

as Marvin and Morris Opler. Price's assessments usually are balanced and careful, and much to his scholarly credit, they can be easily distinguished from his meticulous documentation. This provides the sound basis on which his academic readers may agree or disagree with him on individual points. In fact, one might find a few among the author's assessments of specific cases quite inappropriate. As problematic and unacceptable as US anthropologists' "Internment fieldwork" was, for instance, it still cannot be compared to the activities of Joseph Mengele in Auschwitz, who directly assisted in mass murder (170).

Price does not hide his deeply rooted skepticism about anthropology's multi-faceted engagement with the US war effort, and he makes his readers understand that this is based on his knowledge of where this engagement led to after 1945, during the Cold War. Although we may not agree with him on all analytical conclusions he draws, the scholarly community still has to be grateful for this impressive scholarly achievement. After all, it provides for the very first time a solid basis for a debate which has been long overdue. In all likelihood, this volume will remain the standard reference book for the years to come. It is an indispensable source of insights not only for anthropologists, who will gain a thoroughly new understanding about their own field's historical contexts of re-emergence after 1945. Moreover, this book provides ample material for historians of science in general, who sometimes tend to neglect the relevance of the social sciences and the humanities in armed conflict.

Andre Gingrich

Social Anthropology Research Unit, Austrian Academy of Sciences

**Robert McAlmon, *The Nightingboulds of Paris*, ed. Sanford J. Smoller (Urbana, IL: University of Illinois Press, 2007).**

Robert McAlmon, bon vivant and minor American writer, died in 1956. *The Nightingboulds of Paris*, skilfully edited by Sanford J. Smoller, has, until now, languished unpublished in the Yale University archives. In a superb introduction to *Nightingboulds*, Smoller summarizes McAlmon's life and literary achievements: Midwestern upbringing; bisexuality; founding of Contact Press in 1923; marriage of convenience to Annie Winifred Ellerman, who preferred to be known by her literary pseudonym Bryher; relocation to Paris; alcohol consumption; repatriation to Phoenix, Arizona; posthumous reputation. Smoller's scholarship is impeccable and his prose style succinct. Unfortunately McAlmon does not write as well as Smoller does.

An account of bohemian life in Montparnasse from about 1928 until 1932, this book, partly novel and partly memoir, recalls Ernest Hemingway's *The Sun Also Rises*, F. Scott Fitzgerald's *Tender is the Night*, John Glassco's *Memoirs of Montparnasse*, and Morley Callaghan's *That Summer in Paris*. Like these works,

*Nightingboulds* recounts the drifting and dissolution of expatriates in Paris. Smoller addresses the specific connections between Glassco's *Memoirs of Montparnasse* and McAlmon's gossipy narrative (xxxiv). In fact, Hemingway, Glassco, and Callaghan appear in *The Nightingboulds in Paris* under the pseudonyms Forest Pemberton, Sudge Galbraith, and Shawin Flannagan. This roman-à-clef also includes portraits of Kay Boyle, Djuna Barnes, Ford Madox Ford, and Peggy Guggenheim. In an intertextual moment when life and fiction change places, a character called Lady Mart, based as Duff Twysden, recognizes herself as tough-talking, hard-loving Brett Ashley in *The Sun Also Rises*; by virtue of this enshrinement in Hemingway's novel, Lady Mart sets herself up as a tourist attraction for Americans visiting Paris. The protagonist of *Nightingboulds*, Kit O'Malley, is a sympathetic self-portrait of McAlmon.

*Nightingboulds* has vignettes, but little narrative continuity. Characters appear and disappear as if tugged by destiny. Only Kit's first-person presence holds scenes together. Kit spends his time drinking and brawling. Drifting from one bar to another, he runs into acquaintances and stands them drinks. Immune to other people's problems, he calls himself "a satirist" (148). Satire inspires several witty character sketches. According to Kit, Dale Burke "was discovering that the gesture of self-expressed freedom does not necessarily create or attract the qualities and people that one desires" (37). Based on Kay Boyle, Dale Burke trails discontent and Celtic mysticism wherever she goes. About Forest Pemberton, Kit observes, "His success as a writer had not changed him humanly or his apprehension of life" (27). Kit, who is "bored, bored, bored" (52), has passing insight into the lives of others, but he never comes close to understanding himself.

