading architectural critics; and, finally, a day in the life of the building. Gillespie's skills are in synthesizing some existing studies (all scrupulously and generously acknowledged), expanding them through the many interviews he conducted and through his careful trawl of newspaper reports, and in crafting the mass of complicated commercial and technical material into a wonderfully clear and often enthralling narrative. Although there is something of Alan Trachtenberg's Brooklyn Bridge book in *Twin Towers*, the key questions to do with art and engineering are deflected into narrative and into the many mini-biographies of

the executives and workers which push the study onwards. There is also little of the theoretical acumen and subtlety of argument of Christine Boyer's analysis of the ring of developments around the World Trade Center, including those on landfill resulting from the World Trade Center's excavation (in *The City of Collective Memory*). On the other hand, it is somewhat of a relief to escape, via Gillespie's account of the popular success of the observation deck, from the superior stand-off between optic and haptic spheres which de Certeau seems to have inaugurated in Cultural Studies.

Gillespie has obvious sympathy for the "can-do" mentality of Port Authority chiefs, engineers, and even the independent trucking firm which – probably illegally – got the steel from across the Hudson River to the construction site during a tugboat strike and after a daredevil failure to transport it by helicopter, the legacy of which is a seven-ton floor panel at the bottom of the Kill van Kull. He deliberately distinguishes his treatment of Austin Tobin from Robert Caro's view of Robert Moses in *The Power Broker*. Most of the heroes of a story which Gillespie is at pains to humanize – in response to the inhuman image which these (more than most) skyscrapers possess – have a military background, and there are many intriguing insights into the ways in which the Port Authority brought such people together and then functioned in the often difficult spaces between private and public institutions and ventures. He quotes (but does not interrogate) Emerson's very nineteenth-century pronouncement that "An institution is the lengthened shadow of one man … and all history resolves itself easily into the biography of a few stout and earnest persons." There is also an attempt to associate the World Trade Center with a last great expression of post-war American exceptionalism before it hit the buffers of 1960s' environmentalism and protest, the oil crisis, and 1980s' boom and bust economics, not to mention the onset of postmodernism in architecture. Given that architect Minoru Yamasaki was responsible for the Pruitt-Igoe housing estate in St Louis, it is a sign of trying too hard when Gillespie chooses not to mention this human disaster in his presentation of Yamasaki as an outsider, pursuing his unpopular New Formalism in the face of the architectural establishment. Gillespie's favourite rhetorical sleight-of-hand is the phrase "Of course," by means of which he plays down objections to the aesthetics of the Twin Towers or complaints by local businesses displaced by the World Trade Center or environmental objections to the massive increase in raw sewage pumped into the Hudson or to private capital's claim that the criteria for occupancy (a link to world trade) was conveniently side-stepped when the Center had difficulty reaching even occupancy targets, with the result that the Port Authority simply competed for basic office space with the rest of Manhattan's providers. Gillespie has a tough task and tends to slip rather easily between taking the side of the man in the street – against an elite architectural intelligentsia which insisted on disliking the Twin Towers and refused to acknowledge that when *King Kong* was remade and its concluding battle re-sited or when the Towers became the prime postcard image and entered *The Dictionary of Cultural Literacy* that the people had taken the Towers to their hearts – and taking the side of hard-nosed commercialism when local businessmen or environmentalists railed against the building. If Gillespie wins his case it is, finally, because the World Trade Center exists and has now done so for getting

on for thirty years. As construction manager, Ray Monti put it, when explaining how construction continued even when the World Trade Center badly exceeded its budget: "Once I'm started, what are you going to do to me? Stop the building in the middle? We're now rolling."

University of Nottingham DOUGLAS TALLACK

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Deborah Kuhn McGregor, *From Midwives to Medicine: The Birth of American Gynecology* (New Brunswick: Rutgers University Press, 1998, $23). Pp. 272. ISBN 0 8135 2572.

"How did a significant professional specialty emerge from the treatment of a condition that is almost unknown today?" This is the question Deborah Kuhn McGregor seeks to answer in From *Midwives to Medicine: The Birth of American Gynecology*. The condition, vesico-vaginal fistula, is attributed to difficult childbirth and "consists of internal tears in the vaginal wall leading to urinary and sometimes also fecal incontinence." To answer her question, McGregor focuses on Southern physician J. Marion Sims, his treatment for vesico-vaginal fistula, and his later involvement with the Woman's Hospital of New York. The acceptance of Sims's surgical treatment, she argues, led to an increasing number of gynecological surgeries which gave legitimacy to the new specialty. McGregor also addresses the experiences of patients, the women philanthropists involved with the Woman's Hospital, and the male doctors who constructed a medical specialty out of their diagnoses and treatments of female diseases. The greatest innovation of these men, McGregor states, was their "willingness to operate."

