



Book, 1989) by riffing on her ideas, applying her methods to their own readings, or exploring the possibilities and limitations of reading itself as an act that is always incomplete. Of particular note are Jean-Luc Nancy's opening essay, which explores the addressee (Ronell) in a playful yet deep way; Susan Bernstein's attention to the lack of understanding that manifests itself in multiple ways in *The Telephone Book*; and Samuel Weber's discussion of translation, poetry, and the relation between the unexpected and the indeterminate. Ronell is an important thinker, and this volume is the first to begin to do justice to her work precisely by going beyond it. **Summing Up:** Highly recommended. ★★★ Upper-division undergraduates and above.—*L. McMillan, Marywood University*

47-2394 BX7635 2008-39541 CIP
Ryan, James Emmett. **Imaginary Friends: representing Quakers in American Culture, 1650-1950.** Wisconsin, 2009. 285p bibl index afp ISBN 9780299231743, pbk \$26.95

Ryan (English, Auburn Univ.) has produced a work of remarkable scope and clarity, a fine example of discursive and cultural analysis that encompasses multiple centuries and moves fluidly across political and aesthetic terrains. He surveys the disproportionate and shifting influence Quakers—or, more accurately, representations of them—have held as “counterpoints or foils to more commonly held religious and political values,” deftly articulating the paradox by which a people first known for their disruptive pietistic enthusiasms came to embody the “marginal-yet-virtuous” social activism they brought to 19th-century abolitionism and 20th-century pacifism. The book covers significant geographical and chronological territory, including colonial sectarian persecution, revolutionary-era valorization of Quaker egalitarian proto-feminism, the transatlantic deployment of prominent biographies (both fictional and nonfictional), and the novels, films, and stage characters whose later incarnations serve as “embattled” beacons of integrity and ethics against a world fraught by violence, materialism, and tyranny. Neither a history of Quakerism nor a study of their self-representations, Ryan's book is instead a thoughtful, nuanced examination across periods and genres of “the unique role of Quakers ... in the formation of American national identity.” **Summing Up:** Essential. ★★★ Upper-division undergraduates through faculty.—*A. T. Hale, University of Puget Sound*

47-2395 PN56 2009-6992 CIP
Schleifer, Ronald. **Intangible materialism: the body, scientific knowledge, and the power of language.** Minnesota, 2009. 243p bibl index afp ISBN 9780816644674, \$75.00; ISBN 9780816644681 pbk, \$25.00

Schleifer (English and medicine, Univ. of Oklahoma) identifies his work as an effort “to articulate a global sense of materialism in relation to ... mechanical analysis ... natural selection, and ... semiotic understandings.” He does so without relying on supernatural explanations or equating materialism with the “reductionism of Cartesian mechanics,” an argument he places in opposition to the materialist program of E. O. Wilson. After establishing a definition of intangible materialism in the introduction and the first two chapters, the author goes on to use the phenomenon of Tourette syndrome to argue that the power and meaning of poetry “to provoke and arouse elements of our oldest emotional lives” cannot be defined through poetry's phonetic components. He writes that he “identifies the relationship between the physiological materialism of voice and the formal affective elements of poetry,” a homologous relationship that provides an understanding that

is inaccessible through a reductive definition of materialism. In the last two chapters Schleifer continues to trace the hierarchy of materialism, demonstrating a connection between “semiotics and science.” **Summing Up:** Recommended. ★★ Graduate students and researchers.—*W. F. Williams, Slippery Rock University of Pennsylvania*

47-2396 P211 2008-39601 CIP
Vandendorpe, Christian. **From papyrus to hypertext: toward the universal digital library,** tr. by Phyllis Aronoff and Howard Scott. Illinois, 2009. 191p bibl index afp ISBN 9780252034350, \$65.00; ISBN 9780252076251 pbk, \$25.00

