

## Reviews

*The Greeks in Asia*, by John Boardman. London, United Kingdom: Thames & Hudson, Ltd., 2015. 240 pages. \$50.00, cloth.

John Boardman is that rare figure, a great scholar who writes books that are both informative and accessible to the non-specialist reader. Professor Emeritus of Archaeology and Art at Lincoln College, Oxford, Professor Boardman is the dean of contemporary historians of Greek Art. For the past half century, however, a principal focus of his scholarship has been the study of the artistic and material evidence for the ancient Greek diaspora and its influence in antiquity. *The Greeks in Asia* is the latest addition to the distinguished series of studies in which he has presented the results of his research.

The scope of Professor Boardman's new work is vast. Chronologically, it spans the period from the beginning of the first millennium B.C.E. to the Arab conquests of the seventh century C.E. Geographically, it deals with the Greek presence in Eurasia from Anatolia to China. The book's purpose is equally ambitious: to trace the imprint on the lives and art of various peoples in this enormous area during this period of the Greeks—a people who, he notes, were not empire builders, but settlers, traders, craftsmen, and artists.

The seven chapters of the book are divided into two groups. The first four chapters trace the history of the Greek presence in Asia, emphasizing their relationship to Persia, their role in Alexander's conquest of the Persian Empire, and their place in the Macedonian kingdoms that emerged after the breakup of Alexander's empire. The final three chapters differ from the first half of the book in two ways. First, they are organized regionally, treating in succession the Greek presence in Central Asia, India, Parthia, and Sassanid Persia; and second, the primary emphasis is no longer on the history of Greek culture in Asia, but on the reception of Greek art by the peoples they encountered. A brief epilogue examines the representation of themes from Greek mythology in Eurasian art.

It is probably not an accident that the title of *The Greeks in Asia* echoes that of Professor Boardman's most famous book, *The Greeks Overseas*, which has served as the standard survey of the archaeological and artistic evidence for Greek colonization for over half a century. *The Greeks in Asia* updates the treatment of

the Greek presence in Western Asia in the earlier book and extends its narrative further east into South and East Asia.

The strengths of the book are threefold. First, not only is it richly illustrated—three maps, 153 black and white figures, and forty-six crisp color plates—but every illustration is discussed in its appropriate historical context in the text. Second, the work is a model of how to use art as historical evidence, employing style not as a measure of artistic quality, but to trace contact between peoples by discriminating between cultural traditions and to identify the background of the artists who created the objects that reflect them. Third, the work contains numerous lucid summaries of archaeological sites and various categories of artistic evidence, especially in Boardman's discussion of the Greek presence in Central and South Asia. Particularly noteworthy in this regard are his treatment of the Bactrian Greek city at Ai Khanum and the royal tombs of the nomadic Yuezhi at Tillya Tepe in Afghanistan and his account of the development of coinage and the Gandhara sculptural style in Afghanistan and Pakistan.

Still, *The Greeks in Asia* is not perfect. Its most serious weakness is the superficiality of the much of the background material. This is particularly true of the first four chapters where the historical narrative does not rise above the level of a textbook. Still, the fact remains that *The Greeks in Asia* is the most accessible and up-to-date treatment of a unique but little known aspect of the history of Eurasia. As a result, it will be an invaluable sourcebook for teachers of World History at both secondary-school and university levels.

California State University, Los Angeles

Stanley M. Burstein

*Political Landscapes: Forests, Conservation, and Community in Mexico*, by Christopher R. Boyer. Durham, NC: Duke University Press, 2015. 360 pages. \$94.95, cloth. \$26.95, paper.

Documenting one hundred years of forest history is not easy, but Boyer has accomplished it in a book that has much to recommend it for classroom use. In 360 pages, the author traces the shifts in state policy toward Mexican forests from the late nineteenth century to the present, focusing on the effects of such policies on local communities as well as the interplay between indigenous *campesinos* (peasants or small farmers) and government agencies. While most contemporary students will be familiar with rainforests, Boyer's book introduces another ecological niche: the temperate forests. They were the ones the state itself took into account for most of the nineteenth and twentieth centuries, comparable to the U.S. experience some students might recognize.

Boyer compares two cases, Chihuahua and Michoacán. The indigenous peoples in question are the Rarámuri (also known as Tarahumara) and the Purépecha, respectively, communities that might be new to students of Mexico more accustomed to hearing about Oaxaca or Chiapas. The author argues that the more the Mexican government became involved in forest management, the

more those areas became “political landscapes”—that is, sites of political struggle between local communities and state agents over the meaning and uses of the forest. This tug of war between local actors and the government shaped the role forests played in development plans, more so than factors such as the market, politicians, or population growth—the more common explanations offered in many cases. Furthermore, Boyer argues that the politicization of the landscape became one of the most serious threats to conservation. The book therefore is a history of the tense relationship between indigenous people and government agencies involved in resource management, with the forest itself caught in the middle. There is no other book like this one, and that alone makes it a good addition to any library or classroom concerned with forestry, conservation, indigenous ecologies, and environmental history, but that is not all that speaks well of this volume.