Although McGregor cogently argues that the treatment of vesico-vaginal fistula had a role in the rise of gynecology, she is less convincing that its role was essential. Part of the problem stems from a lack of data. It is impossible to know how widespread vesico-vaginal fistula was in the nineteenth century. It is also difficult to foreground Sims's operation as the major impetus over other important contributors, such as anesthesia, forceps, or the rise of man-midwifery. Because of this dearth of information, McGregor's argument that certain women, i.e. slaves and poor immigrants, were especially at risk, is shaky as well. One thing McGregor does particularly well, though, is to show how a woman's social status determined the medical treatment she received. Her efforts to contextualize people and events according to their race, class and gender throughout the book are laudable.

McGregor devotes much attention to Sims's controversial experiments on enslaved women suffering from vesico-vaginal fistula and to the historical context in which they were performed. In her enthusiasm to see women as agents rather than simply victims, she makes problematic statements. For example, "there is no alternative but to take the patients" very participation as at least a modicum of willingness in their subjection to Sims's procedure." We simply do not have evidence to support or refute this claim. In general, though, this book is a useful, well-written history of an important development in American medicine.

Virginia Tech SARAH E. MITCHELL

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801406645

A. Robert Lee, *Designs of Blackness: Mappings in the Literature and Culture of Afro-America* (London: Pluto Press, 1998, £40 cloth, £13.99 paper). Pp. 259. ISBN 0 7453 0643 8, 0 7453 0644 6.

Throughout his long career A. Robert Lee has always contributed in the most fruitful ways to the understanding of postwar American writing. In this latest book, which draws together and reworks essays previously published elsewhere, Lee unites his key interests in African American and Beat writing to produce an exceptionally attractive brief history of the writing of black Americans. The material is clearly organized, with Lee avoiding a strictly chronological approach in favour of treatment of topics which are not strictly delimited by time. This allows him to cast his analysis in complex forms, taking in the history of the reception of texts, the shifts in taste which affected that reception, and the links between popular culture, intellectual fashions, and historical events which surrounded not only the texts' production but their initial and later impact. Lee is equally happy discussing poetry, fiction, and autobiography. Less attention is paid to drama, but what coverage there is shares the high quality with his work on other genres. All of the chapters benefit from Lee's sweeping bibliographic range and his generosity of response. Only a critic with so much attentive reading to draw on could make his central case regarding the variousness of African American writing, its complexity, its refusal to be reduced to simplicities of pattern or form.

The chapters of *Designs of Blackness* move from the early American writing of Phillis Wheatley and Olaudah Equiano (among others), through the history of African American Autobiography, to the changing representation of Harlem as the premier black metropolis, to the history of African American Women's writing, to the interiority of Richard Wright's fiction, to Black Americans' reflections on World War II, to the Black Beats, to Black Drama of the 1960s, to the modernism and postmodernism of Leon Forrest, and, finally, to African American fictions of passing. The selected topics are clearly derived from the previous essays which formed the bedrock of the book, but they work together well and only show their disparate origins in somewhat rushed attempts to cover the necessary ground at the ends of certain chapters. And, while Lee's especial delight in LeRoi Jones/Imamu Amiri Baraka, Richard Wright, and Toni Morrison sometimes makes for a slight tendency to repetition across the chapters, the breadth of his range more than makes up for this. If the book has one major flaw it is one of the rarest: it is too brief for what it intends to do. Lee could use more space to display his knowledge, his analysis, and his appreciation.

University of the West of England KATE FULLBROOK

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801416641

Robert G. Lee, *Orientals: Asian Americans in Popular Culture* (Philadelphia: Temple University Press, 1999, $27.50). Pp. 271. ISBN 1 56639 658 1.

