

bridge for money, and smoked and drank even after Prohibition, to her husband's dismay. Although Helen Taft previously has been pictured as the power behind the throne, Gould points out that her husband, who valued her counsel highly, was just as ambitious as she. While Helen Taft's stroke in 1909 greatly diminished her plans to expand the role of first lady into one of enhanced social and cultural prominence, Gould offers the first extensive look at her extraordinary efforts to bring acclaimed musicians to the White House. This book shows that she should be remembered for more than simply overseeing the planting of Washington's notable cherry trees.

Taken together, these histories illuminate the years from 1908 to 1912, when a somewhat ill-starred couple occupied 1600 Pennsylvania Avenue. Yet, as Gould notes, Taft

exhibited little bitterness when he came in a distant third in the presidential election of 1912 and Wilson emerged victorious, with Roosevelt, running as a third party candidate, coming in second. The press of the day did not view the Taft presidency as a failure and, after these reading these books, the modern reader is likely to have the same opinion. As Gould expressed it, "there was a sense that . . . Taft had done his best for his country" (p. 201 in *The William Howard Taft Presidency*). Taft went on to become chief justice of the United States. One wishes for such civility in politics today.

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*Imprisoned in a Luminous Glare*  
*Photography and the African American Freedom Struggle*  
 By Leigh Raiford

(Chapel Hill: University of North Carolina Press, 2011. Pp. xiii, 293. Illustrations, notes, bibliography, index. \$45.00.)

Leigh Raiford's new book, *Imprisoned in a Luminous Glare*, is a close examination of the role of the photograph in capturing the history of black social movements in the United States. Raiford's approach focuses on the agency of the photograph and the act of photography, not only in documenting the legacy of racism but

also in shaping public cognition of the "black body, the black eye, and black memory" (p. 9). This argument is of particular importance as it locates these three points as sites of political and social resistance within the trajectory of the civil rights struggle in the United States. Raiford cites many resources in her research, but

the influence of Stuart Hall on her thinking cannot go unnoticed. Hall writes about the nation's civil rights movement as a struggle over the rights of representation, controlled by the forces that granted authorship in ascribing meaning to the black body, the black eye, and the black memory. Raiford adapts Hall's theory by adding that until the time of photography, that authorship (or agency) rested with the oppressive forces of the racist white power structure.

Black Americans were highly conscious of the representative function of the photographic image, as they were a population that was highly misrepresented by that image since its introduction to the United States in the mid-nineteenth century. As

Raiford points out, through the black American freedom struggle, images became a means of negating the gaze of popular culture, and of re-authoring the figure, vision, and memory of African Americans in the modern world. The reclamation of the image, as simple as it sounds, is a highly contested and revolutionary act that is inextricable from the visualization of social and political movements of black people in the United States. Definitely, this book is a must-read for my students.

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*For All the World to See*  
*Visual Culture and the Struggle for Civil Rights*

By Maurice Berger

(New Haven, Conn.: Yale University Press, 2010. Pp. xv, 206. Illustrations, notes, index. \$39.95.)

The premise of Maurice Berger's *For All the World to See* is that visual culture, particularly mass media such as picture magazines, advertising, television, and motion pictures, was integral to the modern civil rights movement. Not only did visual images document the movement, Berger argues, but they also actively shaped the fight for civil rights through various modes of persuasion, manipulation, or reprimand. While Berger's thesis is not groundbreaking, the book is a solid, synthetic, non-

theoretical work that provides an easily digestible thematic history of civil-rights-related African American imagery from approximately the 1930s until the 1970s.

*For All the World to See* is a companion book to a traveling exhibition and a website, both jointly organized by the Center for Art, Design and Visual Culture (CADVC) at the University of Maryland Baltimore County (where Berger is a senior research scholar) and the not-yet-open Smithsonian National Museum of African