The book is divided into two parts. The first one, “the making of revolutionary forestry,” spells out the transformation in forest perception, science, and policy that occurred between the Porfiriato (the thirty-year rule by Porfirio Díaz in the late nineteenth century) and the Mexican Revolution, 1910-1942. The second part, “the development imperative,” shows how post-World War II governments sought to turn the forests into engines of economic growth, shifting federal policy away from the social justice goals of the revolution. In both periods, there were more misses than hits. The major failure, Boyer argues, was not taking into account local communities. Not only was that practice undemocratic, but it was also counterproductive. Orders from Mexico City lacking a true partnership with local communities were doomed from the beginning. There were also other problems that students of Mexico will be familiar with: nepotism, corruption, backroom deals, and betrayals. Moreover, throughout the century, policies that offered hope did not last, as each new administration swept off the old and introduced something else. If there is a clear lesson here, it is that in matters of nature conservation, policies with a six-year life span (the length of a presidential term) are ludicrous. A long-term perspective, along with similar long-term policies, are necessary for any project to bear fruit, assuming it was negotiated in good faith with real community participation.

There were times that merited optimism, however. Boyer shows that the period Lázaro Cárdenas was in power, 1934-1940, was one. Other authors have pointed to that *sexenio* as a promising attempt to merge conservation and development with the goal of achieving social justice for rural folk. The creation of a Forestry Department with real power under “the Apostle of the Tree,” Miguel Ángel de Quevedo, the establishment of national parks all over the country, and other measures have been documented by scholars. Boyer adds depth to that record by demonstrating that Cárdenas made progress in forest policy in all its complexity: appointing agents who were personally honest, taking indigenous people seriously, and negotiating with the community’s best interests at heart. A second moment of cautious optimism is right now, in the neoliberal era of small government. Community forestry, where local actors collaborate with socially minded scientists and environmentalists in projects the community drives, are working well in some areas of Michoacán.

There were a couple of items missing. A basic census of the acreage involved and rate of deforestation over the course of the chapters would have been helpful. Maybe they don't exist and that is why they don't show up until the end of the book (p. 242), but pointing that out would have been good. I was surprised that there was no mention of the monarch butterfly, which students might have heard about. Minor points, in an excellent book that includes something not typical in history texts: a dose of humor. If you have never heard of "pyromaniac campesinos" (p. 97), pick up this book.

*Saint Mary's College of California*

Myrna Santiago

*This Nonviolent Stuff'll Get You Killed: How Guns Made the Civil Rights Movement Possible*, by Charles E. Cobb Jr. New York: Basic Books, 2015. 294 pages. \$27.99, cloth. \$24.95, paper.

Civil rights activist and scholar Charles E. Cobb Jr.'s new book, *This Nonviolent Stuff'll Get You Killed*, is an excellent review of the role firearms played in the Civil Rights Movement in the Deep South. Cobb's perspective as both an activist and a scholar allows *This Nonviolent Stuff'll Get You Killed* to have a fresh point of view on events that have been discussed before in works on civil rights and the African American experience. At the same time, Cobb raises important questions about both how historians tackle the Civil Rights Movement, and what lessons activists of the present need to draw from the movement.

From the start, Cobb tells his readers that *This Nonviolent Stuff'll Get You Killed* offers a new point of view on events many historians, and well-read Americans, are familiar with from the 1950s and 1960s. His book is not just about guns and their role in the movement. More importantly, Cobb argues that the relationship between nonviolence and self-defense was never an either/or proposition for black southerners or for many activists in the movement. "For most activists...nonviolence was simply a useful tactic, one that did not preclude self-defense whenever it was considered necessary and possible," Cobb writes (p. 8). Nonetheless, guns did matter, especially in context of black southerners who lived in the rural South.

Cobb writes that his book is not one "about black guerrilla warfare, retaliatory violence, or 'revolutionary' armed struggle in the South," but instead about the relationship between activists and the local individuals they stood shoulder to shoulder with in the fight for civil and human rights (p. 11). That theme lasts throughout the book, as Cobb uses numerous incidents across the Deep South (almost always in rural locations) to emphasize the importance of self-defense to both rural black southerners and civil rights activists. Cobb's insistence on the importance of World War II veterans in breathing life into a new form of civil rights activism in the 1940s and 1950s, for example, stands as testimony to the importance of self-defense to black freedom and self-determination.

Another strength of Cobb's book is his grounding of the story of self-defense in the 1950s and 1960s in a much longer narrative of black self-determination

in American history. Collective memory among African Americans of slave resistance, black bravery during the Civil War, and the assertion of citizenship during Reconstruction all gave African Americans in the twentieth century something to inspire them during the darkest hours of Jim Crow segregation. The men and women Cobb writes about—and with whom he spent time as an activist in the 1960s—did not quake in fear of white supremacy. Instead, they made day-to-day decisions about how to cope with—and resist—an oppressive cultural, social, and political system.