Roman Polanski's *Chinatown* ends with the words "Forget it Jake, it's Chinatown" as if to reinforce the absolute mystery and unknowable quality of the

place and its inhabitants, ever-present in the United States, but curiously absent from so much cultural discussion. For Polanski, Chinatown represents the wider tangle of corruption that the film has explored, and in this regard bolsters familiar stereotypes, whereas Robert G. Lee's book *Orientals* seeks to account for these representations within the context of American popular cultural production. Rather than "forget" Asian Americans as mysterious, Lee interrogates the discursive formations that perpetuate and reinforce particular constructed images of the "Oriental" "as a racial category"; from the alien as "polluting body," coolie, deviant, the yellow peril, the gook, to the hard-working, law-abiding, but silent "model minority." Beginning with sources drawn from popular songs, cartoons and literature in the nineteenth century, Lee historically contextualises developing racist discourses that define the Oriental as a race of aliens polluting the body of the United States with a racial difference seen as "present and threatening" instead of distant and exotic. With the latter argument, Lee, quite rarely for the book, uses and debates with the theoretical work of Edward Said, claiming that the influx of Chinese into Goldrush California meant any notion of being made strange by distance was displaced by the sense of alien presence within the United States itself. The Chinese, visible in various cultural texts in the mid 1800s, such as the live Chinese woman Ah Fong Moy in Barnum's American Museum (1834) or his "Siamese Twins," Chang and Eng who joined in 1860, represented to the American mainstream an 'excess of culture … [which] had led them into a state of degradation and cultural degeneration. This "excess" appeared to threaten America's national vision, bringing with it strange language, food and appearance, and was increasingly associated with sexual deviancy. In the burgeoning cities of the mid-century, Chinatown was linked with prostitution, opium and the threat to True Womanhood's ideal domesticity, and epitomised by Sax Rohmer's Fu Manchu stories, where Oriental Otherness, villainy and sado-masochism are bound together as the ultimate "Yellow Peril." The early film industry continued this process of formulaic representation with works like "Broken Blossoms" (1919) and "The Cheat" (1915), both discussed by Lee, whilst the Supreme Court sought to define whiteness in two cases involving Asian immigrants. These connections drawn between political, judicial decisions and cultural production are important and useful throughout the book. However, at this point Lee jumps from chapter 4 on the 1920s, to chapter 5 on the cold war, with little discussed in between. This is surprising after the detailed discussions of the earlier period. With the increase of materials in the postwar period, Lee has some problems in selecting just what to discuss, opting for "Sayonara" (1956) and "Flower Drum Girl" (1960), but the film criticism is often untheorised and repetitive. As he moves into the discussion of more recent films, some of these problems are further magnified, although it is good to see a lengthy discussion of Michael Cimino's under-rated *Year of the Dragon* included, despite the fact that no mention is made of the same director's *The Deerhunter*. Lee chooses to examine *Rising Sun*, *Falling Down* and *Menace II Society* as versions of "beset nationhood and postmodern anxiety" played out on the streets of an increasingly globalised, multiracial Los Angeles. Rather surprisingly, Lee does not consider the work of Asian American directors like Wayne Wang and Aeng Lee, for example, nor does he consider recent

representations in films like *The Ballad of Little Jo* by Maggie Greenwald, which show how earlier attitudes are changing and new opportunities for more complex and ambiguous images are emerging. The strength of the book is that it sustains its arguments well and provokes the reader to see all kinds of other texts that might be used to both develop the thesis, or indeed to counter it. Despite the imbalance of the book, with the first half the most detailed and engaging and the second half lacking a certain energy and critical force, Lee has written a useful study of Asian American representation with his particular focus upon film and early print media. Although, in the end, not as challenging or sophisticated as Lisa Lowe's *Immigrant Acts* (1996), Lee's book is a useful addition to the growing body of critical writing on the significant role of Asian Americans in US culture.

University of Derby NEIL CAMPBELL

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801426648

J. Leitch Wright Jr., *The Only Land They Knew: American Indians in the Old South* (London: University of Nebraska Press, 1999, £13.50). Pp. 416. ISBN 0 8032 9805 6.

"The eagle, of course, has been there for some time;" with these words J. Leitch Wright indicates the important and influential part Native Americans have played in the history of the Old South. With an extensive and varied source base Wright highlights various aspects of the South's rich past, including topics such as race relations, religious interaction and trade, and we are taken through a broad thematic view in which Wright provides the reader with a feel for the region and its past. However, Wright achieves this without losing sight of the detail of human contact, for as he states this personal interaction is the real history of the region.

