

something in general, but nothing in particular," the authors have produced a college-level textbook, *The Pursuit of Liberty: A History of the American People*, based on two convictions. First, that it is "possible for students to see and understand the ways that specific sequences of human action were related to the general setting in which they took place." Second, "historians ought not to keep a secret of the remarkably exciting and dramatic ways people actually acted in the past." Since "most history textbooks contain no narrative, no stories, no accounts of the dramatic," the authors have designed a textbook that involves the "sometimes triumphant, often shameful efforts and struggles of human beings."

In the *Pursuit of Liberty*, the authors alternate between the specific and the general, between narrative and explanation in hopes that in the end the reader "will have a much better grasp of the way history works." For example, each chapter begins with a story, a narrative if you please, of Bacon's Rebellion, the Salem Witch Trials, the Trail of Tears, Nat Turner, the Haymarket Riot, Hiroshima, or Chicago 1968. These episodes foreshadow the explanations that follow. The episodes (the specifics) establish the tone for the chapter discussion (the general). The narrative is interspersed intermittently with maps, prints, charts, and sidebars that graphically depict the content mentioned. A wonderfully creative section entitled "American Images" punctuates the narrative presentation with additional pictorial information. The authors have followed the old adage that a picture is worth a thousand words and utilize the pictorial image as another potential teaching device to entice today's visually sensitized youth.

The authors, obviously influenced by their own historical training and educational upbringing in the 1960s, cleverly grab the reader's attention with provocative human interest stories, such as Lizzie Borden's, that could be found in any of today's grocery-line checkout counter press offerings. Once hooking the reader's attention, the authors slide into discussion of the sometimes less than interesting study of, say, the Gilded Age. Let's face it, not all of history is exciting or glamorous but the authors have attempted to smooth over the "dull" spots. Throughout the chapters they have adeptly hung biographical hooks on which to capture the attention of the modern reader who is accustomed to the synesthesia of MTV. These biographical sidebars are representative of the people who have made America what it is today [Anne Hutchinson, John Marshall, Sequoyah, Jackie Robinson, and the Marx Brothers] and are part of the humanness that the authors offer as one of their themes throughout the book. The authors have cogently chosen figures from the entire kaleidoscope of American heroes, heroines, and villains. Succinctly put, *Pursuit of Liberty* is a 1960s interpretation of American history. It highlights social injustices and flaws in American society that have been overcome by humaneness and because of this humanity, America has become a better place in which to live.

The rest of the book is traditional in layout—a valuable chronology section, further reading on each subtopic in the chapter, maps, charts, and prints. *Pursuit of Liberty* is a highly illustrated book; scarcely a page goes by without graphics appearing. The prints, especially the section on "American Images," will excite the imagination—hangings of witches will stir the reader's interest to see what may be on the next page.

On the down side the color is visually unappealing and macabre in nature. The block lettering is unattractive stylistically and gives the book a primer style format usually reserved for handicapped readers. One hopes that the reader's initial eye reaction to the printing and coloring won't dull the senses because the authors have produced an excellent, readable, and exciting textbook of which Frances FitzGerald could be proud. Although some critics may disagree with the authors' approach to the study of the American past as unconventional and somewhat sensationalized, *Pursuit of Liberty* offers much to today's students of Clio.

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Diana Karter Appelbaum. *The Glorious Fourth: An American Holiday, An American History.* New York and Oxford: Facts on File, 1989. Pp. 180. Cloth, \$19.95.

Diana Karter Appelbaum, author of a similar book on Thanksgiving, has written a concise, popular history of Fourth of July celebrations from the Declaration of Independence in 1776 until the 1986 centennial of the Statue of Liberty. She presents a delightful chronicle of how patriotic commemorations have changed to reflect the changing nature of American society. Her thesis is that the national holiday "has been imperialist and nostalgic, frivolous and political, drunken and teetotal, but always, it has been an accurate mirror of the mood of the American people."

