

administration relied on radio more in paradoxical ways: simultaneously empowering and manipulative.

Lenhall states that 1930s radio changed America to a narrow, mass consumer culture that also limited liberal democracy in contemporary life. Rather, radio was just one of the twentieth century mass media forms; earlier, mass magazines filled with national advertising also built a consumer culture.

Specific chapters cover public intellectuals' responses to radio, audiences' personal reactions to particular programs, and participatory radio democracy by Roosevelt and other broadcast champions. Most useful are chapter summations of early radio research and major radio writers' artistic efforts.

The extensive primary research is impressive. Yet, without context and placement the author goes too far: the "interconnected and vast society of the twentieth century made older notions of participatory and local democracy seem nonsensical" (7). This belies Robert Putnam's social capital findings of twentieth-century community civic engagement (*Bowling Alone* 2000) and the higher voter turnout statistics in the 1936 and 1940 elections.

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THE TEMPLE AND THE FORUM: The American Museum and Cultural Authority in Hawthorne, Melville, Stowe, and Whitman. By Les Harrison. Tuscaloosa: University of Alabama Press. 2007.

Les Harrison's densely argued and amply illustrated treatment of nineteenth-century U.S. literature and museum culture begins with Duncan Cameron's formulation of the museum's two roles in a democracy: it may serve as a *temple*, codifying for visitors the values of the powerful, or it may function as a *forum*, offering the public a "place for 'confrontation, experimentation, and debate'" (xiv). For Harrison, these terms are not prescriptive but descriptive of the competing, complementary visions of what Tony Bennett terms "the exhibitionary complex" (xviii) as it evolved in the U.S. over the course of the nineteenth century. And these terms rest at the heart of his occasionally labored but often ingenious analyses of works by Hawthorne, Melville, Stowe, and Whitman.

After a preface surveying relevant critical terrain, Harrison provides a tasty chapter tracing the development of the exhibitionary complex through three museums. Charles Willson Peale attempted (without success) to secure with his temple, the Philadelphia Museum, a single vision of social order, while P. T. Barnum "refus[ed] to provide customers with stable interpretive authority" in his populist American Museum of New York (29). And the National Museum at the Smithsonian Institution in D.C., not founded until 1879, employed "surveiling, regulatory technologies" (39) that helped rectify the institution's public space and scientific mission. This chapter establishes the importance of architecture and locale for Harrison, who expertly reads the institutional meaning of physical sites.

Harrison shows in subsequent chapters how each of the four central authors exhibited the cultural tensions manifested in museums—tensions related to the development of national culture and evolution of the U.S. public sphere, which he describes (contra Habermas) as undergoing democratic expansion rather than declension in this period. In his tales and romances, Hawthorne considered the tension between the temple of official history and the forum of fiction. Indeed, argues Harrison, Hawthorne's last novel, *The Marble Faun*, represents the culmination of a career spent reflecting on "those physical sites and structures where the dramas of cultural authority are enacted" (50). When the commercial success represented by the Barnum-esque forum came to elude Melville,

writes Harrison, the author confronted it in *Moby-Dick*; the whaling novel represents Melville's negotiation of New York culture and his strong discomfort with both the control of the temple and the manipulation of the forum by Ahab-esque showmen. In *Uncle Tom's Cabin*, Stowe secured a sentimental Christian interpretation of the novel's wide-ranging events through a Peale-like narrator, but when the novel was brought in 1853 by playwrights H. J. Conway and George L. Aiken to the stages of Barnum's American Museum and A. H. Purdy's National Theatre, respectively, that narrative control was replaced with ideological instability. Finally, Harrison describes the democratic poet of *Leaves of Grass* as surprisingly uncomfortable with the representational practices of the popular museum. In the postbellum *Specimen Days* (1882), Whitman consolidated under a structure reminiscent of the grand iron dome of the U.S. capitol (completed after the war) a stabilizing, Smithsonian-like institutional vision of national union.

With its attention to institutional sites as expressions and arbiters of contested cultural models, *The Temple and the Forum* joins an American Studies tradition represented by such scholars as Karen Haltunnen, John Kasson, and Lawrence Levine (all of whom Harrison cites). Anyone interested in U.S. literature, performance studies, or theorizations of the public sphere will find much of interest.

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ARTILLERY OF HEAVEN: American Missionaries and the Failed Conversion of the Middle East. By Ussama Makdisi. Ithaca, N.Y.: Cornell University Press. 2008.

In this powerful and complex book Ussama Makdisi tells the story of As'ad Shidiyaq, a Maronite from Mount Lebanon who was the first Arab convert to American Protestantism.

The first part of the book establishes the context of the story in North America and in the Levant. The men who employed As'ad and who became his spiritual mentors were sent out by the American Board of Commissioners for Foreign Missions, founded in 1810. Whereas one might have expected to find the roots of American Christian missions in the Middle East in centuries-old European anti-Islamic prejudice, Makdisi convincingly shows that the ABCFM, the first American foreign missions organization, developed its missiology in the utterly American encounter with the North American Indians. And while it is true that Ottoman authorities did not permit proselytizing among Muslim populations, this did not necessitate any revision of missionary priorities, since for them pope and prophet were equally imposters and the "nominal" Christians of the Middle East their targets every bit as much as were Muslims. This was especially so of the Maronites, Eastern Christians in communion with Rome. Indeed the main threat the missionaries posed to Maronite church authority lay in exposing its myth of perpetual orthodoxy. Meanwhile the Maronite church found allies in the Ottoman authorities, who shared its commitment to traditional social hierarchies.

The conversion narrative takes up the second part of the book. Makdisi's sympathetic account presents As'ad Shidiyaq as neither the greedy traitor to his native community of the patriarch's accusations nor the martyr for evangelical individualism of the hagiographical missionary newsletters. Rather, As'ad emerges as a man whose life was transformed through a close devotional study of the New Testament. As'ad's own description of his physical suffering and inner spiritual struggle during his imprisonment and torture at the hands of the patriarch's thugs opens the door for Makdisi to find a human being who is not reducible to simplistic narratives.