

American Exceptionalism to the various disciplines that comprise American Studies. Indeed, the multi-disciplinary nature of exceptionalist debate is dramatically illustrated by the selection of essays and approaches. One takes from this book a new, or perhaps renewed, sense of the vigour with which Exceptionalism is and has been interrogated by contemporary scholars, in terms of the historical challenge to Exceptionalism's ahistorical character, as well as the challenge of contemporary multicultural discourses to Exceptionalism's Eurocentric bias, and the challenge to inherited notions of the nation state upon which Exceptionalism could be said to rely. This book is essential reading for Americanists of all disciplines and students of American Studies for the challenge that it poses to our conventional ways of imagining America and articulating those imaginings.

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Cecelia Tichi, *Embodiment of a Nation: Human Form in American Places*. Cambridge: Harvard University Press, 2001; xii + 303 pages, 38 black and white illustrations, bibliography, index; \$39.95 £27.50 45.90 cloth (ISBN: 0-674-00494-9).

Abraham Lincoln's unfinished Mount Rushmore face stares off the jacket of Cecelia Tichi's new book *Embodiment of a Nation*. The audacious sculptor, Gutzon Borglum, declared 'I couldn't and wouldn't have started to drill on that mountain if I hadn't known that the portrait of Washington had been there for forty million years and I had to find it. And that of Jefferson and Lincoln, who saved our country, and finally Teddy Roosevelt' (15). Tichi reads these heads as 'the valorization of cerebral power' erected by a man who had been a member of the Ku Klux Klan and celebrated the Anglo-Saxon and Nordic peoples. She agrees with Albert Boime, who called Mount Rushmore 'Four Great White Fathers, all intellect and logic, disembodied and soulless.' Tichi devotes her first chapter to Borglum's sculpture as an example of 'Crania Americana,' and traces a historical line from the naming of the 'Presidential range' of mountains in New Hampshire in 1820 through the nineteenth-century fascination with phrenology to racialist theories of white supremacy. She notes that Hawthorne was critical of naming mountains for presidents after Washington, and writes well on his 'The Great Stone Face,' a political 'fable about disclosure of national character' (37). She points out that Melville subversively read Queequeg's head phrenologically to resemble Washington's (31), and that Emerson used phrenological language to characterize Napoleon. As these examples suggest, her book focuses on literary texts in detail, bringing in historical materials from secondary works. There are also many references to popular culture, including an advertisement showing broad smiles on the heads at Mount Rushmore, each listening to rock music on Sony headphones.

The trope of environment as body is so vast that Tichi realizes she cannot make an exhaustive survey. Nevertheless, her introduction might have sketched a wider range of geographic embodiments. She mentions mountain chains as backbones, peninsulas as arms, and rivers as arteries, but a more thorough outline of a (gendered) taxonomy

would have been welcome. Instead, she moves on to intensive case studies, divided into three pairs of chapters. In the first of these, 'Crania Americana,' Mount Rushmore contrasts with 'Walden Pond: Head Trips.' If Chapter One makes clear that this is a feminist book, Chapter Two is inspired by Lawrence Buell, William Cronon, and Carolyn Merchant. Thoreau suggested that *Walden* was an eye, and this trope leads forward to the counter-culture and the 'greening' of America.

The second pair of case studies links the discovery and description of Yellowstone with the American landings on the Moon. Chapter Three develops an analysis of Yellowstone first conceived in John Sears's *Sacred Places*. Early explorers had seen Yellowstone area as a hellish part of the 'American desert.' Later, John Muir and others thought the geysers resembled 'the factories of some busy town,' and developed the trope of Yellowstone as a natural 'industrial' site. Yet Muir also saw there 'orderly love beats of nature's heart' – as Old Faithful became the heart of nature's nation, 'the very pulse of a paradoxically pristine yet industrial America' (101). In contrast, the chaotic and unpredictable geyser basin became a trope for the industrial disorder of strikes and riots (123). In Chapter Four Tichi adapts Annette Kolodny's reading of American literature before 1850, *The Lay of the Land*, to analyze texts that contain gendered language suggesting ravishment of virginal lunar spaces. Norman Mailer's *Of a Fire on the Moon* and much NASA material provide examples of 'chauvinist heterosexual power relations' (129). (Tichi neglects the statistical support for her argument: Gallup polls show that even in 1969 women, the poor, and minorities supported the Apollo project far less than did white, well-educated men).