Beginning with a very fine summary of how the Second Continental Congress declared independence on July 2 and approved Jefferson's Declaration two days later, Appelbaum shows that only a few cities celebrated the first anniversary of independence, but that the celebrations of 1778 established "an enduring pattern of holiday observance by featuring large amounts of noise." The book is full of anecdotes and events relating to various Fourth of July in the nation's history, including early partisan activities, chauvinistic celebrations during wartime, enthusiastic festivities of the centennial and bicentennial years, and ways in which diverse movements—from the Ku Klux Klan to the abolitionists—have tried to exploit Independence Day. There is an especially fascinating discussion of the widespread death and injury that resulted from giant firecrackers and toy pistols before about 1910 when reformers achieved some measure of success in promoting "safe and sane" activities.

In addition to very readable narrative, *The Glorious Fourth* provides an impressive number of useful bibliographical references to books, pamphlets, and articles dealing with various aspects of the topic. Also, there is an abundance of paintings, photographs, contemporary speeches, and poems that add to the charm of this delightful history.

Although a work of popular history, most teachers of American history can learn some interesting stories and insights from the book. For supplementary reading, the work is the kind of short, readable account that has a great deal of appeal for students in introductory undergraduate courses.

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Philip Weeks. *Farewell, My Nation: The American Indian and the United States, 1820-1890*. Arlington Heights, IL: Harlan Davidson, Inc., 1990. Pp. x, 250. Paper, \$9.50.

If you teach a class on nineteenth-century American history, a survey class in which you focus on the American Indian, or even a social anthropology class, you might want to use this fine study. It is well-written, easy to read, and nicely organized. It has an added feature of four maps that helps the reader to follow the ever-changing geographic situation of the tribes. Philip Weeks's study is a well-balanced account of what to do with the Native Americans.

Weeks deftly traces the development of a national Indian policy, the circumstances that undermined that program, and the formulation of a new, though unsuccessful, policy. It is a tragic story, filled with regrettable events, climaxed by the Wounded Knee Massacre in South Dakota in 1890. Beginning in 1820, torn between Gradualists and Removalists, the federal government, led by Andrew Jackson, an experienced Indian fighter and landgrabber, naturally resorted to a policy of separation, a removal program for the Indians from east of the Mississippi to "perpetual Indian territory," where they would become more civilized and assimilable. Though some argue that his policy did save the complete disintegration of the Eastern tribes, the general result was a more rapid cultural disintegration brought on by disease, alcohol, relocation, and the constant intrusion of outside events, that undermined their cultures. Running against the theory of separation was the American cultural drive to expand, to eat up the land. With the Mexican Cession in 1848 came a new situation, and the tribes were no longer quite so separated. Now they were trapped between two U.S. territories; California and gold acted like a magnet pulling the East closer and catching the Indians in a vise. The cession also helped to bring on the Civil War, a maelstrom that many Indian cultures could not avoid and some took sides. The result for pro-Rebel and even pro-Union Indians was a continuation of their troubles: losing lands to miners, hunters, ranchers, farmers, railroads, landgrabbers, and their buffalo destroyed.

To protect themselves, some braves fought the white intruders, an action that led to a new government policy of concentration that meant reservation. Though not usually supported by their whole tribe, Indian militants set out on the warpath that led to the well-known dramatic clash of the great horsemen of the Plains against the cavalry of an industrial nation. This offensive strategy lasted a good twenty years, and the Little Big Horn was the apex of their success. But they were doomed by a determined and relentless federal government, as the sad fate of Chief Joseph and the Nez Perce showed. Pressed by reformers, the government then resorted to an Americanization policy to make the Indians white. Seeing this danger, many Indians turned to alcohol, left the reservations, or sought cultural renewal in religious experiences like the Ghost Dance. All these were forms of resistance to that concentration policy. The frozen corpses at Wounded Knee were a grim comment on the success of that federal policy.

Many kinds of lessons can be built around this study. For the localist, there are many tribes that Weeks's short book could not include, especially tribes of the North and Far West. You could