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Pictures and Progress: Early Photography and the Making of African American Identity

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Yet Hochfelder's focus on the later telegraph has a lot to recommend it. There are much better archival sources for the post-Civil War period, much less secondary research into it, and therefore glaring lacunae in our knowledge and understanding that need to be addressed. In fact, the canvass of the earlier period of telegraphy included in the first three chapters does not provide very much that is new. The first chapter retells the story of the telegraph in the Civil War, primarily from an institutional perspective, rightly emphasizing the significance of the civilian nature of the military telegraph. The second chapter retraces the saga of attempted government control. Its most useful part brings the story to its conclusive end after World War I. In contrast, the third chapter is hardly conclusive, foraying with a rather modest theoretical toolbox into the realm of technology and language, a field recently vitalized by our encounters with email, texting, and tweeting. The same chapter also attempts to recount the key interinstitutional nexus of telegraphy and journalism.

The final two chapters stand out. In the study of quotation-reporting technologies and services, and their effects on the performance and structure of American financial markets, Hochfelder masterfully untangles and crisply tells the story of this important branch of the telegraph business. He combines the institutional perspective on the development of the business applications of telegraphy with a fascinating analysis of changes in the performance of financial markets, the emergence of the modern, "democratic" brokerage industry, and the way these developments redefined the interface between markets and participants, the local and the national.

The final chapter, on the emergence of the telephone and the contrariety of telegraphy and telephony, provides a much-needed, thoughtful, and detailed institutional account, with a fresh look at the regulatory dimension. Like most of the previous chapters it does not attempt to apply insight and theory emerging from a subsequent century of major transformations in America's media environment. Rather, it competently provides a detailed, responsible, and well-written institutional narrative. In this chapter, one can clearly see how

the history of communications can potentially become a foundation for the study of communications in history.

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Pictures and Progress: Early Photography and the Making of African American Identity. Ed. by Maurice O. Wallace and Shawn Michelle Smith. (Durham: Duke University Press, 2012. viii, 387 pp. Cloth, \$99.95. Paper, \$27.95.)

In the introduction to their edited volume *Pictures and Progress* Maurice O. Wallace and Shawn Michelle Smith note that previous scholarly studies of photography and race have overwhelmingly focused on the "imagery of racism" (p. 4). This emphasis is understandable. Concerned with addressing the damaging legacy of racialized representations in the United States, scholars have worked to explain how the visual form and use of photography have disadvantaged people of color (and, more recently, how they have advantaged whites). This approach has focused attention on how society's most privileged members have used photography to consolidate their racial power. As the editors point out, however, a focus on the imagery of racism tends to ignore the efforts of people of color to intervene in period debates about race and representation, marginalizing the groups whose history modern scholars seek to rewrite.

Pictures and Progress rectifies this scholarly imbalance by attending to how African Americans made strategic use of photographs to advance their interests in the nineteenth and early twentieth centuries. The volume's actors are the black men and women who commissioned, created, circulated, spoke about, and wrote about photographs. Some of the notable figures discussed are Frederick Douglass, Sojourner Truth, Ida B. Wells, Paul Laurence Dunbar, and W. E. B. Du Bois, but readers also learn about the work of less prominent figures, such as the photographers Augustus Washington, Thomas Askew, A. P. Bedou, and

J. P. Ball. The book is admirably eclectic in its selection of primary evidence, with individual chapters analyzing slave narratives, public lectures, exposition displays, photographic albums, and portrait, documentary, scientific, and lynching photographs.

All of the essays in the volume are explicitly concerned with the racial work performed by photographs (with a number of authors attending to the economic, political, gendered, or sexual labor of images as well). The essays, however, exist along a methodological continuum on which the work performed is understood primarily as a product of the formal attributes of particular photographic or literary texts, at one end, or the discursive systems through which such texts were interpreted, at the other. The most revealing of the volume's contributions pushes beyond the minute readings of individual texts to analyze how African Americans helped shift the borders of various discursive formations, either by flooding the visual field with novel types of imagery or by disseminating a critical mass of radical speeches and literary texts. To be sure, African American orators, activists, and photographers made and circulated individual images that were distinctive from those of their white contemporaries; their most significant work, however, came through their collective efforts to alter the conditions of nineteenth-century visuality and to prod their white compatriots to see what blacks took as the truth of photographic evidence. Consider that while Douglass believed in the potential of photographs to humanize blacks in the white imagination, he was convinced that photography's promise of reform was contingent on altering the terms by which white people read photographic evidence. Douglass knew that even the most unambiguous photographs of black humanity would fail to register with whites without a change in white viewing practices.

Pictures and Progress is a novel and often-revelatory study of photography and black agency that will quickly become a foundational volume for scholars of U.S. photographic history. It makes a powerful case for the benefits of shifting scholarly attention from the "imagery of racism" to the literary, oratorical, and visual strategies of those who have worked

to build a more expansive picture of national belonging (*ibid.*).

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The Vegetarian Crusade: The Rise of an American Reform Movement, 1817–1921. By Adam D. Shprintzen. (Chapel Hill: University of North Carolina Press, 2013. xvi, 268 pp. \$39.95.)

In this lively study Adam D. Shprintzen sidesteps the anecdotal and partisan viewpoints of the popular literature on vegetarian eating to write a focused history of the vegetarian movement in the United States between 1817 and 1921. Shprintzen's careful analysis of the principles of meatless living from the 1817 arrival of the Bible Christians, an immigrant sect devoted to the diet supposedly designed by God for humanity, to the secular and commercially oriented Vegetarian Society of America (VSA) traces how "movement vegetarianism" reflected larger patterns in American society and culture (p. 2). Decrying meat as a dangerous food that not only damaged health but also promoted violence, cruelty, and injustice, early nineteenth-century vegetarians considered diet part of their total reform commitment. Vegetarians were active in abolitionism, temperance, women's rights, and other midcentury reforms. By contrast, organized vegetarianism from the 1880s through the Progressive Era focused on individual self-improvement and success, advocating vegetarian eating as a path to personal wellness, physical strength, and economic and social achievement. Embracing John Harvey Kellogg's scientific diet management and promoting the physical culture movement, late nineteenth-century vegetarianism exalted the success-seeking individual. Seeking commercial advantage and mainstream acceptance, turn-of-the-century vegetarians, led by Kellogg's Battle Creek Sanitarium Health Food Company, developed fleshless meat substitutes to appeal to carnivorous appetites. Never fully accepted as mainstream, vegetarianism