

Addams's book is more a political treatise than a pure autobiography. Brown argues that the poignant vignettes by which Addams described her experiences at Hull House had three purposes. First, descriptions of heart-wrenching conditions sought to inform readers about the true social and economic conditions of the industrial working class. Secondly, Addams used these stories to juxtapose the harsh social conditions with the success of Hull House programs in giving immigrants new social and economic opportunities. Lastly, Addams used the narrative of her autobiography to argue that a nation enjoying the fruits of both democracy and economic prosperity had a responsibility to help the less fortunate achieve full social and economic integration in American society. In short, by changing the cultural environment of the industrial working class, reformers could help individuals break out of the poverty and drudgery of their daily lives.

Victoria Bissell Brown has produced a volume that gives students insight into the life and views of one of the Progressive period's leading figures. Her biographical sketch of Addams skillfully places the reformer in both historical and historiographical context. This book should garner a broad appeal, and would be a worthy addition to any course on the Progressive period, modern America, women's history, or the history of social reform movements. It also whets reader appetites for Brown's forthcoming biography of Jane Addams.

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David W. Blight & Robert Gooding-Williams, ed. *The Souls of Black Folk* by W.E.B. Du Bois. Boston & New York: Bedford Books, 1997. Pp. xii, 287. Paper, \$9.99; ISBN 0-312-09114-1.

The Souls of Black Folk by W.E.B. Du Bois is the classic explanation of racial bifurcation in the United States. The book is about the twoness of being black, trying to take advantage of what is good in the status quo while at the same time taking advantage of not being part of the status quo. Du Bois points out that a veil covers the bifurcation.

Coping with injustice, whether real or perceived, is something all humans do. When Du Bois wrote, "The problem of the Twentieth Century is the problem of the color line," he included everyone. The problem of the color line is not limited to color. Du Bois himself had European (Dutch) and African (unknown) ancestry. Du Bois uses the metaphor of a veil to describe coping with the problem. When he wrote in 1903, educated people were relatively familiar with the Bible passage from Hebrews 10:19-20 that draws together flesh and the veil. The veil analogy also draws from such similar analogies as Plato's notions of a shadow play on cave walls and the widow's veil. Du

Bois shows how to lift the veil, however understood, and make everyone better for the lifting. *The Souls of Black Folk*, therefore, has a classic quality appropriate for every survey history course. The first point is the metaphor of a veil. The second point is the self-contradiction of the status quo.

"The price of culture is a lie," writes Du Bois, as "the only method by which undeveloped races have gained the right to share modern culture." Much, if not all, of what we call social history, in the sense of history from the bottom up, is about coping with culture as a lie. Just as Du Bois focused on saving the United States from itself, so, in a broader sense, is his book about saving history from itself. The place for academics to save history is in college. Du Bois has a deep concern for the meaning of a college education, "... the true college will ever have one goal, —not to earn meat, but to know the end and aim of that life which meat nourishes." For Du Bois college is about developing an identity acceptable both to the status quo and to the changes required for those whose best interests require changing the status quo. Du Bois uses the historical method to expose injustices associated with identity.

The index includes five citations for identity, two of which I could not find, except in a generic sense. I found seven uses of the word identity not indexed. That said, the five-page index is thorough, detailed, and useful for engaging the twenty "Questions for Consideration." These questions take up two pages.

The editors' notes and commentary are extensive, academic, and rarely overly basic. The three-page "Selected Bibliography" is appropriate. The seven-page "A Du Bois Chronology (1868-1963)" is useful as is the "Selected Photographs, Essays, and Correspondence" section.

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Edward Countryman, ed. *How Did American Slavery Begin?* Boston & New York: St. Martin's Press, 1999. Pp. x, 150. Cloth, \$35.00; ISBN 0-312-21820-6.

In a recent essay in *The New York Review of Books* (3 December 1998), Edmund Morgan called slavery "The Big American Crime." Indeed, it has remained, for the past fifty years, one of the central themes of the American experience, explored by some of the best minds and writers of our history. In many ways, our national genesis, our most basic values, and identity as a nation lay in the paradox of the simultaneous creation of freedom and slavery in early American history. In this way, Edward Countryman, editor of a series entitled "Historians at Work," sets out "to show students what historians do by turning closed specialist debate into an open discussion," inviting students "to confront the issues historians grapple with while providing enough support" for conflicting interpretations and reflection. To aid students, each selection