Students at a high school or college level would find the book both a fascinating read and a useful tool for learning about civil rights activism. For students in a survey course on United States history, or undergraduates in a U.S. history course for up and coming history majors, *This Nonviolent Stuff'll Get You Killed* would be a valuable resource in both how to write compelling history and how to explore themes, such as civil rights history, that have been well traveled before.

Cobb's work ends with a lament for present-day crime in African American communities. He argues that, while his book emphasizes that most activists saw nonviolence merely as a tactic, the usefulness of nonviolence in everyday interactions should not be lost. For Cobb, the lesson of armed self-defense is as much a warning for humanity as a whole as it is a call to understand the nuances of civil rights activism. Cobb writes, "nonviolence itself has yet to find a path into U.S. culture in any significant way; for the most part it has had no impact on the current conversation about what America should be" (p. 242). *This Nonviolent Stuff'll Get You Killed* is not only a text useful for learning about civil rights activism from a bottom-up, on-the-ground perspective, it is also a tool used by Cobb to inspire Americans today to re-think American history—and the American future.

University of South Carolina

Robert Greene II

*Architects of World History: Researching the Global Past*, edited by Kenneth R. Curtis and Jerry H. Bentley. Chichester, United Kingdom: Wiley-Blackwell, 2014. 252 pages. \$102.95, cloth. \$41.95 paper.

*Architects of World History* serves an invaluable purpose by laying out major lines of inquiry and charting emerging subfields within world history. It is an edited collection of chapters by eminent scholars working in a variety of different fields that intersect with world history and it abounds in imaginative metaphors based on their role as architects of the field. What readers will find in this book is a friendly but knowledgeable guide through this metaphorical building site and some useful design principles and tools that might inspire their own intellectual constructions. I am not being fanciful.

Kenneth Curtis and his collaborator, Jerry Bentley—a wonderful, generous, and foundational figure in world history, who sadly died during its preparation—have assembled a text that ranges from environmental to big history, covering religious exchanges, East Asian studies, Africa in the world, gender intersections, law and

world history, and Bentley's own piece on global cultural history—completed by Karen Jolly. Each chapter summarizes the author's personal academic journey, major work in the field, and lists works that influenced him or her. As a result, this is a book that will serve a variety of readers. Scholars will find it useful to see what fellow scholars in world history identify as core texts, to refresh their acquaintance with approaches and monographs they encountered as graduate students, and to update their knowledge of emerging scholarly work and approaches within world history scholarship. The collection would work well as a structuring tool for a world history Graduate seminar. Additionally, undergraduate students will also be able to engage with the ideas and content of the book and will benefit from its admirable clarity and approachable prose. Most of the chapters could be excerpted and prescribed as discussion pieces or theoretical overviews for a survey course or seminar. As Kenneth Pomeranz points out (and this is echoed by many of the authors) "one pedagogical advantage of world history is that it exposes the choices we make in defining historical topics, which are more easily papered over in topics that seem... 'real' such as nations" (p. 97). It would be productive to pair a chapter of this book with a relevant primary source for undergraduates to discuss. One might, for example, prescribe Lauren Benton's work on the law and world history alongside primary sources related to the doctrine of *terra nullius*, or pair Kerry Ward's gripping account of doing a Master's degree in apartheid-ridden South Africa with the 1961 document "We are at War" by Umkhonto we Sizwe.

One of the strengths of the collection was how key features of the practice of world history resonated across chapters. Many of the authors mentioned the collaborative nature of their work in the field. In this respect, world history presents a positive example to the discipline of history as a whole, which has tended toward isolationist practices of research and writing. Kerry Ward's discussion of non-research tracks pursued by her colleagues invites us to consider non-tenure career options for trained historians. This is a vital conversation to have with graduate students at some point in their doctoral trajectory. Ward's example of a graduate degree that demanded community involvement and consultation in the research process was inspirational and timely, considering the tensions and heartrending humanitarian crises that reflect systemic injustices relating from historic practices and that are deeply inflected or exposed by the rise of globalization.

The inclusion of David Christian's chapter, "Big History," illustrates and queries the boundaries of the field of world history. Christian articulates a framework/detail distinction in which frameworks make sense of the details that, in his view, can drown scholars in arcane byways rather than clarifying major historical trends over time and across space. This distinction provides a productive and provocative entry into discussion for students to consider the tension between global and local, macro, and micro history. It raises the question of what is the unit of analysis in world history and challenges students to think about scale as an issue they need to consider in their research.

The collection lacked a substantive contribution devoted to cultural forms—music, literature, theatre, art, television, and social media. Some chapters touched on the use, and usefulness, of such sources—for example, Dominic Sachsenmaier's work on religion. Bentley's contribution may have filled this

gap had he been able to finish it, but this was a notable absence and one that is reflective of the field as a whole.