Two motifs dominate *The Nightingboulds of Paris*: money and sex. Most of the characters in this novel have hidden resources of capital. The Lutyens are millionaires who recklessly spend. Lady Mart, always broke, cadges money from ex-lovers to keep herself supplied with booze. Kit O'Malley often picks up the tab at bars, but he does not disclose the origins of his wealth. By contrast, two young Montrealers, Ross Campion and Sudge Galbraith live off \$100 per month from Sudge's father. The boys live in constant fear that Sudge's father will cut off this allowance. Like Sudge, the painter Gaylord Showman suffers from an "abnormal fear of having to earn money for self-support" (152). Showman's father supports him, yet that support is conditional: "Each year he told his son that he would supply him with an allowance for but one more year; then he must shift for himself" (122). Similarly, an American illustrator travelling in France with his wife and daughter worries about his supply of cash. Speaking of himself in the third person, the illustrator foresees his return to day labour: "The old man has to go back and earn some more money soon" (124). While imagining that writing will secure their livelihoods, shiftless hedonists in Montparnasse live in a state of suspended dependency. They rely

on fretting fathers to pay for drinks and pleasures.

Throughout *The Nightingboulds of Paris*, Kit intimates that he wants to help Sudge and Ross financially. He offers them his studio. He thinks about paying their hotel bill. He buys them drinks. Yet his interest in the young men—they are approximately eighteen and 22 years old—is not entirely unmotivated. In the sexual free-for-all of expatriate Paris, Kit keenly monitors Sudge and Ross's love affair. Almost as soon as Kit meets the young lovers, he ends up in bed with Ross: "I don't know how I got home, because when I left the jazz gaiety of a Negro cabaret I forgot to remember. When I lifted my head from the pillow in the morning, I saw Ross sleeping in rosy peace beside me. He woke up as I wondered what we had done the night before. He sat up and smiled winningly. 'Sound night we had?' he questioned with staunch cheer" (8-9). The will to forget covers a multitude of sexual indiscretions. The "sound night" might refer to revelries in bars and jazz clubs, but that does not explain why Ross awakens in Kit's bed. "Why a surreptitious fuss about a thing so banal as sex?" Kit wonders, which is his way of not talking about his sexual proclivities and activities (22).

Kit has an eye for male beauty. "Jan had a wonderful physique," he observes (44). Anatolio is "delicately boyish" (86). "Three exquisite boys" live in a villa near Nice (138). Kit mystifies sexual relations by pretending that they do not matter. Two women add to sexual and gender confusion by bearing male names: Steve and Freddie. Kit approvingly quotes the lesbian sculptress Colette on distinctions between men and women: "I don't give a damn about the bloody masculine or the bloody feminine" (111).

Ross ultimately leaves Sudge and sails back to Canada. His departure comes as no surprise to Kit, who documents the couplings and uncouplings of expatriates with zest. As a sociology of bored, aspiring writers, *Nightingboulds* rounds out knowledge of Paris in the 1920s and 1930s. Although this book extols the glories of dissipation and youth, it remains alert to the irony that "Youth is not inherently interesting" (61).

Allan Hepburn  
McGill University

**Tanalís Padilla. *Rural Resistance in the Land of Zapata: The Jaramillista Movement and the Myth of the Pax Priista, 1940-1962*. Durham, NC: Duke University Press, 2008.**

Throughout its seventy-one-year stint as Mexico's ruling party, the *Partido Revolucionario Institucional*, or PRI, faced multiple forms of resistance. To make this point, Tanalís Padilla focuses upon the movement led by Rubén Jaramillo in Morelos between 1940 and his assassination in 1962.