intriguing new reading of the director Spike Lee's documentary *4 Little Girls* (1997). The film, centered on the 1963 bombing that killed four African American children, is considered landmark according to the author. Rather than a self-congratulatory treatise that demonstrates how America conquered racial violence, Smith argues that *4 Little Girls* is a "multivalent contribution" that dislodges the "four little girls from their symbolic status as a collective icon" and retains their individuality (pp. 181, 187). Smith's close reading of Lee's film is fastidious in its attempt to demonstrate the thoughtfulness of Lee's cinematic decision making and for his visual rhetoric. Sharon Monteith explores three exploitation films of the early 1960s: *Free, White, and 21* (1963), *Girl on a Chain Gang* (1964), and *Murder in Mississippi* (1965). Monteith illustrates how these low-budget films capitalized on the civil rights movement and constructed a spectatorial situation in which race mixing was observed and then punished, with audience members as an extradiegetic jury. The author demonstrates the complicated politics of these texts by showing the monstrosity of southern law enforcement while critiquing miscegenation. Monteith claims that "they pinion the grotesque at the heart of the southern civil rights story in an apocalyptic pantomime of social breakdown" (p. 212).

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The Muse in Bronzeville: African American Creative Expression in Chicago, 1932–1950. By Robert Bone and Richard A. Courage. (New Brunswick: Rutgers University Press, 2011. xxii, 302 pp. Cloth, $75.00. Paper, $29.95.)

Perhaps a small revision in the title of this sprawling and encyclopedic book (changing *Muse* to *Muses*) might better locate its subject. The book, partially written by Robert Bone and then revised and completed by his student Richard A. Courage, presents a wide-ranging account of African American arts and letters in Chicago. The authors write about this important and engaging subject from multiple perspectives.

The broad reach of the volume encompasses chapters on visual artists, poets, essayists, musicians, and, above all, fiction writers, arguing for a powerful presence of black artists in Chicago. The book most fundamentally challenges the claim that the 1920s Harlem Renaissance was the dominant expressive time and place of African American creativity. While scholars have already located a "second" Harlem Renaissance in the 1930s that reaches well beyond the literary boundaries of the 1920s, *The Muse in Bronzeville* argues with solid evidence for a complementary, if not interconnected, Chicago African American artistic and literary renaissance in the 1930s and 1940s.

Richard Wright stands at the center of this book. He appears almost as a trickster figure, in many guises and political costumes and at different moments. This represents the great strength and partial weakness of the work: Only in bits and pieces here and there do we discover the Richard Wright of *Uncle Tom's Children* (1938), *Native Son* (1940), and *12 Million Black Voices* (1941), of the John Reed Club, the Federal Writers' Project, the American Writers Congress, and the South Side Writers' Group.

The authors narrate Wright's emblematic struggle to synthesize Marxism, naturalism, and the usable African American past into a literary vocabulary that was black, democratic, and American, but there is little interest in identifying common intellectual ground within each of the artistic communities that took root along Chicago's South Side. Still, in the most powerful segment of the book, the authors master the contextual connections between Wright, the Chicago School, and the "documentary spirit" of the 1930s—of Horace Cayton, Louis Wirth, and the photographers of the Farm Security Administration, particularly Edwin Rosskam—that allow us to understand *12 Million Black Voices* as a "central text of the Black Chicago Renaissance" (pp. 3, 132).

Yet when seen alongside major Chicago figures such as the painter Archibald Motley, poet Gwendolyn Brooks, musician-composer Florence Price, or novelists Arna Bontemps and William Attaway, Wright's southern/migrant/proletarian point of view seems remarkably untypical. How many of these figures lived not among the migrant masses of the South Side,

of Bronzeville, but on its periphery, in the protected neighborhood of Woodlawn? It would have been instructive to learn of the solidly middle-class backgrounds of many of the artists, writers, and intellectuals who filled the role of muses in Bronzeville.

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The Colors of Zion: Blacks, Jews, and Irish from 1845 to 1945. By George Bornstein. (Cambridge: Harvard University Press, 2011. xvi, 254 pp. $27.95.)

George Bornstein, a professor of literature, could not be any clearer as to why he wrote this book. He is disturbed that the discourse inside and outside the academy has for decades emphasized conflict, hatred, and recrimination over past injuries between Jews, African Americans, and the Irish. This regnant view asserts that Irish immigrants and their progeny as well as Jewish immigrants to America and their descendants acted brutally and callously toward African Americans and expressed venomously prejudicial attitudes toward African Americans who responded in kind to the brutality meted out to them. They too identified only with their own plight and evinced no broader vision. All operated out of narrow group interests.

Bornstein maintains a very different vision of the past, one that emphasizes a shared vision that went beyond group lines and linked together these three outsider groups. *The Colors of Zion,* which relies heavily on secondary literature, quoted comments, and episodes extracted from the writings of historians and other scholars, does not deny the reality of discord in the histories of these three groups. Rather, Bornstein emphasizes another history, one of mutual support that flourished and allowed Jews, Irish, and African Americans to feel the others' pain and see their suffering reflected in them. He chronicles the shared sense of suffering and cultural affinities that writers, orators, and other Jewish, Irish, and black public figures articulated.

This book is a paean to universalism, as filtered through the histories of three minority populations in an American society that demonized them. That demonization, according to Bornstein, helped foster empathy, since their shared mutual enemies saw them as the same.

The book flits from topic to topic, fairly devoid of any consideration of time. The final chapter on the 1930s and World War II makes much of the Holocaust. Because the history and memory of the Holocaust involves, *inter alia,* the righteous gentiles who risked their lives to save Jews from death, Bornstein uses the actions of the humanitarian rescuers as the end point of the book, although it in fact does not further the analysis.

While *The Colors of Zion* draws from a broad range of sources and offers an important counterforce to prevalent interpretations of the past, it, like the literature it critiques, does a lot of cherry-picking, culling the material in a search of bits and pieces of evidence that support the thesis of mutuality and of people transcending narrow parochialism and self-absorption. What we never learn is how widely accepted such broadly humane views were within the civic culture of American Jewry and black and Irish American cultures. Bornstein does not and cannot deny the fact that negative and hostile attitudes also existed. How, he fails to ask and answer, did the universal and the parochial function in tandem? Which one predominated, when, and among which elements of these complicated and amorphous populations, fractured by their own internal divisions and factions?

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White Flight/Black Flight: The Dynamics of Racial Change in an American Neighborhood. By Rachael A. Woldoff. (Ithaca: Cornell University Press, 2011. xii, 252 pp. Cloth, $69.95. Paper, $22.95.)

At first glance, the pseudonymously named Parkmont seems like a common American neighborhood. It was built in a northeastern city in the 1940s and had a large Jewish population that strove to make it a tight-knit community in the postwar years. It had a robust shopping district and a good school that made