

an energetic Methodist minister who put Buck Creek on the Country Life reform map. Local Catholics believed that the reform efforts of Chalice and his successors were as much about Methodist cultural domination and aggrandizement as they were about enhanced education, and the rise of the Ku Klux Klan locally and its strength within the Buck Creek church indicated their belief was well-grounded. Consolidation was eventually achieved, but only after a bitter struggle and at the price of mutual distrust and neighborhood disintegration.

This is local history at its best, and Reynolds deserves high praise for his ability to tease an interesting story out of sparse sources. Unfortunately, he is forced at times to make assumptions and draw inferences that are not backed by the available evidence. While these are usually reasonable, so are some alternative interpretations. Reynolds concludes with an epilogue suggesting that school consolidation harmed many rural neighborhoods both socially and economically without improving education.

There Goes the Neighborhood is not a well-integrated book—indeed, there are parts of at least three different books here—but it will pay dividends to readers who invest their time in it. Reynolds's case study of Buck Creek, and his efforts to connect the local with the global, are especially commendable.

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American Voices of the Chicago Renaissance. By Lisa Woolley. (Dekalb: Northern Illinois University Press, 2000. Pp. xii, 178. Illustrations, notes, bibliography, index. \$38.00.)

Lisa Woolley envisions the Chicago Renaissance as a literary stream divided by gender and race. The better-known branch features names that appear in the standard histories—Theodore Dreiser, Sherwood Anderson, Edgar Lee Masters, and Floyd Dell. Although they make only cameo appearances in these pages, these white and male mid-westerners are acknowledged for their creation of an urban vernacular in writing that from the outset was praised for its “virility.” The other half of the stream, which is the subject of this study, contains the marginalized women and black novelists, poets, editors, and social reformers. It includes, among others, Jane Addams, Ida B. Wells, Marita Banner, Elia Pettie, Edith Wyatt, Marjorie Allen Seiffert, Alice Corbin, Mary Aldis, Fenton Johnson, Eunice Tietjens, and Florence Kiper Frank.

Woolley argues that women and minority authors found themselves in a cultural bind. They both emulated and resisted the models established by the major realists and naturalists. The book is most original when exploring this dual influence as a by-product of

the imperative to write poetry and fiction in what was then called the "American Language." For example when "Chicago's voice ... came to be perceived as male" (p. 75), women, who were held to genteel standards of language, had to find indirect narrative strategies to represent the rough lower-class "masculine vernacular" dialect that had become the touchstone of serious writing. Black writers of both sexes struggled with the racist stereotypes implicit in the dialect writing and primitivism that was popularly used to characterize ethnic groups.

Implicit in Woolley's presentation of these dilemmas is a broader issue in literary history, the struggle to achieve artistic authenticity in the face of marginalizing cultural ideals. She does a splendid job of identifying the voices that challenged these ideals: the oratory of women reformers and the labor movement, the "conversational" manner cultivated by editors like Margaret Anderson (*Little Review*) and Harriet Monroe (*Poetry*), the musical and religious rhetoric in black tradition, the liberation of language by the new journalism, and the idiosyncratic oral poetry of Carl Sandburg and Vachel Lindsay. Woolley's approach is to explore these topics in chapters that mix biography, literary history, and close readings of individual texts.

Because this is a well-researched book, small omissions are glaring. Can one write about the American Language in the years between 1900 and 1930 without mentioning H. L. Mencken's influential masterwork of the same name or Richard Bridgeman's seminal study of the colloquial style in America? Also, in a study of literary voices in Chicago (which Woolley intelligently treats as a synecdoche for the Midwest), it is a distraction to have to puzzle out what an extended analysis of E. D. Hirsch's ideas about cultural literacy have to do with, say, the issue of a "Chicago aesthetic" (p. 133). In the end, however, these are minor blemishes in a work that should be praised for discovering new strands in the familiar fabric of the Chicago Renaissance.

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Cutting Into the Meatpacking Line: Workers and Change in the Industrial Midwest. By Deborah Fink. (Chapel Hill: University of North Carolina Press, 1998. Pp. xv, 235. Map, tables, illustrations, notes, index. Clothbound, \$45.00; paperbound, \$17.95.)

One hundred and two years after muckraker Upton Sinclair exposed the disgraceful and unsanitary working conditions of the Chicago meatpacking industry in *The Jungle*, social anthropologist Deborah Fink argues that workers in the rural meatpacking facto-