Prize-winning memoirs, and his years in retirement receive short shrift. Perhaps this is appropriate. Pershing's hour was 1917-1918.

In a second and more difficult task—that of fleshing out the man—Smythe is less successful. The character that is revealed in his book is remarkably close to the stiff, inflexible, humorless character with whom readers are already familiar. In a word, Smythe's Pershing seems to have little depth. In his least successful chapter, "Portrait of Pershing," Smythe claims a sense of humor for the general but is not convincing. By choosing examples that are racist and sexist (pp. 241-42), he has muddied Pershing without explaining him. It is difficult to know whether these stories reflect Pershing's own inclinations or merely show the author's insensitivity to these issues. Still, a biographer cannot create a subject, and it may well be that what Pershing revealed to the world was all that there was.

The author has done an enormous amount of research, which explains why there is a thirteen-year hiatus between the two volumes of the biography. The bibliography runs thirty-three pages and is exhaustive and helpful. The notes, however, are decidedly unmanageable. Not only are they not at the bottom of the page—this reviewer gave up that fight long ago—they are not even in one place. To utilize the notes one must go to the notes in the back, find a code, and from there go to the bibliography and match the code to the appropriate entry. This is a maddening system, and one which no publisher should allow.

Nevertheless, the book is, on the whole, a good one. It gives a great deal of information about American involvement in World War I and explains well the pressures that Pershing and other American commanders were under from the Allies as well as the military establishment back home. Gracefully written, it flows easily, with excitement and suspense woven in. It will be invaluable to students of American military history, yet can be enjoyed by more casual readers—as long as they are not interested in the citations.

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I am writing this review during a Fulbright year in Taipei where I often pass a factory that builds and displays two-story statues of liberty. Michael Kammen's history of liberty in American culture from 1640 to the present, a volume growing out of the Merle Curti Lectures of 1985-1986, helps me invest this scene with mean-
ing. However, Kammen's variety of intellectual history also leaves me seeking alternative approaches.

Kammen divides the history of liberty in America into three periods. Leading American colonists, like British writers and politicians of the seventeenth and eighteenth centuries, most frequently contemplated liberty's tension with authority or conceptually bound liberty with property. After the Revolution both notions of liberty lived on, but Americans in addition considered liberty's relationship to social order. Then, with the promise of "liberty and justice for all" from the 1892 Pledge of Allegiance heralding the future, twentieth-century Americans began to characterize liberty as the broad participation of all citizens in public affairs. Earlier understandings again survived, but jurists and others were increasingly likely to link liberty and social justice. Today's conservatives might frown, taking liberty to be primarily a negative notion restricting governmental power. Nevertheless, Kammen not only forcefully demonstrates the conceptual linkage of liberty and positive governmental enhancement of rights in midcentury America but also ransacks earlier writings and speeches for similar thinking.

Beyond its designated subject matter, Spheres of Liberty is a self-conscious exercise in concept-based intellectual history. Kammen is a traditionalist. He appreciates the fundamental connections of thought and language, but his work resembles more the Oxford English Dictionary's recording of changing meanings than Michel Foucault's flourishes. The author includes paintings and artifacts featuring eagles or Lady Liberty herself and appends brief notes on American iconography; but, really, he lacks enthusiasm for material, folk, or popular culture. A concept such as liberty in his opinion cannot be neatly packaged, and Kammen prefers contemplating sustained and sophisticated treatments of the concept instead of popular slogans, clichés, or rhetoric. His preference is, for the most part, apt. The concept has an amazing diachronic reach, and its synchronic variations are fascinating. In different eras the concept of liberty merges and contrasts with many other concepts.

Yet, as I stand before a giant statue on a Taipei street, I would like additional ways to critique liberty in American culture. Undeniably, students and scholars can learn much about a people's values and priorities by considering articulate treatments of a key concept over time. But affecting and altering the nation's directions also requires confronting the common expressions, raw ideology, and plaster behemoths that tower over us.

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