Beginning with "The Original Southerners" Wright sets the stage for the whole book by showing the priority of Native Americans within the region. We are then skilfully lead through a tale of rapid population decline due to imported diseases, a result of firstly a Spanish and then an English presence in the region. Wright follows this with an excellent description of trade, and the importance it played in the region. Not only stressing its role as an individual problem – with the arrival of the slave trade thousands of individual Native Americans were dislocated from their families and homes – but also showing trade in the wider geopolitical domain, explaining that England's pre-eminence as a manufacturing country ensured some measure of dominance in the region. However, one of the book's most interesting chapters remains "Br'er Rabbit in the Square Ground." In this chapter Wright turns his attention to the challenging and often hidden world of the interaction between Africans and Native Americans. Details of this lively and intriguing intercourse are told through the mouths of its participants. Whether it is an "old man with perhaps no more than a trace of Cherokee blood" brutally identifying the colour prejudice by stating that "we don't know what the hell we is … but we know we ain't niggers", or if it is seen in the multiple tales

of Africans who appear in Native American tales, Wright has clearly shown that cultures interacted with and impacted upon others throughout the region.

In the Old South three broad groups, Native Americans, Africans and Europeans, came together in ways unseen elsewhere in the United States. Within this book we are reminded that Native Americans played and continue to play an important part in the Old South. Wright's work continues to allow new and old readers alike to overcome the prejudice that has historically allowed "Posterity, like Crèvecœur" to ignore "the aboriginal contribution to this "new America."

University of Warwick IAN D. CHAMBERS

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801436644

Elizabeth D. Leonard, *All the Daring of the Soldier: Women of the Civil War Armies* (New York: W. W. Norton, 1999, £19.95). Pp. 368. ISBN 0 393 04712 1.

Elizabeth Leonard has written an enthralling account of female participation in the Civil War. Wearing her research lightly, she investigates a range of women's endeavour from espionage to active service, and offers by far the most persuasive analysis yet of a subject that has attracted more than its share of myth-making. Whether reassessing iconic figures such as the Confederate spies Belle Boyd and Rose O'Neal Greenhow or exhuming the many women – she guesses the number to have been between five hundred and a thousand – who saw duty in Union and Confederate ranks, Leonard displays the same sure touch. This is outstanding history, to be read as much for pleasure as for instruction. The book is enhanced by a superb set of illustrations that materially contributes to the narrative.

Elizabeth Leonard informs her analysis with broad historical and literary reference. Especially useful is her discussion of the Revolutionary heroine Deborah Sampson, whose life and legend she adroitly returns to when evaluating female motivation during the Civil War. Women entered war service for various reasons, including those traditionally proffered – patriotism, devotion to menfolk. But many also saw the war as an employment opportunity, a "steady wage in a line of work not generally open to women of that era." Leonard notes, for instance, the significant number of military women – whether government agents, soldiers in disguise or "daughters of the regiment" – who, like Sampson, came from impoverished (including many from immigrant) backgrounds. Most intriguing are the women who had already assumed male identity before entering the army. Sarah Emma Edmonds grew up on a farm in New Brunswick, Canada, and in 1860, at the age of nineteen, migrated to the United States where, now "Franklin Thompson," she took a job as a publisher's agent. In May 1861, Private Thompson was mustered into the 2nd Michigan Volunteers, serving under the regiment's colours before deserting in April 1863. (Congress later awarded her a pension; she was buried with full military honours.) Leonard's forensic reconstruction of Sarah Edmonds' history, like that of her other subjects, is brilliantly done, equally revealing about male culture as about the women who penetrated it. Perhaps she might have probed deeper into sectional differences, especially in regards to contrasting female economic expectations, but

in truth *All the Daring of the Soldier* is a major achievement that Civil War historians, be they scholars or enthusiasts, male or female, will consume with relish.

Keele University MARTIN CRAWFORD

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801446640

James S. Leonard (ed.), *Making Mark Twain Work in the Classroom* (Durham, NC: Duke University Press, 1999, £34 cloth, £11.95 paper). ISBN 0 8223 2278 1, 0 8223 2297 8.

