

BOOK REVIEWS

Peter C. Rollins, Editor, Hollywood As Historian: American Film in a Cultural Context. Lexington: The University Press of Kentucky, 1983. Pp. x, 276. Paper, \$10.00; Cloth, \$26.00.

One of the main strengths of this collection is illustrated by two articles that use rarely exploited records to reveal a side of film production we seldom even consider. Douglas Gomery uses court records to supplement traditional sources and tells the behind-the-scenes story of the battle for technical leadership in bringing sound to film during the late 20s and early 30s. He argues that Fox Film Corporation deserves far more credit than its rival Warner Brothers in perfecting the sound-on-film system that would ultimately prevail. Leonard J. Leff uses records only recently opened from the Catholic Legion of Decency and the files of the office of the Motion Picture Production Code. Focusing on the conscious challenge to censorship mounted by the filming of Edward Albee's "Who's Afraid of Virginia Woolf?" (1966), Leff documents the tortured path from play to movie theatre.

Five of the articles in the book concern films connected with wars or their aftermath. The "forgotten" classic, "Wilson" (1944), portrayed one war to an audience emerging from another. Thomas J. Knock tells the story of the creation of the biggest blockbuster film since "Gone With the Wind" (1939). Darryl F. Zanuck saw the film as entertainment with a moral purpose, to swing public opinion behind the movement for the United Nations organization.

Thomas Cripps and David Culbert use government records to trace the complex origins of a classic documentary film of World War II, "The Negro Soldier" (1944). Seen as propaganda from its inception, the film was to encourage black enlistment. Cripps and Culbert explore the many forms the script assumed and the important role the film played for both blacks and whites during and in the years after the war. William M. Hagen writes of the Viet Nam War and "Apocalypse Now" (1979), and Charles Maland describes the themes of "Dr. Strangelove" (1964) in other articles in the collection.

Perhaps the best article in the book is that by Kenneth R. Hey that deals with "On the Waterfront" (1954). Made by Elia Kazan, who had been directly involved in the public and private agonies of the "Red Scare," this classic combines a compelling story of love and corruption on one level with a symbolic analog to the historical period in which it was made. Hey documents this from the records and also manages to weave the complex threads into a revealing whole.

The collection contains several other articles including an introduction and a valuable bibliographic article, both by the editor. History teachers may have a hard time justifying this book as a text but they should certainly read it themselves to better understand the periods in which these films were made.

Alabama Humanities Resource Center

Richard Robertson

M.A. Fitzsimons, The Past Recaptured: Great Historians and the History of History. Notre Dame: University of Notre Dame Press, 1983. Pp. ix, 230. Cloth, \$16.95.

M.A. Fitzsimons, Professor Emeritus of history at the University of Notre Dame, gave up the idea of writing a general history of historical writing; it was an impossible task that would result inevitably in a sterile litany of names and dates. In The Past Recaptured: Great Historians and the History of History he takes up the more manageable task of exploring the nature of history through an examination of the writings of major historians. His more circumscribed

objective is to write an introduction to historical writing. The result is a fast-moving treatment of historians whose personal insights into the nature and value of history reflect their culture. Fitzsimons's thesis is that history is recreation and that as such it mirrors the limited perspective of the writer and his milieu. It is precisely the resulting variety of interpretations that gives one a sense of the complexity and richness of the past.

Students will enjoy this lively little book. Biography, cultural history, and analysis of historical writing are all woven together in each of the ten very readable essays. While there is no attempt to write a history of historical writing, the essays are arranged chronologically--Herodotus, Thucydides, Tacitus, Bede, Camden, Voltaire, Gibbon, Ranke, Burckhardt, Acton--hence the reader does get some sense of the development of historical writing over time. Furthermore, the major theme of the diversity of historical insight is explored in a brief introductory chapter and carried through in each of the essays. Fitzsimons paints Herodotus as the great challenger of myth; Thucydides as the promoter of history as "science"; Tacitus and Acton as historians in the service of morality; Gibbon and Burckhardt as purveyors of history as a support of culture; Ranke as one who wrote history as a form of worship; and Voltaire who wrote to critique civilization. One might quibble with Fitzsimons's choice of writers, but his real oversight is not to have included any twentieth-century historian. He states clearly that he opposes the current preoccupation with modern history, but to include no representative of our own productive age is lamentable.