This updated edition, and the first English translation, of Vandendorpe's 1999 field-defining survey deserves to inaugurate the “Topics in the Digital Humanities” series. Vandendorpe (Univ. of Ottawa) contextualizes the digital revolution by situating its communicative technologies, especially hypertext, within the *longue durée* of reading and writing. In 40 pithy essays, the author considers technological innovations that have transformed writing, altering the activity of reading and the processing of texts, individually and collectively. Developing a distinction between linear and tabular textuality, Vandendorpe notes how a long-term shift toward “tabularity,” accelerated by computing, promotes “extensive,” selective reading habits that dispel language's authoritative aura and disrupt cognition. Culturally, he contends, humans are becoming less meditative, but digital environments can promote connectivity, generating opportunities for creative collaboration. The book's fragmentary organization—the adroit syntheses can be read in any order—makes it exceptionally accessible and a worthy companion to Walter Ong's classic *Orality and Literacy* (CH, Apr'83) for the born-digital generation. Seasoned technologists and humanists will also benefit from Vandendorpe's media-ecology approach: by focusing on cognitive processes different “reading situations” require, the author suggests possibilities for building global knowledge networks that productively harness the power of books. **Summing Up:** Essential. ★★★★★ All readers.—*E. D. Rasmussen, Nord-Trøndelag University College*

47-2397 F128 2008-25289 CIP
Vogel, Shane. **The scene of Harlem cabaret: race, sexuality, performance.** Chicago, 2009. 257p bibl index afp ISBN 0226862518, \$60.00; ISBN 0226862526 pbk, \$22.00; ISBN 9780226862514, \$60.00; ISBN 9780226862521 pbk, \$22.00

Vogel (Indiana Univ.) explores performative aspects of the “Cabaret School” of Harlem Renaissance artists, a group comprising cultural workers who “used the cabaret to critique the racial and sexual normativity of uplift ideology and to imagine alternative narratives of sexual and racial selfhood.” Close readings and analyses of Langston Hughes's poetry (*The Weary Blues*, 1926, and *Fine Clothes to the Jew*, 1927), Claude McKay's novel *Home to Harlem* (1928), and Lena Horne's cabaret performances of the 1930s-40s suggest modes of resistant production that “recorded and documented queer time and space in ways that both eluded official transcription and cultivated queer narratives and lifeworlds.” Vogel provides an overview of cabaret in the US and its relation to other stage modes; looks at representations of the Harlem cabaret scene (visual, literary, musical); and offers a compelling discussion of “closing time” as a liminal, queer space that appealed to artists. References to Paul Gilroy, Jean-Paul Sartre, and speech-act theory buoy intention to expand scholarship in this historical area, to “take note of the limits of the archive, narrowly conceived, for queer knowledge production and to recognize the many forms and unlikely places where residues of



queer history and memory might settle." **Summing Up:** Recommended. ★★ Graduate students and researchers.—*T. F. DeFrantz, Massachusetts Institute of Technology*

47-2398 HV6432 2008-43396 CIP
The War on terror and American popular culture: September 11 and beyond, ed. by Andrew Schopp and Matthey B. Hill. Fairleigh Dickinson, 2009. (Dist. by Associated University Presses) 300p bibl index afp ISBN 9780838642078, \$59.50

In reply to criticisms that the US response to 9/11 and the subsequent "war on terror" marked acquiescence to an altered national landscape rather than interrogation of it, Schopp (Nassau Community College) and Hill (Coppin State Univ.) collected a group of essays that attempt to show the fallacy of that assumption by focusing on the popular-culture production of the country post-9/11. The introduction presents the major critical voices on whose work many of the essays depend and provides background on the debate about the American post-9/11 intellectual and cultural response. Addressing "efforts to define concepts like 'good' and 'evil' in increasingly absolute terms" and the "need to identify—and often construct—the enemy" as the antithesis to all that America ... holds dear," the collection seeks to show how popular culture forms, from film to rap music to children's picture books, fervently engaged with these concepts. Divided into three sections—the first examines "authenticity" post-9/11, the second texts anchored in American mythologies, the third texts critical of post-9/11 American postures—the essays (several by doctoral students) address some difficult critical theory; but the strength of the collection is the well-written close readings of popular culture texts (e.g., the television show *Lost*). **Summing Up:** Recommended. ★★ Lower- and upper-division undergraduates; general readers.—*E. K. Rosen, Muhlenberg College*

Art & Architecture

47-2399 NK9112 2008-31253 CIP
American quilts in the modern age, 1870-1940: the International Quilt Study Center collections, ed. by Marin F. Hanson and Patricia Cox Crews. Nebraska, 2009. 482p bibl index afp ISBN 0803220545, \$90.00; ISBN 9780803220546, \$90.00