This review barely touches on the wealth of information available in the text. It is a great entry point into the major subfields, approaches, and lines of enquiry in world history and a clear and enjoyable read while still being authoritative and thought provoking.

*Harvard University*

Rachel Anne Gillett

*Sabato Rodia's Towers in Watts: Art, Migrations, Development*, edited by Luisa Del Giudice. New York: Fordham University Press, 2014. 477 pages. \$165.00, cloth. \$45.00, paper.

Sam Rodia and the towers he built, despite being located in an environment of historical political resentment and unrest, are a unique addition to the creative and singular collection of "folk art" preserved by the state of California. In the community of Watts in Los Angeles, they stand as a beacon for resilience and were seen as a harbinger of artistic renaissance in the face of socio-political turmoil. In her volume, *Sabato Rodia's Towers in Watts: Art, Migration, Development*, Luisa Del Giudice presents the work, life, and scholarship surrounding Rodia in three sections of collected writings. Contributions from various academic experts, artists, and activists, accompanied by interviews with the artist himself, investigate the historical, cultural, geo-philosophical, literary, and legal aspects of the towers' inspiration, cultivation, and maintenance. Separated and used for its individual parts or taught as a special seminar in its whole, the inclusion of Del Giudice's volume would aid in instructors' exploration of a common ground to discuss the interdisciplinary studies of creative art, architecture, literature, immigration, and culture.

The unknown origin of Rodia's concept and mysterious details of his personal life offer a fascinating opportunity to pursue a cultural study that spans between country's borders and generations. In the first part of the volume, Kenneth Scambray explores the ways in which Rodia's towers contribute to a larger discussion of contemporary art and immigrant culture by lauding Rodia for his ability to "make the past present in a timeless work of 'grassroots art' that would be fitting tribute...to the 'immigrant's quest' for that less tangible side of the American dream" (p. 149). Del Giudice also includes historical accounts of hypothesized Italian inspiration and also ventures to include the emergent studies of chaos and spatial philosophy to her survey. With such a tumultuous socio-economic and political history in the space of the Los Angeles neighborhood of Watts, it's easy to understand how the community could identify with the prevailing fortitude and raw authenticity of the metal and concrete towers. Luckily, the neighborhood, and Rodia's creation alike, has endured the physical tests of time. In the second part of her volume, Del Giudice presents a foundation upon which to situate Rodia and the towers in the community of Watts in a historical and geographic manner.

Monica Barra advocates that “[the towers’] value was socially constructed before they were ever incorporated into an official discourse of value bestowed on them by the City of Los Angeles and the state of California” (p. 279). With a better-established understanding of where the towers originated, both practically and intellectually, the third part of the volume offers a collection of literature that contributes to a discussion about the positive value of art in the community, and the positive effects of investing time and public funding to improve marginalized neighborhoods. It includes pieces that showcase the ways in which the towers’ cultivation and maintenance has aided in a community’s hopes to rise above the harsh climate of poverty and seemingly ever-present injustice and inequality.

The expansiveness of this collection merits its being used in its individual parts for a variety of graduate or undergraduate courses dealing with Italian American history, art, architecture, and immigrant and cultural studies. It would also be especially valuable to the study of social work and, more specifically, of Los Angeles’ civic evolution from the early 1900s, as it showcases the tenacity of Watts via the story of Rodia, his towers, and the positive programs that emerged thereafter from their salvation. A carefully selected assortment of recorded and subsequently transcribed interviews with Rodia conducted in Martinez, in northern California, also offers invaluable examples and insight to his unique personage through the emphatic descriptions of his expressed personal values, anxiety of influence, mannerisms, and lifestyle. The time and careful attention that went into assembling this comprehensive collection of essays, articles, and images—much like the arduous time put into the towers themselves—have resulted in a very complete study of the Italian immigrant’s impressive master work in Watts. In her quest to expose the ways in which Rodia found a creative outlet through the construction of his towers, Del Giudice has certainly created a well-bolstered foundation for a larger interdisciplinary discussion of immigration, art, and community.

San Diego State University

Holly Puccino

*Battle Lines: A Graphic History of the Civil War*, by Jonathan Fetter-Vorm and Ari Kelman. New York: Hill and Wang, 2015. 214 pages. \$26.00, cloth.

To say that *Battle Lines* stays with you for days after you’ve finished it is an understatement. For those of us who loved *The Watchmen* when it was first released back in 1987, but who never cared much for comic books, the graphic novel—or in this case, the graphic history—proves a powerful vehicle for blending imagery, primary sources, and a compelling historical narrative about the Civil War. Though a quick read, there are so many surprisingly poignant scenes based on a wide array of primary sources, literature from the period, and clever political cartoons and graphics, that the book is best digested in smaller servings. Even the images are often drawn from Civil War-era photographs, maps, and sketches.

