marks he provides to describe slave experience are the degree to which slaves carved out opportunities for independent economic production, as well as whether slave labor followed a closely supervised "gang" or a more flexible "task" system. Berlin also pays close attention to the ebb and flow of African cultural traditions and adaptations of Christianity within African-American communities. Naming patterns provide one tangible index for measuring both status and cultural adaptation.

Berlin forges meaningful comparisons across regions, eras, and social classes, while breathing abundant life into his narrative through vivid examples. The study draws considerable energy from the persistent impulse among slaves and masters to renegotiate each slave-labor regime's requirements. This tension combined with changing staples, patterns of slave importation, and political regimes to ensure diverse and far-from-inevitable outcomes across the history of slavery. Some regions deepened their investment in slavery, even as others retrenched or reconfigured their commitment to the institution. In each generation, American slaves developed internal cultural resources to mitigate inescapable oppression. The strategies of free, often urban, black communities also were conditioned by the persistence of slavery.

While readers will not find material that specifically addresses Indiana history, Berlin's insistence that the antebellum North was not "a free society," but rather "part of a slaveholding republic" (p. 233) until the issuance of the Emancipation Proclamation should stimulate thoughtful reflection amongst all readers. So too will Berlin's closing observations on how negotiations between blacks and whites touched off by the coming of freedom continued to be colored by slavery. The Civil War and its aftermath further confirmed that the nation's history was entangled with slavery from the first trans-Atlantic immigrants to the age of Lincoln.

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The Hour and the Woman
Harriet Martineau's "Somewhat Remarkable" Life
By Deborah Anna Logan

(De Kalb: Northern Illinois University Press, 2002. Pp. xi, 332. Appendix, notes, works cited, index. $42.00.)

Many Americans know Harriet Martineau (1802–1876) because of the published account of her travels in the United States (including Kentucky and Michigan) during the mid-1830s. In *The Hour and the Woman*, Western

Kentucky University associate professor of English Deborah Logan explores Martineau's journey from the deaf daughter of an English Unitarian textile manufacturer into a self-supporting writer and activist whose works and ideas spanned the Atlantic. The author's discussion of Martineau's involvement in the American antislavery movement, and of her interactions with such well-known figures as Charlotte Brontë, Florence Nightingale, and Margaret Fuller, leaves no doubt in the reader's mind that Martineau indeed led a remarkable life. The determined efforts of contemporary reviewers—so well documented in this work—to dismiss Martineau's work as the ramblings of a deaf spinster with limited education further testify to the political threat she posed in her time. Why, then, has she been overlooked for so long by literary and social historians? It is, Logan contends, because her interdisciplinarity and nonconformity made it impossible for earlier critics and scholars to fit her into a neat category. This fascinating study goes a long way in establishing Martineau's significance as an influence on Victorian culture on both sides of the Atlantic.

Departing from the chronological arrangement of most biographies, Logan provides a biographical overview in the first chapter and devotes the remainder of the book to thematic essays highlighting several dimensions of Martineau's complex life. An intriguing chapter two examines why this dedicated needleworker devoted countless hours of her life to producing everything from cot blankets for infants to the intricate needlework sofa cover portrayed on the back of the dust jacket. The highly gendered act of needleworking, Logan argues, was for Martineau a subversive activity; it gave her the appearance of respectability while enabling her to raise money for reform causes and to carve out time for the reflection needed to inspire her writing.

The Hour and the Woman also provides readers with deeper insight into the American roots of Martineau's feminism and abolitionism (although those who yearn to know more about her travels in the Great Lakes region will be disappointed). Martineau's three-volume *Society in America,* published after her 1834–1836 travels in the United States, positioned her to become "one of the most vocal participants in the transatlantic slavery debates" (p. 79). Confident of the validity of her observations, this frank nonconformist and freethinker not only denounced chattel slavery but also called for the eradication of sexual and social slavery. In addition to being an abolitionist, Logan argues, Martineau's "woman-centered approach to resolving social, economic, and political inequalities based on race, class, and sex" (p. 165) establishes her as a nineteenth-century feminist. She not only refused to hide her identity as a woman behind a male pseudonym, but also further transgressed gendered expectations of women authors by favoring serious nonfiction over the more popular genre of romance novels.

Logan succeeds admirably in es-

tablishing Martineau as an influential voice in both American and British society, documenting the sale of her work, the people with whom she interacted, and those whom she mentored. *The Hour and the Woman* is beautifully written, although at times theoretical digressions detract from the flow of the narrative. Since the author so clearly wishes to increase awareness of and scholarly interest in Martineau, it also is regrettable that this thoroughly researched work lacks a list of the manuscript collections and periodicals/newspapers consulted. Despite these minor limitations, scholars of antebellum America, print culture, and women's history will join literary historians in finding this a valuable addition to nineteenth-century studies.

JOANNE PASSET is an assistant professor of history at Indiana University East, Richmond. The author of *Cultural Crusaders: Women Librarians in the American West, 1900–17* (1994), and *Sex Radicals and the Quest for Women's Equality* (2003), she currently is working on a biography of nineteenth-century activist and feminist Juliet H. Severance.

Land without Nightingales
Music in the Making of German-America
Edited by Philip V. Bohlman and Otto Holzapfel

(Madison, Wis.: Max Kade Institute for German American Studies and the University of Wisconsin Press, 2002. Pp. xix, 301. Compact disc, notes, illustrations, bibliographies, tables, appendix, figures, index. $49.95.)

Contemporary popular music in America reveals an ever-increasing indebtedness to international influences. This anthology, an outgrowth of a 1992 conference at the University of Chicago, reminds us that this process is part of a long tradition. What was sung and played in America involved an internationalization with roots going back to the earliest days of settlement in the 1600s when Britons, Germans, and others began coming to America.

In their introductory essay, Philip V. Bohlman and Otto Holzapfel indicate that their major goal is to define German-American ethnicity by studying its music. The effort is unusually complex and problematic as it often involves assessing the assimilation of non-German musical elements. By showing the fluidity of the making of German-American ethnicity, the essayists put to rest the older folkloric notion that an ethnic group's music was homogeneous and static. It was, to the contrary, a mixture of internal and external influences even before it arrived on these shores.

Unlike most peer studies of ethnic music, the editors as well as the authors of the essays are knowledgeable scholars from both sides of the Atlantic. This enables readers to ex-