Making Mark Twain Work in the Classroom is not exactly a follow-up to the earlier book, *Satire or Evasion? Black Perspectives on Huckleberry Finn* (1992), edited by James Leonard (with Thomas Tenney and Thadious Davis). But it does have its connections with it. For by far the majority of the essays here are on *Huckleberry Finn* and again – as one might expect – the question of Jim's representation and the language used to describe him surfaces as a major preoccupation, most especially in the two essays by Jocelyn Chadwick-Joshua and Shelley Fisher Fishkin. But this collection does not just focus on the race issue. Indeed, one of the most interesting pieces on *Huck Finn*, written by Stan Poole, discusses the intersection between race and religion in the book but with an emphasis on the latter subject. Using the historical context of Southern religion in the nineteenth century as his base, Poole shows how the radical aspects of Southern evangelicalism were cancelled out by the pro-slavery ideology of the region. In turn, he sees Huck's own dilemma as echoing that of the evangelicals of an earlier time, "faced with a choice between entrenched cultural values and a radical sense of justice." He effectively complicates the conventional critical binary (vernacular vs. "official" values) as he pursues his argument. Besides the material on *Huckleberry Finn*, though, there are also a number of general essays on Twain's writings here and essays on other individual texts: two on *Connecticut Yankee*, two on *Innocents Abroad*, and even one on *Joan of Arc* (as the subject of a ten-hour teaching unit!). This does suggest something rather arbitrary about the choices made (no single essay on *Roughing It* or *Pudd'nhead Wilson*). The book's three sections – "Discovering Mark Twain," "Rediscovering *Huckleberry Finn*," and "Playing to the Audience" (with its strong focus on the student response to Twain) – do, though, give the book a certain structural solidity.

This collection is, of course, pedagogic in its intentions. Michael Kiskis's laudatory aim in the adult-learning context he describes is to place "issues that define and build culture before my students so that they could engage questions which link past and present – both within the general culture and within their own families." Using R. W. B. Lewis's notion of "a culture achiev[ing] identity … through the emergence of its distinctive and particular dialogue," he details how he went about using Twain's writings to introduce the adult learners he taught "to both the contents of and the process of that dialogue." Kiskis's intentions can be applied to many of those who write in this book and their different pedagogic tactics have much to offer any teacher of literature (and of Twain in particular). And if, from a British perspective, in this book the personal

experience of the student sometimes comes to play a rather large part in the cultural conversations then stimulated, then this may mirror different expectations concerning the shape and direction of student learning within the two educational systems. This in itself is a subject for further pedagogic debate.

I end with one reservation about the scope of this book. Louis J. Budd, in his overview of "Mark Twain Scholarship for the Classroom" speaks of the need to spread "the inhuman load of reverence [*Huckleberry Finn*] is asked to bear." This is either a veiled reference to Joanathan Arac's *Huckleberry Finn as Idol and Target* (1997) or a sharply premonitory sounding of its thesis. Given the penetrating questions Arac asks about the novel, its teaching, and its canonic status, it is a pity that no dialogue with his book occurs here. This, however, may be purely a matter of timing, the relative dates of manuscript preparation and publication.

University of Nottingham PETER MESSENT

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801456647

Anastasia Loukaitou-Sideris and Tridib Banerjee, *Urban Design Downtown: Poetics and Politics of Form* (Berkeley: University of California Press, 1998, £30.00). Pp. 380. ISBN 0 520 20930 3.

Historians of the nineteenth and twentieth centuries have recognised cities and the processes of urban design and planning that create them, as important forms of both cultural and political expression. In their new study, *Urban Design Downtown*, Anastasia Loukaitou-Sideris and Tridib Banerjee consider how these expressions are constructed, and what they subsequently represent, in the United States of the present day. Focusing on downtown sites in California, and more specifically in San Francisco, Los Angeles, and San Diego, the authors are particularly interested in the interplay between private investment and the public realm. Loukaitou-Sideris and Banerjee see power over the process of contemporary urban development situated in the hands of corporations, rather than municipalities. With this shift in investment has come a move away from traditional public spaces, such as broad avenues or central squares, as the focal points of urban planning.

Following a historical overview of the creation of American downtowns. Loukaitou-Sideris and Banerjee present case studies of projects that epitomise this corporate influence on contemporary cities. They look first at the political processes that allow for property accumulation and development and then at the design processes that influence the final form of the projects. Particularly this latter section is informed by "behind-the-scenes stories," based on copious interviews with key players in any given project. This very detailed approach based on individuals' opinions is a good counterbalance to a story that might otherwise seem too driven by anonymous corporate forces.