The third and final section contrasts the female body of American hygeia, manifested at spas and hot springs and bathing beaches, with the polluted 'Love Canal' region, made uninhabitable by industrial pollution. Tichi argues that the Mississippi River ('the Father of Waters') and Niagara Falls were often seen as male, and understood through the sublime, while springs, streams, small bodies of water, and most important of all, hot springs, were feminized. During the nineteenth century '[t]aking the waters' from 'Nature's bosom' at Hot Springs, Arkansas, and other spas was interpreted through a blend of two discourses, one drawn from Greek mythology, the other 'scientific.' Visitors were 'rejuvenated.' This chapter ends with a new feminist reading of Kate Chopin's *The Awakening*, emphasizing its sea imagery: 'it is the healing element on a grand scale' (214). In contrast, twentieth-century families near Niagara Falls were poisoned. Industrial waste had been dumped into the abandoned Love Canal, originally dug to divert part of the Niagara River to mills. Tichi views this pollution through eco-feminist glasses. To grasp the Canal's meaning, one must understand that 'Feminists' public demonstrations and street marches socio-politically increased the presence of female bodies in the public domain. The gender anxiety prompted by social dislocations of the late Sixties women's movement led to a pathological inscription of the embodied female' (230). Resisting this cancerous discourse, eco-feminists revived and renewed the Hygeia discourse. This transformation was prefigured in Marjorie Stoneman Douglas's *The Everglades: River of Grass* (1947), Rachel Carson's three books about the sea (*Under the Sea Wind* [1941]; *The Sea*



*Around Us* [1949]; *The Edge of the Sea* [1955]), and Annie Dillard's *Pilgrim at Tinker Creek* (1974). Carson's 'maternal sea' is 'radically domestic' (245-246), but at 'the turn of the twenty-first century, the mythic agency of Mother Sea is thwarted by the toxic discourse' in which (male) pollution and technical solutions remain dominant. Therefore, Tichi concludes: 'Hygeia remains a body in crisis' (252).

While the project of studying 'human form in American places' is fascinating and worthwhile, Tichi has barely begun the process. She is surely correct to see such a project as inseparable from gender studies and environmental history, but this reviewer wonders if she does not preach primarily to the already converted. One would never know from reading this text that feminism did not triumph in the 1970s. But the Equal Rights Amendment did not pass, Ronald Reagan did get elected, and eco-feminists do not inspire current environmental policy. These political blinders extend into the past as well. Tichi devotes three pages to attacking Henry Steele Commager's *The American Mind* (1950) without mentioning that he was a staunch defender of civil liberties, or that his book resisted McCarthyism. He was later a critic of American intervention in Vietnam. Tichi holds *The American Mind* up to scorn for not being politically correct in 2001, and this decontextualization is unfair. A more serious problem is that all the twentieth-century case studies, the 'Greening of America,' the Apollo Program, and Love Canal, stem from circa 1968-1973. While she does connect each with recent academic criticism, the book seems too focused on the years of counter-culture ascendancy. In contrast, it largely ignores the environmental imagery still favored by the religious right and the Republican Party. *Embodiment of a Nation* is a suggestive and useful beginning, but there is much work to be done.

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Siva Vaidhyanathan, *Copyrights and Copywrongs – The Rise of Intellectual Property and How it Thwarts Creativity*. New York: New York University Press, 2001. xi + 230 pages; \$27.95 cloth (ISBN: 0-8147-8806-8).

This book sets out to break up an emergent cultural and legal correspondence between notions of copyright and intellectual property. Obviously, property rights constitute an important aspect of the bundle of rights that historically has made up the legal framework of copyright, but this aspect has – for a number of reasons – come to dominate many of the discourses surrounding contemporary media products. The problem, as Vaidhyanathan sees it, is that concerns over property rights have tilted the wider discussion of copyright in the wrong direction with some potentially unfortunate cultural and political consequences. What is at stake here, he argues rather convincingly, is the undermining of creativity, free speech and access to information, all of which are seen as more or less basic premises of democracy.

Through four historically situated chapters focussing respectively on Mark Twain, the