left their families mired in a cycle of poverty. Shoemaker includes a report on this situation published in 1805 by English travel writer, Edward Augustus Kendall, who pithily observed that “an Indian, that goes to sea, is ruined, and his family is ruined with him” (59).

It was the massive expansion of whaling in the nineteenth century, however, that brought Native seamen new opportunities. Shoemaker’s analysis of whaling agents’ settlement accounts compared to “guardian accounts,” the records of Indian financial matters that were kept by state-appointed “guardians” to record the wages paid to Natives for all forms of labor, is telling. Whaling was without a doubt a dangerous business, but Shoemaker points out that “whaling brought more income to Native families than any other resource or occupation available” (71). What’s more, whaleships provided opportunities for advancement for skilled Native men that they would not likely have found on shore. Crew lists regularly reveal a pattern of progress from greenhand to harpooner to mate. In addition, the far-ranging scope of nineteenth-century whaling took Native whalemen to all parts of the world, and the logs, journals, and letters they wrote on these long voyages attest to their intricate participation in New England whaling. Shoemaker devotes the second half of Living with Whales to documenting the legacy of these intrepid whalemen and their stalwart families through testimonials, obituaries, and oral histories she collected from their descendants, some of them living as far away as New Zealand. These insightful oral histories are, in fact, a highlight of Living with Whales, but saying so is in no way meant to detract from how enlightening and commendable the book is as a whole.

Living with Whales is a valuable resource that will be of interest to ethno-historians, folk historians, maritime historians, scholars of Native American and New England history, and anyone with an interest in the history of whaling. The material is organized in a roughly chronological manner, with each section linked by Shoemaker’s perceptive commentary and analysis. Suggestions for further reading that appear at the end of most chapters, as well as an index and notes, contribute to the usefulness and value of the book. In her “Afterword,” in which she describes the rigorous process required to collect the oral histories and expresses her gratitude to the Native whalemen’s descendants who agreed to be interviewed, Nancy Shoemaker reveals herself to be a generous scholar who clearly hopes to inspire further research in the documentation of Native Americans and whaling. Living with Whales will undoubtedly serve as solid foundation for such future scholarship.

ELIZABETH HANNAN KADING
Mystic Seaport Museum


The nation’s bloodiest war generated a new genre of print culture directed at a generation of Americans with no immediate frame of reference for how the conflict
would infiltrate their lives—or how society would expect them to react to the intrusions. J. Matthew Gallman’s engaging examination of Civil War era popular print argues that, as patriotic citizens struggled over the definition of “duty” and individual responsibility in wartime, they turned to a wide variety of popular print for guidance. It is a narrowly focused study. The work looks exclusively at a readership comprised of a “vast body of undifferentiated northerners,”(2) situated between the unequivocally pro-Lincoln faction and the most vehement Copperhead dissenters. Given the uncertainties surrounding working class literacy and the marketing practices of the national publications Gallman examines, they were largely white, native-born, and middle-class. But bound by a common desire for Union victory—if often in disagreement over how it should be accomplished—these Americans were voracious consumers of wartime novels, poetry, sheet music, magazines, and comic journals.

Part One of *Defining Duty*, “On Fools, Hypocrites, and Scoundrels,” examines the portrayal of the “less savory characters” who emerged, highly visible, against the backdrop of Northern wartime patriotism. In the days immediately following Fort Sumter and Lincoln’s first call for volunteers, even the publications that would become the most irreverent wartime commentators, including *Vanity Fair* and *Frank Leslie’s Budget of Fun*, bowed to the general fervor that left young men scrambling for slots in regiments that filled almost instantaneously and women working feverishly to send them off to quick victory with battle Hags and new socks. It was not long, however, before some groups succeeded in making themselves too appealing to satirists. “Silly women,” who either missed the point of all the excitement or who embraced only war’s secondary social advantages, were easy targets. *Vanity Fair* pictured a young woman chiding her civilian husband over his inability to provide exciting accounts of Bull Run, wishing he were “a major—or captain—or something ‘nice’.” (55) Cartoonists skewered “urban swells,” young, affluent men who grew cavalry-style moustaches and aped military fashion while decrying war-related inconveniences and vowing to protect hearth and home against “invasion.” One cartoon depicts a recruiting official and foppish young dandy submitting a petition “signed by 500 ladies, praying that he may be exempted from military duty, as drafts do not agree with his constitution.” (44) Even more insidious were men who donned uniforms but never actually went anywhere, “shoulder straps.” Corrupt politicians were not above arranging commissions for service far north of any danger greater than the occasional saloon brawl. In August 1861, following the brutal defeat at First Bull Run, the biting “Song of the Home Guard” mocked the uniformed stay-at-homes:

I love the drums’ and trumpets’ crash,  
The uniforms and things;  
The sunlight sabre’s glittering flash  
(When all unused to human hash!)  
To me a pleasure brings. . .  
So now, brave boys, I move that when  
The war has drained our land  
Of good and valiant fighting men,
The term “shoddy” appeared in the early nineteenth century. Also known as Rag-Wool and Mungo, it was poor-quality, inexpensive cloth made from shredded wool rags. As the Civil War progressed, the definition of “shoddy” expanded, first to include the civilian profiteers who used it to manufacture Union uniforms that disintegrated at the first suggestion of rain, and then to any unethical contractor. Ultimately, the pejorative “shoddyocracy” came to describe those perceived as transgressing socioeconomic boundaries with new-found wealth from fraudulent government contracts. These disruptors of polite society were pummeled by the popular press, who usually depicted them as working-class Irish draped in jewels and silks and trying unsuccessfully to assume the polished manners of their betters.