Essentially, Fetter-Vorm and Kelman take us from Lincoln's election in 1860 to the end of Reconstruction in a comic book-styled thread that ties in big ideas with the individual lives of those affected by the events of the time.

The authors have divided the book into fifteen short chapters that attempt to bring in many of the key issues surrounding the Civil War. Each chapter begins with a brief synopsis of the issues and events of the time. However, these synopses are awkwardly forced into the form of a newspaper, though the writing bears little resemblance to that of a newspaper article other than visually. But the chapters are cleverly built around an object that symbolically anchors the narrative thread and makes its appearance throughout (e.g., a brick thrown by a starving and angry confederate woman, or a letter sent to a wife whose sender—spoiler alert—will not be joining her at the end of the war). This is not simply an account condemning the South; in fact, several pages of one chapter are devoted to illuminating the dangerous precedent set by Lincoln's suspension of *habeas corpus* and the hypocrisy associated with his commitment to the "letter of the law" in declaring the confederacy unconstitutional (p. 23). However, Fetter-Vorm and Kelman are at their best when forcing readers to look at the consequences of the Southern commitment to slavery and white supremacy and the impact of that commitment on the lives of all the characters in this book, both real and imagined, North and South, black and white, men and women, before and after the Civil War.

This is not a book that would be particularly useful for a middle-school history class, as it presumes a fair amount of sophistication and background knowledge in the reader. They might enjoy it, but I would imagine that many would not *really* get it. But for a high school or even college class (and their teacher), *Battle Lines* is not only interesting, but profoundly moving as well. That is primarily because this book is about ordinary people. Lincoln and Frederick Douglass make their appearances, as do a few of the famous military folks from both North and South. But their story is the backdrop for the real story of the lives of frightened soldiers at Petersburg; a Union nurse tending to an impossible number of soldiers; a husband and wife that learn of their emancipation, and the confederate master's wife that pleads with them to remain. It is about the angry draft rioters in New York and the free African Americans fleeing from their misguided hatred; the noble; the cowardly; or those simply resigned to their fate. And very interestingly, in one chapter, it is about a mosquito that carries not only the narrative from page to page, but the diseases that conspired to make these battlefields and aid stations such cesspits of suffering and death. It is a worthwhile read for those studying or already interested in the period.

Time and money often conspire to make purchasing and using class sets of supplemental materials impractical, but so much of this book is creatively and powerfully framed, that it would be a worthwhile purchase—if even just for the teacher to use in pieces. Since the chapters often stand alone in illustrating not just the events related to a particular time, but the issues as well, the practical applications for classroom teachers, particularly in high school, are numerous. For example, the chapters that illustrate the impact of nurses in Union camps, the misery and despair of Andersonville Prison in Georgia, and the rise of the Ku Klux Klan during Reconstruction are simply better than what I already do.

I imagine that many students when exposed to this unusual, but very emotional exploration of the Civil War would find that it stays with them for days as well, and that's a lot better than our textbooks often do.

*Long Beach Polytechnic High School*

Patrick J. Gillogly

*The Modern American Metropolis: A Documentary Reader*, edited by David M. P. Freund. Chichester, United Kingdom: Wiley Blackwell, 2015. 324 pages. \$99.95, cloth. \$44.95, paper.

Documentary readers come with inherent limitations. Their editors must try to strike a balance between subject breadth and narrative coherence. Too much of the former, and the collection will lack the thematic skeleton that instructors require to build their courses. Too much of the latter, and the collection will confine the instructor to a narrative path they might not want to take. Because, as David M. P. Freund points out in the introduction to this volume, “there is no singular or definitive history of the American metropolis to tell” (p. 6), a reader on American urban history always privileges certain histories over others. That leaves instructors, especially given the increasing availability of Internet sources, to decide whether the editors’ choices align closely enough with their own priorities to obviate the need to assemble their own collection. Freund’s decision to focus the majority of *The Modern American Metropolis* on the social history and experiences of urban populations should appeal to the broadest common denominator of instructors in the field. Those wanting to focus on policy issues will have less to choose from. Because it is impossible to please everybody, and because choices about primary sources ultimately come down to preference, my review will spend more time describing Freund’s selection process than evaluating it.

Anyone considering adopting the text for their course should first know that Freund begins his chronology in the mid-nineteenth century, when the “modern” city, as he defines it, was coming to maturity. Although he acknowledges, in his introduction, that modernization was a long, uneven process, he argues that it, particularly in the form of industrialization and its consequences, marked a decisive break in American urban development from the previous era. Instructors who want sources on earlier facets of American urban history—mercantilism, the emergence of rental markets, artisan labor systems, etc.—will have to look elsewhere.

