

from Rosenzweig and Daniel J. Cohen's *Digital History* [2006]), teachers especially should welcome this collection, posthumously published by one of the most committed and clear-thinking historians who helped foment this revolution in history, one of the most Luddite disciplines.

Anthony Grafton's introduction summarizes Rosenzweig's remarkable career and influence on the world of ideas and the history profession. He also explains why Rosenzweig was one of the most beloved and appreciated historians of his generation. Deborah Kaplan, Rosenzweig's spouse, contributes a note to readers about the selection and organization of, and the underlying reasoning for, this group of essays written between 1994 and 2006. The essays are wisely grouped thematically into three categories: (1) "Rethinking History in New Media"; (2) "Practicing History in New Media: Teaching, Researching, Presenting, Collecting"; and (3) "Surveying History in New Media." The essays coherently begin with specific problems—archiving, hypertext, class uses, academic journals—and move to more general and theoretical questions such as control, access, quality, and accuracy. Rosenzweig cared deeply about democratizing the history profession, and the theme of each essay relates to democracy, whether through access to sources or by enabling the general public to become, in Carl S. Becker's book title that encapsulates Rosenzweig's ideas, *Everyman His Own Historian* (1935). Certainly one of Rosenzweig's many gifts was his ability to negotiate reasonably between the extremes of those who uncritically embrace the digital world and those who resist changes to the historians' traditional methods. We need his wisdom and counsel now more than ever.

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Enacting History. Ed. by Scott Magelssen and Rhona Justice-Malloy. (Tuscaloosa: University of Alabama Press, 2011. xii, 230 pp. Cloth, \$39.75. Paper, \$24.95.)

This collection of twelve essays on historical performance aims to "tease out the contours

of contemporary performance practices that bear witness to a moment or a set of moments in the past, whether actual or largely imagined" (p. 3)—an ambitious goal complicated by the "actual/imagined" line that often proves to be very unstable in practice. Scholarship on historical representation has quite thoroughly problematized and to a large extent set aside this issue of historical fact versus imaginative fiction, accepting that all attempts to access the past involve a balance of the two and that it is more intellectually productive to pose questions about who shapes narratives for what purposes. The strongest pieces in *Enacting History* move into this territory, examining the emotional, political, aesthetic, and economic choices behind amateur and professional reenactments and living history, pageants, Renaissance fairs, conventional and experimental theater, and tourist productions. Other essays remain somewhat stuck in simpler dualisms or questions, giving the book a disjunctive quality that is nevertheless "good to think with."

The essays stay very close to practice, which is a strength of the volume; many of the essays are by people involved in the productions being discussed. This gives the book a sense of ethnographic immediacy lacking in many scholarly treatments of historical performance, including the work perhaps closest to this one in intent and scope, the 1998 collection *Exceptional Spaces: Essays in Performance and History*, edited by Della Pollock, which is more removed from the often-compromising decisions performers and producers must make. Those compromises are treated with varying degrees of sophistication in *Enacting History*. The coeditor Scott Magelssen's chapter on adventure tours that stage an illegal Mexican-American border crossing is an exemplary analysis in which the roles of the state, local economic conditions and ideas about community, liberal and conservative imaginaries, and tour guides' rhetorical strategies intersect in ways that resist a settled analysis. In contrast, Aili McGill's discussion of trying to implement "theater" (as opposed to "living history," a tricky distinction that she and her employers never entirely seem to resolve) at Conner Prairie, an Indiana living history site, remains on the level of managerial problem solving. But McGill's chapter interestingly resonates with Amy M. Tyson's study of gender

and power at Historic Fort Snelling in Minnesota from the perspective of critical labor studies, which brings a fresh eye to the choices, dynamics, and—for performers—emotional costs of living history as a mode of public “education.” Tyson’s piece resonates in turn with Patricia Ybarra’s subtle and emotionally acute reflection on her production of Marcus Gardley’s play . . . *And Jesus Moonwalks the Mississippi* at Brown University, part of that institution’s attempts to come to terms with its histories relating to slavery and systemic racism. Ybarra presents historical performance as a form of “affective and emotional labor” that can hold open a space for justifiable anger rather than offering a too easy sense of closure (p. 128). Richard L. Poole’s discussion of his own Meriwether Lewis and William Clark bicentennial play reaches for this more open approach but is not able to transcend the author’s struggles with issues of authenticity and exclusion.

Fuller editorial commentary on these kinds of disjunctures within the book would have been welcome as a way of teasing out broader implications (for example, about the kinds of agency and critique that seem possible within an elite university as opposed to a revenue-driven site). But even without this additional layer of synthesis, *Enacting History* is a provocative collection that illuminates much about the dynamic contemporary landscape of historical performance forms.

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New Worlds of Violence: Cultures and Conquests in the Early American Southeast. By Matthew Jennings. (Knoxville: University of Tennessee Press, 2011. xxxiv, 270 pp. \$50.00.)

This first book by Macon State College history professor Matthew Jennings employs a “cultures of violence” analysis to gain insight into early European-Indian interaction in the Southeast. Jennings explains that his work seeks “to explain violence in the Southeast from multiple perspectives” and to show how the English came to assert their own culture of violence over the region by the early eighteenth century

(p. xxi). Competing Spanish, English, French, and Indian cultures of violence help us, according to Jennings, better understand why Indians and Europeans interacted in the ways they did, from Hernando de Soto’s expedition (1539–1542) to the founding of the colony of Georgia in the 1730s.

Although the history presented here is in many ways a familiar one, Jennings brings to the discussion a focus on the variety of European and native understandings of physical violence and an examination of the contexts in which such violence was expected, acceptable, or necessary. Thus, we learn a good deal about why the Spanish employed religion-infused warfare in the sixteenth-century South, how the French conceived of colonization and “theatrical violence” in seventeenth-century Florida, why the English employed extreme violence through a desire to maximize profits gained from human bondage, and why southeastern Indian people utilized focused violence against Europeans and other Indian groups. Commendably, Jennings recognizes that cultures are not static and that reasons for violence derive both from inherited cultural traditions and new contingent circumstances.

Jennings has read broadly in secondary works on European notions of violence, religion, commerce, and gender, as well as on southeastern Indian history. Attention to “cultures of violence” has animated recent scholarship on many regions in early American history, and inherent to such works is the need to define what a “culture of violence” means. Jennings borrows lightly from anthropological studies on the topic and acknowledges the slippery and at times contradictory nature of understanding and isolating any society’s culture of violence. *New Worlds of Violence* tends at times to relate nearly any aspect of culture to that society’s views toward violence, which, although accurate in the sense that culture is the result of multiple inputs, calls into question the analytical usefulness of a “culture of violence” lens.

The geographical focus of this work is primarily the Atlantic coast from Florida to Virginia, rather than the interior or Gulf South. Accordingly, some historiography on the South’s native people in those regions, including certain works that also focus on the links between culture

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