The Past Recaptured is a useful and insightful book. A good history of historical writing is yet to be written, yet this book fills a need. It introduces the undergraduate to the richness of European historical writing and challenges the belief that any age has the absolute truth about the past.

St. Mary's College of Maryland

Dana Greene

Peter Loewenberg. Decoding the Past: The Psychohistorical Approach. New York: Alfred Knopf, 1983. Pp. 300. Cloth, \$20.00.

In this collection of eleven well-written articles (many already published), a prominent historian/psychoanalyst discusses theoretical and methodological questions associated with the psychoanalytic interpretation of history, and he "applies" an eclectic synthesis of Freudian and neo-Freudian theory in attempting to explain the behavior of Friedrich Adler, Otto Bauer, Theodor Herzl, Heinrich Himmler, and the young men who early supported the Nazi party. Many historians and psychohistorians have referred to Loewenberg's essays as "psychoanalytic historiography at its best," and thus any interested in the field will want to read and study the book.

Professor Loewenberg has done exemplary work in his historical research, but his use of psychological theory is fundamentally flawed. In this latter area, there are two problems: (1) he never gives serious consideration to non-psychoanalytic perspectives of psychology; and (2) he fails to exercise sufficient skepticism concerning the objective validity of the psychoanalytic lenses through which he observes historical reality. As a consequence the interpretations often rely upon highly questionable formulations of "oral" and "anal" reductionism, and even the most tortuous and speculative of interpretations are rarely qualified by terms such as "perhaps" or "possibly." For instance, when accounting for Herzl's disturbance of 1895, Loewenberg asserts: "Herzl's libido was withdrawn from external objects and returned to his ego . . . He regressed to the stage of narcissism in which his only sexual object was his own ego and its fantasies." Such an explanation, to say the

least, is based on a theory which has not been scientifically validated. Likewise, Loewenberg notes that the adolescent Himmler worked with dumbbells, and then, based on Freudian assumptions, he declares that Himmler's exercise was "essentially an anal-retentive mode of acquiring strength." Why must one assume that a Nazi leader would be incapable of anything other than pathological behavior?

In the most stimulating essay of the book, "The Psychological Origins of the Nazi Youth Cohort," Loewenberg combines solid, scholarly historical research with bizarre, unjustifiable generalizations about psychological causation. Although unable to give persuasive explanation of why the German experience was so different from similar experiences elsewhere, Loewenberg does appear to have justification for emphasizing the pernicious consequences that can result from material and emotional deprivation during childhood. After making reasonable statements about the consequences of deprivation, however, Loewenberg explains causation in terms of "Oedipal conflict," "castration anxiety," "reaction formation," and "weakened egos and superegos that fostered regression." Presumably it was harmful for German mothers to work outside the homes, because a working mother "may acquire a 'phallic' or masculine image to her children." As proof of this, Loewenberg quotes Freud and other psychoanalysts, claiming that the theory is a product of "clinical insight." Loewenberg is on especially weak ground when he writes that his interpretation "is validated in the subsequent political conduct of the cohort during the great depression." Many logicians have observed that the fact that Y follows X does not demonstrate that X is a possible cause of Y, but the rational historian should seek the most reasonable explanation of Y.

If a teacher uses Decoding the Past in a course or seminar, it would be desirable for students to understand that Loewenberg's psychological perspective is only one among a number of alternative schools of thought. The teacher might compare his point of view to the psychological theories of Gordon Allport, Leon Festinger, Irving Janis, or Stanley Milgram; also one might examine Loewenberg's interpretations in light of the cogent arguments in David Stannard's Shrinking History: On Freud and the Failure of Psychohistory. If analyzed critically, Loewenberg's book could provide students with fascinating illustrations of the methodological problems of historical interpretations which make use of theoretical premises.

Mount Senario College

Thomas T. Lewis

John Anthony Scott. The Ballad of America: The History of the United States in Song and Story. Second edition. Carbondale: Southern Illinois University Press, 1983. Pp. xiii, 439. Paper, \$12.95.

The folk music revival of the 1960s produced a number of attractive anthologies of the melodies and lyrics that were winning a large public audience. Among these was Scott's work, now reprinted by an academic press for potential classroom use. The volume may evoke vivid memories among readers who recall the decade, particularly because the author carefully emphasized popular music as it was recorded and widely played. Scott's organizational device was to trace chronological development from colonial times to the present, occasionally breaking larger blocs of material into topical sections. His work was heavy with the social and political consciousness of the era, including a clear interest in Black music and the civil rights movement. But it touched most other aspects of the folk revival, from agrarian origins to urban existence. Compiled at a time when the search for nationality was a central theme of historical inquiry, Scott often accepted as "folk" songs the works of composers who had first displayed their work in print. The blend, in short, was eclectic. Scott

accompanied his 150 selections with short, introductory essays that sought to explicate obscure vocabulary, place lyrics in social context, and suggest contemporary relevance.