As is typically the case with urban history readers, the chapter organizations combine thematic headings with a soft chronological framework. The collection includes useful introductions to each document, many of which pose interpretive questions for students to consider, and a serviceable bibliography organized along the collection’s larger sections. As chapter titles like “Snapshots of Urban Life on the Eve of the Civil War,” “Big City Life,” and “The Affluent Society” suggest, Freund gives greatest emphasis to the everyday experiences of urban residents. Politics and business likewise receive ample coverage. He devotes somewhat less attention to “top-down” policy issues like zoning. And, despite the fact that

he frames his introduction with the metaphor of a flood that ravaged Washington D.C., there is very little on the environmental impact of urbanization. Still, in other important ways, Freund strives successfully to account for the diversity of American urban history. He does a good job, for example, of including voices from different classes and racial groups, and is attentive to the inequalities of power that shaped the life chances of various kinds of urban residents. And he avoids the common pitfall of focusing too much on cities in the Northeast and upper Midwest; the Sunbelt receives its fair share of attention, even in the chapters preceding the one on the postwar suburban boom.

Sometimes Freund adopts the tactic, common for documentary readers, of juxtaposing contrasting views on a single issue; consecutive entries, for instance, argue the merits and drawbacks of patronage politics in the Gilded Age. For the most part, however, a topic receives attention from only a single source. This strategy allows him to cover more territory than he would otherwise, and *The Modern American Metropolis* has much more breadth than debate-structured readers do. But it occasionally omits important debates over urban development. The “bottom-up” social history emphasis of the collection sometimes leaves out arguments for more comprehensive policies. Several documents, for instance, critique different elements of postwar urban renewal programs, but the rationale in favor of urban renewal appears only in the author’s editorial notes. I include this example less as a critique of the collection—these kinds of omissions, in one form or another, are inevitable in documentary readers—than to help direct potential adopters to areas where they may need to supplement. If *The Modern American Metropolis* can’t transcend the limits of the form, its selections should suffice to ground most urban history courses in useful primary sources.

California State University, Los Angeles

Mark Wild

*Cuisine and Empire: Cooking in World History*, by Rachel Laudan. Berkeley, CA: University of California Press, 2015. 488 pages. \$39.95, cloth. \$29.95, paper.

Rachel Laudan nicely merges world history with Food Studies in this significant addition to the literature on the history of food. The author brings the full force of her personal and academic experience to this meaty narrative, weaving world historical themes drawn from her days around the University of Hawaii with her considerable research in food history on multiple frontiers. Despite the deep temporal approach that runs from the earliest cooking of grains to our current globalization and hybridity of “middling” cuisines, the author manages to adopt a structural organization that is often missing from recent food histories.

The book follows the rise and fall of cuisine in a series of empires, religious movements, and modern nation-states. From the start, Laudan reminds us of the distinction in complex societies between cuisines based on social stratification. “High cuisines were knitted together in a far-flung network from very early times;

humble cuisines were frequently isolated from contacts that led to innovation, condemned to the parochialism of the local” (p. 55). Key changes were made in the production of food over time, including the toasting of grain and production of bread, and these shifts were shared across long-distance trade networks. In the classical period before and after the shift to the Common Era, “barley-wheat sacrificial cuisines” developed and spread through Persia, Greece, and Rome, while millet and maize provided the genesis of high cuisines in Han China and Mesoamerica, respectively. By the third century C.E., Rome and Han China were in decline, and “long-distance travel dwindled...and the groundwork for the next big changes in cuisine had been laid” (p. 101).

Laudan thus uses familiar world historical periodization as she traces the rise and fall of cuisines. After the classical period, she turns to the familiar theme of the spread of universal religions, in particular, Buddhism, Christianity, and Islam. Here, the treatment is not tied tightly to the notion of “empire,” but rather to the expansion of these traditions across Eurasia. Religious fusion parallels culinary hybridity in the construction of new cuisines, such as the “Confucian-Taoist-Buddhist” cuisine of China in 800 to 1350 and the addition of this cuisine to “Perso-Islamic” cuisine, Mongol steppe cooking, and “Turko-Islamic” cuisine. Mongol stewards of conquered territories absorbed all of these food traditions, just as the Mongols did with cultural traditions they encountered in conquest (pp. 146-147). The simple cuisine of the Mongols, much like that of the steppe nomads of Turkey, was based on meaty broths, kabobs, and yogurt. Thanks to Islamic domination of the Indian Ocean trade routes, aromatic spices from Southeast Asia richly improved their cuisines. All of these cooking traditions proved influential in the rise of modern Ottoman cuisine. Islamic cooking in particular, especially through traditions that remained in the Islamic peninsula, also influenced medieval-period “Christian cuisine.”

The book takes a somewhat abrupt turn toward modernity, as Laudan argues that the earlier “Catholic” cuisine gave way to the beginnings of haute cuisine in France. Here, and in the rest of Europe, the influence of French chefs has had a lasting effect. Institutions such as the dinner banquet and the restaurant take on new life. While impoverished Europeans continued a bland diet, high French cuisine is exported to other elite groups, even as far as China. This theme of globalization continues in the final two chapters, where the material will be more familiar to readers. The key theme toward the end of the book is the changing foodways of the emergent middle class.