The inaugural volume in a projected series that introduces and interprets the holdings of the International Quilt Study Center (IQSC) collection at the University of Nebraska, *American Quilts in the Modern Age* shines as an intelligent, informed, and elegantly produced presentation of quilts fashioned from the 1870s through the mid-20th century. Drawing on strengths within the IQSC's collection and the expertise and contributions of visiting scholars, the editors organized their book around compositional (e.g., log cabin quilts) and contextual (e.g., colonial revival quilts) categories. Each section consists of an accessible, thoughtful introduction, followed by detailed discussions of key examples and concluding with a gallery of thumbnail illustrations that lend depth to the larger narrative. The best readings of individual quilts are at once forensic, archaeological, and compelling. Although the uncritical use of words like "charm," "folk," and "primitive" mar the text in some entries, revealing more about the personal taste and aesthetic judgment of the writer, the essays are nonetheless praiseworthy for clarity and content. The explorations of crazy quilts and pattern and kit quilts are particularly notable. Future volumes will focus on Amish, Mennonite, and African

American quilts. **Summing Up:** Highly recommended. ★★★ Lower-level undergraduates through faculty/researchers; general readers.—*B. L. Herman, University of North Carolina*

47-2400 N7628 2008-28228 CIP
Howard, Hugh. **The painter's chair: George Washington and the making of American art**. Bloomsbury, 2009. 297p bibl index afp ISBN 9781596912441, \$30.00

This engaging book presents a portrait of George Washington predicated on his encounters with the many painters who depicted him during the Revolutionary era. Calling on extensive primary source material, particularly diaries and personal correspondence, independent scholar Howard illuminates how the deification of Washington as the embodiment of the new nation helped prompt the growth of an American art market and a national visual culture composed of copies, engravings, mezzotints, woodcuts, and etchings. Howard opens with Washington's death at Mount Vernon and the manifold portraits and pictures that surrounded him. Then he returns to the beginning, chronicling the artists who sought audiences with the commander in chief and first president in order to establish their reputations as fine artists. They include Charles Willson Peale, French sculptor Jean-Antoine Houdon, John Trumbull, Edward Savage, Gilbert Stuart, and Rembrandt Peale. Although the book does not address the portraits themselves or the popularity of portraiture in Colonial America generally, it does present a dynamic picture of a young nation clamoring for symbols of nationhood and the artists who sought to capture that market by representing Washington. **Summing Up:** Recommended. ★★ Lower-level undergraduates and above; general readers.—*K. A. Schwain, University of Missouri—Columbia*

47-2401 ND2890 MARC
Illuminated manuscripts in Cambridge: a catalogue of Western book illumination in the Fitzwilliam Museum and the Cambridge colleges: Part 1, v.1: The Frankish kingdoms, northern Netherlands, Germany, Bohemia, Hungary, Austria; Part 1, v.2: The Meuse region, southern Netherlands, ed. by Nigel Morgan and Stella Panayotova with Martine Meuwese et al. Harvey Miller/Modern Humanities Research Association, 2009. 2v ISBN 9781905375479, \$290.00

This handsome pair of volumes represent part 1 of a planned five-part series that will be a modern illustrated catalogue of all the illuminated medieval manuscripts in Cambridge libraries, including all the colleges. In these first two volumes, 251 manuscripts are catalogued. The standard basic information is included for each: contents, presumed date and place of origin to the degree known, provenance, and bibliography. Contributors give primary attention to describing the ornamental or figural decoration in each book, and for each there is at least one very fine-quality color illustration, and often more (19 counted for one manuscript). Commentary is extremely concise, and the set features no synthetic essays. Useful indexes are provided for manuscripts, artists, and provenance. The volumes are not a replacement for the great M. R. James catalogues of these manuscripts, e.g., *A Descriptive Catalogue of the Manuscripts in the Fitzwilliam Museum* (1895), but a supplement, concentrating on decoration. These volumes are crucial tools for future scholarship and make access to these rich collections much easier. Their publication is a signal achievement, and any library serving readers interested in medieval manuscripts will want to have this set and the entire series as it appears. **Summing Up:** Essential. ★★★ Graduate students and faculty/researchers.—*L. Nees, University of Delaware*