

The last part of this volume is the nicely illustrated biography of an emigrant: "From Gehrde to New York—and back," adding a concrete family case showing the hopes, joys, and sorrows of migration. The volume achieves a fine balance of scholarship and readability. It is well suited for the genealogy section of public libraries.

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Antislavery Violence: Sectional, Racial, and Cultural Conflict in Antebellum America. Edited by John R. McKivigan and Stanley Harrold. (Knoxville: University of Tennessee Press, 1999. Pp. 322. Notes, selected bibliography, index. \$30.00.)

The familiar images of "Bleeding Kansas," black slaves in chains, whippings and psychological abuse, and the beating of Charles Sumner by Preston Brooks on the floor of the Senate chambers have all underscored the extent to which violence characterized the struggle over slavery in the United States between the 1830s and the outbreak of the Civil War. John Brown has served as the dramatic symbol of those abolitionists who resorted to violence. Until recently, Brown has stood as an anomaly within a movement that has historically been largely perceived as nonviolent. Less well understood, therefore, is how many abolitionists, white and black, male and female, accepted violence as a legitimate antislavery tactic.

In this collection of essays, historians explore various manifestations of violent antislavery action by whites, slaves, former slaves, and free blacks from the late eighteenth century to 1860. In so doing, they challenge the prevailing myth that the movement was primarily a pacifist crusade until the 1850s, the height of antislavery militancy. The book is divided into two parts. Part one examines efforts by blacks, both slave and free, to use violence as a means of resistance to slavery. Such action ranged from slave revolts to the participation of free blacks in vigilance committees, which were organized after the passage of the Fugitive Slave Act in 1850 to combat fugitive slave recapture and the kidnapping of blacks. Part two illustrates the various dimensions of white abolitionists' use of violence. Radical white men like Joshua Giddings and Charles Sumner, for example, used their positions as politicians to engage, enrage, and embattle proslavery representatives on the floor of Congress, an opportunity that was denied to all women, most rank-and-file white male abolitionists, and even the best-known black abolitionist men like Frederick Douglass. Other essays in this section illustrate how white abolitionists' discussions over the most effective antislavery tactics were part of a much broader debate about American cultural identity, which included such issues as Christian evangelicalism and

American norms of masculinity and femininity. That these issues took on regional dimensions, as reflected in the conflict between southern honor and Yankee evangelical conscience (p. 168) in the Congress and in the small towns in the Western Reserve, underscores how much antislavery violence reflected sectional strife over what would constitute "American" institutions and cultural values.

Given the complexity of abolitionist violence, then, it is surprising that the book is organized into two sections, based upon racial difference, especially given that one of the stated points of the book is to break away from the tendency of historians to assume "irreducible differences between black and white abolitionists" (p. 2). While illustrative of distinctive experiences of black and white men and women in the movement, the editors' decision to divide the book along racial lines unfortunately masks what the essays themselves reveal—that abolitionists were engaged in an intense internal struggle over the use of violence as a tactic at the same time that they negotiated race and gender relations and prevailing conceptions of masculinity and femininity. These themes run through the entire collection and clearly challenge the organizational structure of the book. John Stauffer's essay, for example, seems out of place in part two, a section devoted to white abolitionist activities. This study goes beyond the black/white dichotomy that has characterized studies of abolitionism by illustrating the ways that both black and white abolitionists deployed prevailing images of native peoples as savages in order to justify violent antislavery action.

Antislavery Violence provides the reader with a broader understanding of the various forms of violent antislavery activism, the particular ways in which blacks and whites participated, and the geographic scope of that activism. Like any good anthology, it is also packed with themes that inspire further study, as historians continue to bring clarity to both the history of U.S. abolitionism and the nineteenth century.

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The Union Image: Popular Prints of the Civil War North. By Mark E. Neely, Jr., and Harold Holzer. (Chapel Hill: University of North Carolina Press, 2000. Pp. 266. Illustrations, notes, index. \$45.00.)

The Union went to war in 1861 armed not only with bullets and bayonets but with popular prints. Prints fell between oil painting, which enjoyed special cachet as an elite medium, and photography, which still wore the attraction of novelty. Printmaking, as Mark E.