World historians will be pleased with the maps in this book, which will look familiar as representations of increasingly complex trading interaction, though in this case, the maps reflect not just the transfer of goods, but also cooking techniques. One of the more inspiring maps traces the transfer of curry cuisine, which touches every continent thanks to British imperialism, trade, and migration (pp. 278-279). All of the maps are excellent teaching devices, and reflect a good grasp of recent world historical literature.

*Cuisine and Empire* may be slightly misnamed, since the shifts in cuisine are only partly related to empire. As with other food histories, the book does not take us much beyond the Western tradition. That said, this is an excellent addition

to the literature on food in world history. The connections to larger stories in world history can be useful in the classroom and research. The level of detail is mesmerizing at times, and unlike other recent food histories, Laudan works from within a framework of historical argumentation. As the field of Food Studies matures, this is exactly the direction in which we ought to head.

*Wabash College*

Rick Warner

*Muslim and Christian Contact in the Middle Ages: A Reader*, by Jarbel Rodriguez. Toronto, Canada: University of Toronto Press, 2015. 456 pages. \$100.00, cloth. \$44.95, paper.

*Muslim and Christian Contact* is a balanced reader that successfully charts the vast horizons of Christian-Muslim interactions and polemics from the seventh-century Arab conquests to the fall of the Byzantine Empire in the fifteenth century. Rodriguez provides a studious, paragraph-long introduction to head each of the eighty-nine documents selected for the book, which is divided into ten thematic chapters. Most documents present a single primary text, but a few contain excerpts from two or even three different sources, expressing diverse viewpoints or interpretations of the same event or person (e.g., Docs. 7, 16, and 23). In addition to assembling this impressive reader and authoring the various introductions, Rodriguez revised many entries by modernizing archaic language and provided the published English translations for several others based on his reading of Spanish-language editions or translations (e.g., Docs. 9, 24, 26, 46, 55, and 68).

There is much to recommend *Muslim and Christian Contact*, not least of which is Rodriguez's sensible approach. Too often, medieval Christian-Muslim interactions are read through the prism of contemporary politics or modern notions of tolerance and multiculturalism. Astutely, Rodriguez reminds his readers to approach the sources within the contexts of their time and place, rather than our own. He is also to be commended for correcting several overly simplistic readings that permeate academic readers. For instance, in citing Usamah ibn Munqidh's views on western medicine (Doc. 76), Rodriguez cites an often-quoted passage that depicts westerners as superstitious and their medicine as barbaric, but, significantly, he provides the extended version of that account in which Usamah goes on to admire some aspects of western remedies as well. That same judicious approach is evident in the selection and presentation of the documents that pertain to the social laws and regulations imposed by Muslim rulers upon the People of the Book (Christians and Jews), as well as the guidelines that dictated the conduct of Muslims in the Christian kingdoms of Spain (Docs. 1, 10, 45, 64, 66, and 71).

Another virtue of this reader is that it successfully presents Christian-Muslim interactions as complex, ever-evolving realities that often transcend simplistic descriptions. Chapter Five, which focuses on economic activities, is particularly effective on that front, as are several other documents in the Reader (e.g., Docs.

33, 34, and 69). Similarly, Rodriguez's introduction and lection on the Martyrs of Cordoba (Doc. 11) deserve a careful reading; together, they provide a complex discussion of a topic that is often hastily dismissed as an expression of Christian fanaticism. The readings for each of these topics are well chosen and engaging, and may be quite effectively used to spark class discussions or to serve as the basis for short analysis papers. Moreover, the reader well integrates accounts from Jewish, Christian, and Muslim travelers, such as Ibn Jubayr and William of Rubruck, who chronicled their journeys throughout the Mediterranean and beyond, providing an opportunity to discuss the characteristics of the travel literature genre from various vantage points.

It is difficult to be critical of readers in general; only so much may be included in any single volume. Nonetheless, there are a few inclinations and omissions that should be noted. By and large, the Christian voices one hears throughout these sources are western; the authors and perspectives of Christians living under Islamic rule in the eastern Mediterranean were not sampled (the exceptions are in Docs. 2 and 12). In the same vein, Chapter Nine, which focuses on intellectual contacts, underscores Islamic influences on western medicine and learning, but it fails to note the importance of Byzantine texts and the roles played by western and eastern Christians (particularly Syrian Christian authors and translators) in that dynamic. Notably, while Byzantine and eastern Muslim authors are represented throughout the reader, it tends to favor the writings of Andalusian authors (both Christian and Muslim) to those of their Byzantine and Middle Eastern counterparts. Finally, the earliest depictions of Christians in the Qur'an, *Hadith*, and *Sirah* (Biography of the Prophet Muhammad) were not addressed.