Despite the authors' grounding in the past history of urban form, there does seem a danger that, in drawing the distinctions between public and private too firmly, they interpret their case studies as a wholly new phenomenon, rather than allowing for some historical continuity. For example, many of the urban development projects and zoning plans implemented in the early part of the

twentieth century under the auspices of municipal governments were directly influenced by the business, or corporate, community of a given city, and even by very specific enterprises or interests. In seeking to illustrate "the shifting roles of the corporate, philanthropic, and public sectors in shaping the appearance and design of the downtown." Loukaitou-Sideris and Banerjee could have done more to show that these sectors often overlap or are at least difficult to distinguish. None the less, *Urban Design Downtown* does give its reader a means of evaluating corporate influence on the building environment, through its excellent depictions of the processes of contemporary development.

University of Glasgow MARINA MOSKOWITZ

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801466643

William J. Maxwell, *New Negro, Old Left: African American Writing and Communism Between the Wars* (New York: Columbia University Press, 1999, £31.50 cloth, £11.50 paper). Pp. 254. ISBN 0 231 11424 9, 0 231 11425 7.

New Negro, Old Left examines the relationship between African American writing and Communism in inter-war America. Maxwell challenges a number of commonly made arguments about New Negroes and the old left. For example, he dismisses the notion that Harlem in the 1920s and Union Square in the 1930s were political polar opposites. Maxwell further reveals that African American writers shaped American Communism. He also shows that the Harlem Renaissance and proletarian literature at times interlocked and positively influenced each other.

Chapter 1 examines the infrequently studied poet and lyricist, Andy Razaf. Maxwell argues that Razaf and other contributors to the *Crusader* magazine represented black proletarians as the protagonists of a militant, black nationalist New Negro movement. By unearthing Razaf, Maxwell shows that white and black Bolsheviks were allies as early as 1918. Furthermore, by exploring Razaf's poems, Maxwell reveals that McKay's "If We Must Die," often treated as the birth song of the Harlem Renaissance, is better seen as part of a more widespread attempt to write poetry that both called for self-defence and broke with the dialect tradition of Dunbar. Razaf, Maxwell demonstrates, is not just McKay's contemporary, but also his precursor.

If Andy Razaf is little known, so too is Louise Thompson. In a chapter on the Scottsboro case, Maxwell reads Thompson's reportage alongside the poetry of Langston Hughes. Maxwell argues that much writing about Scottsboro has a "homosocial foundation" in which black women disappear and white women merely enable alliances between black and white men. While Hughes's writing sometimes supports and, on occasions, undercuts this "homosocial foundation," Thompson's work consistently challenges it and places white and black women back in the Scottsboro picture.

While the other writers he studies are better known than Razaf and Thompson, Maxwell often focuses on their lesser-known work. For example, much of Maxwell's examination of McKay analyzes *The Negroes in America*. Similarly, the reading of Gold focuses on his little read, less written about play, *Hoboken Blues*.

Maxwell's analysis of McKay shows that African American writers shaped American Communism and even influenced Soviet conceptualizations of the Negro Question and the Black Belt Nation. In a fine chapter on Gold, Maxwell reveals that, for all his flaws, macho Mike conducted a lengthy, if often impaired, effort to found a proletarian literature that engaged with and learned from African American writers.

Maxwell's final chapter illustrates how Nelson Algren's *Somebody in Boots* influenced Wright's analysis of white racism in *Native Son*. In another chapter on Wright, Maxwell rejects the standard claim that Wright and Hurston were literary, as well as political, opposites and enemies. Analyzing *Uncle Tom's Children*, Maxwell demonstrates that Wright sought to blend support for Communism with a Hurstonesqe appeal to the African American folk tradition. Such a reassessment of Wright is long overdue. One of the many strengths of *New Negro*, *Old* Left is that Maxwell makes it so well. Lucidly argued and written, *New Negro*, *Old Left* is an astute, original addition to work on the Harlem Renaissance, proletarian literature and, in particular, the often misrepresented relationship between them.

Milwaukee, *Wisconsin* GARETH EVANS

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S002187580147664X

Jeffrey Melnick, *A Right to Sing the Blues: African Americans, Jews and American Popular Song* (Cambridge, MA and London: Harvard University Press, 1999, £17.50). Pp. 276. ISBN 0 674 76976 7.

Geneva Handy Southall, *Blind Tom, the Black Pianist – Composer (1849–1908): Continually Enslaved* (Lanham, MD and London: The Scarecrow Press, Inc., 1999, £33.25). Pp. 214. ISBN 0 8108 3594 0.

