

intervention in the Middle East, anti-Americanism in Muslim countries, religious fundamentalism, foreign policy, and American nationalism, and should allow students and general readers to appreciate and debate the ramifications of national policies and the responsibilities of world citizenship.

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ty of Canterbury, New Zealand, and is the author of "The Savagery of Civility: The Rhetoric of Civilization in the Wake of September 11th," *Australasian Journal of American Studies* 21 (December 2002) and "'America the Beautiful': Patriotism and the Politics of Dissent in Bush's America," in Peter Bastian and Jan Pilditch, eds., *The End of the American Century?* (2004).



The Quakers in America

By Thomas D. Hamm

(New York: Columbia University Press, 2003. Pp. viii, 293. Illustrations, chronology, glossary, notes, resources for further study, index. \$40.00.)

The Society of Friends, or Quakers, has long attracted the attention of scholars and activists, particularly at times of social stress or crisis when their Friendly determination to stand against the dominant society has made their witness relevant to contemporary concerns. Since the end of the Vietnam era, issues such as conscientious objection have become less urgent, and the Quakers, together with the Amish and Mennonites, have fallen into sectarian obscurity. Their philosophy is viewed as possessing little pertinence to the major social issues of the day, despite the ongoing toll which violence takes in our turbulent world.

The Columbia Contemporary American Religion Series—also including, to date, entries on Catholi-

cism, Protestantism, Judaism, Buddhism, and Islam—aims at communicating surveys of various religious traditions in their contemporary manifestations in the United States to a broad readership, not excluding scholars. Though the focus is not historical, each book includes sufficient historical background to provide adequate contextualization for understanding the present-day scene. In this volume, Thomas Hamm, a prominent Quaker historian based at Earlham College in Richmond, Indiana, presents a useful, readable, and most likely teachable survey of the Friendly community in the early twenty-first century. Hamm begins with participant-observer accounts of four Quaker worship sessions, each illustrative of the major divisions

within today's broader Quaker community. These divisions represent the culmination of decades of interaction between distinctive Quaker beliefs and practices and the evangelical and liberal strains in the larger cultures of American Protestant Christianity. The resultant impression is that the amiable gentleman on the box of oatmeal is about as representative of American Quakers as the old image of Aunt Jemima was reflective of African American realities.

Subsequent chapters address Quaker practice in worship and "benevolence" as well as issues in the contemporary Quaker community—especially war and peace, race, gender, and sexuality—which the author assesses in terms of the congruence between current strategies and Friendly tradition. Hamm also dis-

cusses Quaker identity, as problematized in a long history of schism characteristic of sectarians in general and of Quakers in particular, and as reflected in the wide variety of Quaker communities which the author limned in his opening survey. Although the issues raised here have often been presented in terms of classic Weberian sociology, Hamm avoids any overt methodological constructs and approaches his material from a humanistic perspective. In this he is largely successful; the result is worth reading by anyone seeking knowledge of religion in the contemporary United States.

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A Time to Every Purpose *The Four Seasons in American Culture*

By Michael Kammen

(Chapel Hill: University of North Carolina Press, 2004. Pp. 336. Illustrations, color plates, notes, index. \$39.95.)

With every book, it seems, Michael Kammen has edged closer to identifying himself with the art-historical subset of the historical profession. With this lavishly illustrated volume, he has taken the final step in that direction. Although he does examine the work of essayists and thinkers caught up in American nature imagery (such as Henry David Thoreau, Aldo Leopold, Hal Borland, and

Donald Grant Mitchell, a.k.a. "Ik Marvel"), the book is most appealing on the basis of Kammen's assemblage of actual pictures showing the iconography of seasonal change. These run the gamut from Fanny Palmer's several series of popular nineteenth-century prints for Currier & Ives, including *The Four Seasons of Life*, to high art painting, to relatively obscure modern works by James McGarrell