These limitations aside, I would highly recommend this volume to anyone teaching a course or unit on medieval history or Christian-Muslim interactions. While courses with an eastern focus would need to supplement the reader somewhat, that should not detract from Rodriguez's valuable contribution. *Muslim and Christian Contact* is a well-structured and engaging reader that provides a wide array of rich, diverse, and, in several cases, difficult-to-access sources in a highly approachable form for students and non-specialists. Overall, this highly structured volume would translate well into the classroom, where it would naturally lend itself to in-class discussions, serve as the basis for comparative essays, or act as the starting point for larger research projects.

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*It's Been Beautiful: Soul! and Black Power Television*, by Gayle Wald. Durham, NC: Duke University Press, 2015. 278 pages. \$89.95, cloth. \$24.95, paper.

*Soul!*, a 1968-1973 arts and politics TV show for and largely by African Americans, is among the most important TV shows most people have never heard of. It was born out of one recommendation from the 1968 Kerner Commission report on

civil disorders in the aftermath of the “long hot summers” of urban uprisings in black inner city neighborhoods. The Kerner Report called for more positive, diverse images of black people on television and more programming targeted at black audiences. PBS, brought into being by the 1967 Public Broadcasting Act, envisioned broadcasting as a public good and embraced the Kerner recommendations with a spate of shows targeted at African Americans, both locally and nationally. *Black Journal* (later *Tony Brown's Journal*) and the non-PBS music showcase, *Soul Train*, are more well known. However, as Gayle Wald argues in this concise but deeply researched and analytically trenchant book, *Soul!* was more groundbreaking and more aesthetically and politically revolutionary.

Under the leadership of New York cultural impresario Ellis Haizlip, who typically hosted, *Soul!* showcased cutting-edge black musicians, poets, writers, activists, and performing newcomers soon to be household names. But *Soul!* was no African American version of *The Ed Sullivan Show*. As Wald argues, the show was fundamentally political, embracing and representing a particular moment in the black freedom struggle as the civil rights era gives way to Black Power challenges and Afrocentric black nationalism. The show also understood its audiences differently from most other TV programs. Wald argues that the show can be better understood as a co-creation of Haizlip, his staff, and their audiences. He featured black performers who hadn't been validated by mainstream success, and thus deemed acceptable to white audiences. He categorically proclaimed the show had no interest in appealing to white viewers at all. The point was to celebrate black community, expression, dialogue, and the sheer diversity of that community (at least from a New York-centric perspective) at that turbulent moment in black history. Wald develops a concept she terms “the affective compact” to explore how the show responded to its audience and how that audience responded to the show—such as assisting in saving it when the Ford Foundation initially pulled funding after *Soul!*'s first year on the air. The show also highlighted its audience by literally bringing them into the show. The program often used a nightclub-styled set with audience members at small round tables; their responses to performers formed a crucial part of the experience of the show.

Along with a discussion of how the show got on the air and why it was eventually pulled despite its demonstrated popularity with black audiences, Wald provides in-depth analysis of a number of key episodes to explore the unique way the show represented this political moment. For instance, Haizlip, who was gay and not particularly closeted, presented an hour-long probing interview with Nation of Islam leader Louis Farrakhan, with a large group of NOI members as audience responding enthusiastically to the minister's flights of oratory which included criticisms of homosexuality. While mainstream media would typically present figures like Farrakhan as dangerous deviants, Haizlip sympathetically probes NOI positions, displaying how black community can embrace multiple perspectives.

This is a scholarly book, so it would be appropriate only for upper-level undergraduates who are well grounded in aspects of the civil rights/black power era for courses in History, American Studies, African-American Studies, and Media Studies. Since Wald argues that one of *Soul!*'s key attributes is the unique “archive” it provides of this era in black history, the book provides a very useful

companion to courses examining the period. By showcasing and interviewing artists associated with the Black Arts Movement such as the Last Poets; featuring jazz musicians like Rahsaan Roland Kirk; including conversations about family, gender, and domesticity between poet Nikki Giovanni and writer James Baldwin; and airing discussions with poet and activist Amiri Baraka, the show and Wald's analysis of it provide students with productive texts to examine and deepen their understanding of the era. Channel 13/WNET (which broadcast the show) maintains a website featuring full episodes from the series, including some that Wald explores in depth in her book. Particularly useful for teaching purposes is an episode featuring Roland Kirk. As Wald discusses, Kirk, at one point in his performance, stops and for four minutes labors to destroy a folding chair to the enthusiastic encouragement of *Soul!*'s studio audience. It's a most bizarre performance, not at all similar to that of "rock gods" like The Who and Jimi Hendrix destroying guitars. How to interpret this moment within the context of Black Power politics could make a fascinating classroom exercise. A feature-length documentary about *Soul!* is also in production. Like the Channel 13 material, it could also provide a necessary supplement for student engagement with Wald's book.

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