A volume such as this is likely to strike a responsive chord with readers whose popular musical interests lean toward folk. And Scott is quick to offer reassurance in an updated discography and appendix that this expression continues to offer keys to understanding American character. He may, however, thereby downplay the critical challenge of adapting the material to a contemporary audience socialized to the very different musical forms that have largely supplanted folk in popular taste.

The task, of course, is far from impossible. Not only is folk music still sung, performed, and recorded, but its progress is regularly reported in such small journals as Come For To Sing. A relatively limited library or department budget can provide a variety of print and audio sources that will permit varied class presentations or outside project assignments. And the lyrics offer an especially fertile field for analysis--brief texts that express a variety of values and attitudes in American idiom. In a similar vein, classes can be challenged to inquire why the 1960s produced such a folk revival--and why the particular selections in Scott's book won the audience they did in modern America. Yet each approach will need to rest on the recognition that most students will not display the quick popular identification possible two decades ago.

Butler University

George W. Geib

Stanley Coben and Lorman Ratner, eds. The Development of an American Culture. Second edition. New York: St. Martin's Press, 1983. Pp. viii, 371. Cloth, \$15.95; Paper, \$8.95.

This second edition of a work initially published in 1970 includes the original eight essays, which cover cultural themes from colonial times through the 1930s, and three new ones: on the radical '60s (Peter Clecak), on the immigrant experience (John Buenker), and on family history (Tamara Hareven). Since the original pieces have generally not been updated, they remain founded on the scholarship of the 1950s and 1960s. (One footnote refers to Robert Wiebe's The Search for Order, published in 1967, as a "recent book.") For the informed reader, it is something of a jolt to proceed from this milieu to the added essays with their ample references to the "new social history" of the 1970s. There is a strong chance that students will gain an erroneous impression of the state of scholarship, although a skillful teacher might turn the shift to good advantage.

Bibliographical limitations aside, many of the essays are first rate, tying together various cultural themes in compelling ways. Especially worthy of mention in this regard are Alden Vaughan on seventeenth-century origins of an American identity; W. David Lewis on reform movements during the early national period; Carl Degler on Northern and Southern ways of life in the Civil War era; Clyde Griffen on the Progressive mind; Loren Baritz on the 1920s (this excellent essay is almost identical to Baritz's "Introduction" in his well-known anthology, The Culture of the Twenties); and Clecak's essay.

A few essays are less accessible. Robert Middlekauff's piece on the ritualization of the American Revolution is probably too abstract and complex in argument for most undergraduates, while John William Ward's discussion of Jacksonian thought contains a considerable amount of difficult textual analysis. Warren Sussman's informative essay on the 1930s tends to ramble.

A teacher considering the book for classroom use should also be aware that its coverage of American cultural history is uneven. For example, there is very little on late nineteenth-century subjects such as Victorianism and the industrial revolution.

Given its limitations, this work could not be readily used as a basic text in American social, intellectual, and cultural history courses. It could serve well as supplemental reading. (A paperback edition is available.) Some students will not enjoy the book: they will have to look up terms such as "praxis" and "exfoliating self," and unannotated yet extensive references to the likes of Josephine Herbst. Better students will appreciate its challenges.

Mercy College

Peter Gregg Slater

Jerome R. Reich. Colonial America. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1984. Pp. x, 307. Paper, \$15.95.

With this volume Jerome Reich has attempted to provide students with a survey that is broad in scope but brief in length. If accepted on those terms alone, he has certainly succeeded. His text consists of twenty-seven chapters, averaging between ten and eleven pages each. The first five chapters introduce the Age of Colonization by describing the Indian and European civilizations that came into contact--and conflict--during creation of the great colonial empires. Next, four chapters chronicle the founding of England's North American colonies. Reich then devotes fourteen chapters to a topical discussion of colonial life, including political and religious institutions and beliefs, patterns of slavery, servitude, and immigration, the economic and class systems, the status of women, and both popular and elite culture. Finally, though the book's title gives no hint of this, four chapters cover events from the French and Indian War through ratification of the Constitution. Each chapter concludes with a very useful bibliography.