Although their contents are dissimilar, these two books share a common theme: the exploitation (real or imagined) of African American musical culture by white entrepreneurs and artists. Jeffrey Melnick makes a less-than-convincing case for the banal proposition that such figures as George and Ira Gershwin, Harold Arlen and Irving Berlin "established Jewish agility at expressing and disseminating Black sounds and themes as a product of Jewish suffering and as a variant of Jewish cultural nationalism." Geneva Handy Southall, in the third volume of her painstaking biography of the sensational career of Thomas Greene Wiggins ("Blind Tom") demonstrates that following his legal emancipation and up to his death in 1909, the former slave and piano prodigy continued to enrich his former owners. *A Right to Sing the Blues* is largely a muddled exercise in rhetoric and abstraction – diffuse, over-written and unconvincing; *Blind Tom* is a work of empirical research, sympathy and engagement. One reads like a parody of a politically correct "deconstruction" of Black/Jewish relations in the music industry; the other illustrates the continuing strengths and virtues of "traditional" scholarship in the field of musicological studies.

Melnick's ostensible concern is an examination of Jewish pre-eminence in the world of Tin Pan Alley in the first decades of the twentieth century. His

contention (variously and tiresomely reiterated) is that Jewish composers, songwriters, vocalists and instrumentalists "learned how to use their access as *Jews* to African-Americans and Black music as evidence of their racial health – that is, of their whiteness." Throughout, he makes heavy weather of stating the case for the "ambivalences" which have typified Black–Jewish relations. More seriously, his discussion of the work of such acknowledged masters of popular song as the Gershwin brothers, Jerome Kern, Harold Arlen and Irving Berlin levels against them the preposterous charge of what might be called "Blaxsploitation."

Less unconvincing is his assertion that the autobiographies of two notable Jewish jazz musicians – Artie Shaw and Milton "Mezz" Mezzrow – can be read as "sourcebooks of Jewish white Negroism" – but the analyses offered are truncated and facile. Again, Shaw is said to be chiefly famous for having hired Billie Holiday in 1937; presumably Melnick has never heard of "Begin the Beguine." He also fails to acknowledge that black jazz musicians and singers have always shown a strong predilection for the works of the very Jewish composers who were their alleged oppressors and satirists. *A Right to Sing the Blues* contains some valid observations on Jewish blackface minstrelsy, and ambivalent white attitudes to the perceived "spontaneity" of African American music. But it promises more than it delivers, and is mischievous rather than illuminating. Nothing could be further from Melnick's semantic gymnastics than the sober prose of Geneva Handy Southall.

Born in Columbus, Georgia in 1849, the slave of Colonel James N. Bethune, "Blind Tom" impressed (and subsequently enriched) his owner by an ability to play by ear any piece of music he heard. After displaying his talents to their friends, the Bethune family sent their prodigy on a tour of the North and South (he later appeared in Europe and South America). Exhibited as a musical freak – (he could play "Yankee Doodle" with one hand and "Dixie" with the other while singing "The Girl I Left Behind Me" – Tom also developed compositional and arranging skills of a remarkable order. Kept in semi-bondage after 1863 by indenture and conventional contracts, by 1866 Tom was reportedly realising $50,000 a year from his performances. The main beneficiary of Tom's idiosyncratic talents was the former daughter-in-law of his former owner. Tom's repertoire (reputed to comprise over seven-thousand pieces) included the works of Bach, Chopin and Liszt. His audiences were impressed. Tom was seen and heard by Willa Cather, when he performed at Nebraska State University in 1894. She judged his persona "grotesque" but recognised his performances of classical compositions as the flowering of a "genius which has no place in intellect" Booker T. Washington's daughter, Portia, said that Blind Tom's performance of a Liszt "Rhapsody" at Tuskegee inspired her to pursue a musical career.

Southall concludes that despite his "childish behaviour on stage" – which may have been encouraged by his managers – Blind Tom was a serious and trained pianist/composer. She also suggests that his life, which spanned the administrations of 14 presidents, "offers some insight into the musical, historical, and sociopolitical climate of nineteenth-century America." It does.

University of Hull JOHN WHITE

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801486646

Stephen Paul Miller, *The Seventies Now: Culture as Surveillance* (Durham and London: Duke University Press, 1999, £39.95 cloth, £13.50 paper). Pp. 376. ISBN 0 8223 2466 1, 0 8223 2154 8.