Gallman demonstrates very effectively how these caricatures and stereotypes evolved as the war progressed. Cartoons took on a darker, more judgmental tone, often featuring confrontations between wounded veterans and stay-at-homes. As some war profiteers were charged and brought to trial, they were increasingly depicted as morally flawed rather than culturally ridiculous.

Part Two, “On Duty, Cowardice, and Citizenship,” examines “how northern civilians came to judge their own behavior, and that of those around them, in the midst of a civil war that posed myriad difficult and unfamiliar choices.” Conscription altered definitions of patriotism and citizenship and placed new demands on pro-war northerners. Henry Morford’s wartime novel *The Coward* asked readers to think about the definitions of bravery and duty: was remaining at home, if one truly believed service would end in horrendous injury or death, actually cowardly? Gallman provides in-depth examination of how print culture both encouraged the sacrifices made by women and portrayed them as the ultimate “prize” for returning veterans, while simultaneously rendering them the gatekeepers of male patriotism. Gallman concludes with an examination of the controversy over African-American enlistments from the perspective of both black and white publications.

Gallman’s reliance on antebellum Americans’ love of popular “prescriptive literature,” and his strong, central assertion that war-era Northerners turned to popular presses to “learn how to behave” does raise some questions. Certainly, by 1861, Americans had developed a strong affinity for printed advice and instruction on a wide range of subjects, from matchmaking to manners and hairstyling to horseshoeing. Social reformers and religious evangelists had a long-established beachhead in tracts and pamphlets that sought to educate or convert. The war, however, regardless of how far-removed it may have been geographically, was an extremely visceral experience that left few Northerners without a personal litany of loss. Whether that loss manifested itself in unmarked battlefield graves for sons, husbands, and fathers, or business contraction related to the absence of Southern markets for Northern widgets, it was an intensely personal experience that drove highly emotional reactions. Gallman makes a convincing case for the sheer volume of print as sound proof that it was being read. Whether it was reflecting public sentiment or creating it, however, is
a question that has long occupied cultural historians. Determining what any population takes from cultural texts is very difficult in the absence of objective evidence.

Part Two of this work is somewhat uneven. Gallman explains, at length, his late decision to move beyond his white readership to include the black middle class. But while he does make some important observations about how black enlistment was perceived in the popular presses, the topic cannot be fully explored in the space allotted here. Overall, however, Defining Duty is an interesting and informative exploration of Civil War era popular print culture.

CAROL PATTERSON-MARTINEAU
University of Maine


This foundational volume of fifty-four essays written by a wealth of Connecticut scholars has great utility and skillfully pulls together the disjoined history of Blacks in the Nutmeg State. The book comprises some two dozen essays from the _Connecticut Explored_ magazine that were previously published articles and others gathered from the editorial team eager to compile the history of Black Connecticut into one coherent volume. It is organized into seven content areas and covers from settlement and Civil War to Civil Rights and the mid-twentieth century. The editors frankly inform the reader that “you will not in these pages” get a focus on white abolitionists or celebrated state activists who assisted Blacks. The book squarely seeks to divulge the African-American experience in Connecticut from the vantage point of nationally recognized leaders such as Rev. James W.C. Pennington to more local common folks such as World War II nurse Susan Freeman who impacted the nation and state. This helps to provide the “collective history” of Black Connecticut the editors seek to uncover.

Part I of the book, “Settlement to 1789,” highlights the diaspora of Blacks by way of the Atlantic Slave Trade and their arrival to the shores of Connecticut, and stresses the unclear status of the “indentured” or “enslaved” of the early arrivals. The section covers Venture Smith, who was captured in Africa and managed to purchase his freedom. His _Narrative_ is one of the few that describes the Middle Passage and early life in Connecticut. There is an essay on “Fortune,” an enslaved person in the household of Dr. Preserved Porter whose body was used as a cadaver for medical research and until recently was held at the Mattatuck Museum. This section also features essays on in-state Blacks in the American Revolution era, Black Governors which was a long tradition of symbolic political participation in the Black community that held real in-group significance and African retentions, and a short essay on the erection of the Hartford Monument to the Black Governors. These essays debunk the notion that the treatment of Blacks at the roots of Connecticut was “anything but benign” and laid the foundation for what is to come.