In preparing the text, Reich has committed no unpardonable sins. His survey is founded upon recent research, and the number of factual and typographical errors (as found in his discussion of the Navigation Acts, for example) is acceptably small. Despite a few questionable generalizations--such as the assertion that by wearing powdered wigs the colonial aristocrats indicated they "did not have to perform any kind of work" (170)--the text reflects no blatant ideological bias. Moreover, virtually every topic of real significance receives at least cursory treatment.

Nevertheless, most readers of Teaching History will find this volume to be disappointing. Reich covers so much in so little depth that the life and vitality of the past get condensed into just another rather ordinary narrative. Even the dramatic personalities of the period--the likes of Sir Walter Raleigh, Roger Williams, and Alexander Hamilton, for example--remain names on pages rather than flesh and blood people whose lives made meaningful impressions on our history. Good maps and illustrations might help, but there are precious few of them, with no maps at all in the sections on the colonial and Revolutionary Wars. As it stands, Reich's Colonial America is simply too bland to interest most survey-level students in high school or college and too superficial for profitable use by students in upper-level classes.

Northern Virginia Community College

Raymond C. Bailey

Vivian C. Fox and Martin H. Quitt, eds. Loving, Parenting and Dying: The Family Cycle in England and America, Past and Present. New York: Psycho-history Press, 1981. Pp. vi, 488. Cloth, \$38.50; paper, \$11.95.

Fox and Quitt's reader, designed for undergraduate courses in family history and sociology, includes thirty-five selections on English and American life in the sixteenth, seventeenth, and eighteenth centuries. Two essays, Mary Ann Glendon's "Legal Concepts of Marriage and the Family" and Alan Macfarlane's "The Informal Social Control of Marriage in Seventeenth-Century England: Some Preliminary Notes," are published for the first time. The editors' introduction, "Uniformities and Variations in the English and American Family Cycle: Then and Now," ably summarizes much recent scholarship on family history. A six-stage model of the family cycle (courtship to marriage formation, preparenthood, child-bearing, childrearing, post-childrearing, and spouse loss) provides an effective organizational structure for the introduction. The readings are arranged in six complementary chapters, each with a brief introduction by the editors.

Historians of early American or English family life will certainly be familiar with most of the essays, which are a good representation of scholarship published up to 1975. (Only one of the selections appeared after 1975.) More recent scholarship, some of which is examined in the introduction, has modified or extended the conclusions and findings presented in some of the selections. Unfortunately, other than an incomplete list of references for works cited in the introductions to the six chapters, there is no bibliography to guide students either to the more recent literature or to the full range of scholarship on family history. (This omission, it should be noted, is common in readers designed for undergraduate audiences.)

The accuracy with which the selections are printed leaves much to be desired. An examination of thirty-seven pages excerpted from Julia Cherry Spruill's Women's Life and Work in the Southern Colonies (1938) and Alexander Keyssar's "Widowhood in Eighteenth-Century Massachusetts: A Problem in the History of the Family" (Perspectives in American History, VIII [1974], 83-119) reveals fifty-five errors, including errors in spelling, punctuation, and capitalization, the omission or addition of words, and the omission of ellipses to indicate deletions. At least ten of these errors are likely to cause the reader to stumble, most notably in two instances when entire lines are left out. Such errors, along with the omission of footnotes and the deletion of portions of the articles, limit the volume's usefulness. Teachers and students alike, however, can read the editors' introduction to obtain a well-organized summary of recent scholarship.

College of the Holy Cross

Ross W. Beales, Jr.

Arthur S. Link and William A. Link. The Twentieth Century: An American History. Arlington Heights, Illinois: Harlan Davidson, Inc., 1983. Pp. x, 374. Cloth, \$27.50; Paper, \$16.95.

Teachers seeking a textbook for a course on twentieth-century America will find this book to be a very good choice. The text is straightforward narrative, and the book is organized in the traditional chronological manner with chapter titles such as "The Eisenhower Years, 1952-1960," rather than being organized along thematic lines.

The authors present in the first two chapters a concise though thorough review of the background for modern industrial society and its culture, the development of pluralism, and the origins of progressivism. The remainder of the book follows chronologically from the Theodore Roosevelt administration

through the election of 1980, and the authors provide a fine analysis of that election. Woven throughout the narrative is the central theme of the transformation of America from a rural society to a united nation of peoples with shared values.