Stephen Paul Miller's *The Seventies Now*: *Culture as Surveillance* attempts to breathe life into a neglected period of cultural history. In taking on such a specific period of time Miller's task necessarily incorporates two practices that the historian Lawrence Stone once described as parachuting and truffle hunting: keeping an eye on the wider picture whilst hunting for the detail.

Miller is least convincing when he parachutes. In trying to talk up the importance of surveillance and self-surveillance in the seventies, Miller seems only to overstate his case. It is surely to turn history back to front to claim "Richard Nixon's overt surveillance and self-surveillance were ingested by the nation as a whole during Watergate and shortly thereafter internalized." There is too little recognition here and elsewhere in the book of the historical importance of surveillance and self-surveillance in American culture. It was there, after all, that Calvinism and Puritanism instituted a rigorous culture of religious surveillance through the discourses of nomination, election, and predestination. It was there, too, that Bentham's panopticon was taken up more readily in prison design than in Britain or Europe. And it would be difficult to imagine a more overt system of political surveillance than that instituted by HUAC in the 1940s and 50s. All of these manifestations of surveillance produced a correspondingly acute self-surveillance. While Miller hints that there may have been an intensification and reorganization of surveillance in the seventies – through technological innovations like computerization – he never sustains this argument.

Yet, once he begins to take a closer focus on his subject, Miller's book comes to life, especially because it allows him to develop an argument that seems much more important in the context of the rest of the book: that in the seventies "the rift between accommodating the sixties socially and culturally and not accommodating it politically widen." Miller's "micro-periodizing" of the seventies into four politicized sections – pre-Watergate, Watergate, post-Watergate, and pre-Reagan – allows him in the remaining chapters of the book to move through an eclectic mix of film, art, fiction, and poetry to show how they are intimately entwined with this political scene. It is in these sections – particularly in his reading of John Ashbery's "Self-Portrait in a Convex Mirror" and Jasper Johns's paintings – that Miller shows seventies culture not only to be historically bound into a more generalized heritage of surveillance, but to be fascinating because of the way that it dramatizes the gradual erosion of optimism with progressive liberal politics in the 1960s that ultimately ends in the reactionary Republicanism of the Reaganite eighties.

The Nottingham Trent University GRAHAM THOMPSON

Journal of American Studies, **35** (2001), 2. DOI: 10.1017/S0021875801496642

Daniel J. Monti, Jr., *The American City: a Social and Cultural History* (New York and Oxford: Blackwell, 1999, £55.00 cloth, £16.99 paper). Pp. 391. ISBN 1 55786 917 0, 1 55786 918 9.

This mistitled book is not a conventional history of the American city. Indeed, some would not consider it history at all, and in so far as it is actually about cities it is a verbose argument against the deep-rooted Jeffersonian anti-urbanism in America. At least, I think so. Daniel Monti is a sociologist. He tries to understand the city we see and sense; he realises that since cities are products of their past their comprehension requires constant reference to that past; but he is unprepared to adopt the language or categories of the historian. The purpose of history, it seems, is to provide evidence, or at least copious endnotes, to support speculations about the present state of cities in general. Such relentless grasping for the reductionist generalisation is a familiar genre; some readers will embrace the speculations and generalisations as (in the words of Stephan Thernstrom, quoted on the cover) "exceptionally engaging," but urban historians will yearn for a chronological framework, a sense of place, and some engagement with contemporary (in its proper sense) historical processes and concerns. The central message is nowhere stated; the core arguments are obscure. This is partly (but not entirely) a matter of anecdotal and inelegant style: the book badly needs an editor.

Monti appears to be widely read in his subject, though many of his 594 notes, some filling over half a page, are mini bibliographical essays rather than proof of authority. Instead of a consolidated bibliography, the reader is given a pathetic two-page guide to further reading. The flippant excuse for omitting most of the fundamental writing in American urban history ("I have only two pages available to tell you everything you should read") is pretty silly after 52 pages of endnotes.

American scholars have helped us to understand the evolution of the streets, buildings, and social geography of cities. They have mapped the economic, social, and political contours of two and a half centuries of urban change. They may have missed a lot; they may have asked some of the wrong questions; they may certainly have come up with some wrong answers, but the least they are entitled to from the author of "a social and cultural history of the American city" is some engagement with their ideas and efforts on their terms. History evolves in time and space, not in the momentary presentist reflections, obsessions, worries, and enthusiasms of a social scientist with partial hindsight.

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