One stated goal of the authors was the inclusion of all peoples in the narrative. The goal was accomplished, and the inclusion of all groups makes this a better textbook. There is material on ethnocultural conflicts, sexual diversity, the aged, and the various ethnic groups in America. The authors mention video games and word processors, and they discuss the opposition to James Watt, President Reagan's controversial former Secretary of the Interior.

The book has an excellent index, an up-to-date bibliography, and a number of maps, so it is functional for students as well as easy to read. While some scholars may wish more interpretations and some may question comments such as the one on the reluctant leadership of President Eisenhower, the book is balanced in coverage, and most history instructors will find it very good for use as a text. However, if it is used with upper division courses, it should be supplemented with several paperbacks to emphasize themes of the instructor's choosing or to provide depth in selected areas. Thus, while this book provides a shorter narrative than some, it is still a good choice for the instructor as it is a textbook with sufficient content to provide the basic historical information needed by college students studying twentieth-century America.

Fort Hays State University

James L. Forsythe

Mine Okubo. Citizen 13660. Seattle: University of Washington Press, 1983. Pp. xii, 209. Paper, \$8.95.

Citizen 13660 is a difficult book to review. Columbia University Press published it in 1946, and it has been reprinted nearly forty years later with a new preface by the author. This new edition coincided with the concluding hearings of the U.S. Commission on Wartime Relocation and Internment of Civilians, so it has a timely quality that reinforces its value as a historical document. What Citizen 13660 offers is a visual history of the relocation of Japanese Americans during the Second World War as seen through the eyes of a young Nisei artist. The autobiographical information in the captions is limited and distinctly secondary to the numerous drawings of daily life in America's wartime concentration camps. Although there have been other first-hand accounts of the relocation program, this book provides an intimate glimpse of camp life not provided by official photographs or narrative histories.

Okubo begins her account in Europe where she was traveling on an art scholarship from the University of California, Berkeley, when the Second World War began in September of 1939. Okubo was stranded in Switzerland for more than three months before getting passage to the United States. After returning to California, she worked on WPA art projects until after Pearl Harbor. On May 1, 1942, less than three months after President Roosevelt issued Executive Order 9066, Okubo and a younger brother, who was a student at Berkeley, were shipped to the Tanforan Assembly Center, a hastily remodeled horse racing track near San Francisco. Separated from other members of their family, who lived elsewhere in California, Okubo and her brother were designated as family unit 13660 and assigned to Stall 50 of Stable 16 at Tanforan.

The artist soon began to portray her surroundings in a variety of sketches, drawings, and paintings, as Okubo takes the reader/observer through the wrenching adjustment to a new life behind the barbed wire enclosures within her native country. Following what would become an established pattern, Okubo and her

brother were transferred from Tanforan to the Central Utah Relocation Project at Topaz, Utah, in mid-September 1942. They remained there until he left for a job in Chicago in June 1943, and she moved to New York City as an illustrator for Fortune magazine in January 1944.

Okubo's drawings effectively convey a wide range of emotions and show the evolving social and cultural settings within the enforced isolation of the relocation centers. The artist's rendering of camp life makes a compelling visual statement that even a sympathetic photographer might neutralize. While there is a striking simplicity of form in her drawings, the black and white illustrations communicate complex images. Citizen 13660 reveals moments of boredom, poignancy, humor, and barely suppressed anger. Okubo did not spare either the oppressors or the oppressed, and students should benefit from the opportunity to sharpen their skills in visual interpretation.

After only a casual glance, one might conclude that Citizen 13660 has limited usefulness for the teacher. However, aside from its timeliness, Citizen 13660 also provides significant documentation of a sad chapter in American history. Although the reviewer would hesitate to recommend the book as a basic text for college students, there is reason to believe that it would prove to be a rewarding experience for many of them, and it could be valuable for secondary students. Citizen 13660 is a good introduction to the debate about the limits of civil liberties in wartime, but, more than that, it also demonstrates why the relocation controversy has irrevocably shaped Japanese American life and culture.

Oregon State University

Eckard V. Toy, Jr.

Brian Catchpole. A Map History of Our Own Times from the 1950s to the Present Day. London and Exeter: Heinemann Books, 1983. Pp. vii, 148. Paper, \$7.00.

If you teach world history to students with weak preparation in geography and less than optimal interest in current public issues, and if the academic calendar and your own frail planning constrict your instruction about the recent era, this book deserves your attention. As a supplementary text it will encourage your students to integrate contemporary geographical and historical data. It is also an indexed reference work with a modest glossary of frequently used terms and short guides to further reading. It is organized topically in 64 two-page discussions of regional and global issues and events between the 1950s and 1983. Each topic has a page of narration facing a page of maps and illustrations. Both text and maps are easily read and include only those details pertinent to the discussion. The discourse is appropriate for high school and college students. The topics are grouped in eight parts under the following titles: The Preservation of World Peace, Islam Resurgent, The Americas, The Pacific Perimeter, The Indian Subcontinent, The Condition of Africa, The World-wide Struggle Against Prejudice and Discrimination, Some Critical Issues in Our Interdependent World. The format combines an illustrated soft cover, eight-by-ten inch pages of good quality paper, double column print, and black and white maps and illustrations.

Although some of Catchpole's discussions may not satisfy all sides of controversial issues, they are well-informed, fair-minded, and vastly more informative and useful than the concluding chapters of most world civilization textbooks. One of the strongest features is the factual explanation of the nuclear arms race and the negotiations and political movements related to it. Other strengths include descriptions and explanations of events that occurred too recently to be well covered in history or reference books but too remote in time for younger readers to have a clear memory of them or for the media to bother explaining them any more. This book is not suitable for use as a basic

text and its format may not be familiar to your students. If you use it as a supplement, be sure to integrate it firmly into class discussion, student projects, and examinations.

If you like Catchpole's method, you may want to examine his six other map histories published by Heinemann in the same format. They concern the modern world, the United States, Russia, modern China, and the British people since 1700.

Georgia State University

Gerald H. Davis

Edward Peters. Europe and the Middle Ages. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1983. Pp. 319. Paper, \$14.95.

Texts in medieval history, not unlike texts in other chronological periods, have succumbed to students', instructors', and publishers' demands for brevity, but for quite dissimilar reasons. The book under review is a "shortened . . . version" of Peters' 620-page Europe: The World of the Middle Ages published six years ago (Cf. The History Teacher, Nov., 1977, 114). It is not, however, the usual scissors-and-paste revision of the original. It is essentially reorganized, for the better, and rewritten, more felicitously. The author neglects no major political event, economic or social trend, or religious movement. The intellectual and literary nuances, so difficult to treat under any circumstances for the medieval period, are handled more skillfully than what one expects at the introductory level.

It is pleasing to see a realistic number of recommended readings at the end of each chapter; a reasonable selection of maps and black and white illustrations (one always wants more architectural examples); and a useful listing of Popes, Holy Roman Emperors, and secular rulers. The length of this reliable textbook has the virtue of allowing the instructor considerable latitude in assigning supplemental readings.

It is a pity the publishers selected, perhaps for financial reasons, a type so fine and so small that it will strain the eyes of even the keenest-sighted student.

University of Montana

Robert O. Lindsay

P.M. Harman. The Scientific Revolution. London and New York: Methuen, 1983. Pp. vii, 35. Paper, \$2.95. J.H. Shennan. France Before the Revolution. London and New York: Methuen, 1983. Pp. vii, 35. Paper, \$2.95.

The pamphlets under review are two of eight so far written by history professors at the University of Lancaster in England. The pamphlets are designed to help students preparing for Advanced Level examination in the British schools and this undoubtedly accounts for their clear and straightforward style with little in the way of embellishment. They present a concise, up-to-date account of significant historical topics and bring into focus the key themes or problems the student must confront in dealing with the topics.

The Scientific Revolution by P.M. Harman traces the rise of science from the twelfth-century recovery of Greek learning in Western Europe to the triumph of the mechanistic theory of nature found in the writings of Isaac Newton. The central focus of the pamphlet is the close relationship of the rise of natural science to the social and intellectual ferment of the early modern period and the slow emergence of science as an autonomous field no longer subjected to

theological principles. Harman shows how the shift from an organic to a mechanistic view of nature affected all aspects of Western culture.

J.H. Shennan's France Before the Revolution covers history from the death of Louis XIV to the outbreak of the French Revolution, the period in French history known as the ancien regime. Shennan treats the ancien regime as an entity in its own right and not just as a prelude to the French Revolution. He does, however, analyze the long-range and immediate causes of the Revolution. He shows how long-term political, economic, and social forces were brought to a head by events immediately preceding the Revolution.

The Lancaster Pamphlets are not designed to captivate the weary student by the charm of their prose nor by the quantity of their maps and illustrations. The writing tends to be general and abstract while maps and illustrations are absent. The Cambridge Introduction to the History of Mankind Series is much better suited to that purpose. The Lancaster Pamphlets would most likely appeal to the better high school student or the freshman or sophomore college student who already has some interest in and knowledge of history. The pamphlets are attractively bound and contain a brief annotated bibliography along with four blank pages for taking down notes.

East Texas State University

Harry E. Wade

Woodruff D. Smith. European Imperialism in the 19th and 20th Centuries. Chicago: Nelson Hall Publishers, 1982. Pp. vii, 273. Cloth, \$20.95; Paper, \$10.95.

This small volume, a succinct and cogent synthesis, can best be used as collateral reading for an undergraduate course in modern Europe. Balancing narrative with interpretation, the text clearly analyzes debates and disagreements among historians and economists of varying schools of thought, a useful service, for there is no generally accepted definition of imperialism. The author indeed has written a worthy sequel to his monograph on The German Colonial System (1978).

Smith investigates the rise and fall of European imperialism since the Napoleonic Wars, the causes of its revival, and its significance in history and to current Great-Power diplomacy. In contrast to the "old" imperialism, which emphasized conquests and colonies, the "new" form sought spheres of influence, treaty ports, protectorates, etc., for economic development and profitable markets. Since the Industrial Revolution played an important role in the evolution of late 19th-century imperialism, the author focuses on its political and socio-economic consequences, the rise of special interests (manufacturers, merchants, and bankers), and their attempts to achieve hegemony through multinational financial organizations, cartels, conglomerates, and military alliances. These new agencies, he argues, have eclipsed imperialism. The perceptive reader will readily understand that some of the actors in this vast drama occasionally have acted on, or reacted to, emotional and irrational impulses, not from careful analysis of self-interest nor Realpolitik; hence, miscalculations have occurred.

Endnotes, consisting primarily of unannotated, general, secondary works, support each chapter; a brief bibliography and index conclude the book.

North Texas State University

Irby C. Nichols, Jr.

TEACHING HISTORY WITH FILM & TELEVISION

The National Endowment for the Humanities has funded an American Historical Association project to study the use of film and television by historians in their teaching and research. The project seeks to survey the "state of the art" of film and television usage and to move toward the synthesis a methodology for analyzing such materials as historical artifacts. Those who have made regular or extensive use of film and/or television in their teaching of history, social sciences or related fields are requested to share their experiences so that the project analysis can be as comprehensive as possible. This is important especially for those who have developed innovative approaches to audiovisual teaching or unique curriculum materials (study guides, discussion formats, class projects, etc.).

As its title suggests, "The Historian and the Moving-Image Media: Developing a Synthesis for Research and Teaching in History," proposes that scholars recognize the natural affinity between traditional historical scholarship and the student of the cinema and television. Its goals are (1) to improve the teaching of history, social studies, and film/communications history classes by encouraging the more effective use of film and video materials, (2) to combine the teaching of historical methodology and logical thinking with training in the basic elements of "visual literacy," and (3) to sensitize historians, history teachers and eventually the public to the ways in which commercially produced films and television programs, however unintentionally, often abuse history and misrepresent the work of the professional historian.

The project will result in a published book of essays, a new and updated edition of the AHA pamphlet Teaching History With Film, and a program of in-service courses to be offered to history teachers in their own schools and colleges across the country. By bringing together and refining the elements of a methodology for the study of film or television materials in the traditional manner of historical artifacts (either in place of or in addition to other frameworks for analysis such as Freudian, Marxist, or semiotic criticism) the project seeks to encourage the history researcher to more fully plumb the meaning of sources available to them.

In addition, the project stresses the role of the historian as visual educator. In secondary schools and in colleges (especially those which retain history as part of their general education requirements) historians are entrusted to teach the values and skills necessary for responsible citizenship. Thirty years ago this meant teaching students to question what they read in the newspaper. Today, as this project will establish, for example, through reference to television news and political campaign commercials as historical documents, we must at least introduce students to a similar analytical skepticism (the first step toward informed comprehension) about what they see in films or on TV.

Those willing to share their experiences or teaching materials towards the fulfillment of this AHA project are assured full recognition for their contributions. Contact project director John E. O'Connor, Department of Humanities, New Jersey Institute of Technology, Newark, New Jersey 07102.

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