

speeches, headquarters and images of working class Winnipeggers that have come to define the city at the turn of the century. These images elicit strong responses from the viewer but, as Jones points out, the power of Foote's voice is not overt in his photographs, at least not compared to his contemporaries such as Dorthea Lange (xviii). Jones introduces the idea of iconic photographs but does not delve further into the collection as a whole to examine or compare the use and history of particular images. The reader gets a sense of why some of the photographs for the book were chosen but without a great engagement with the collection as a whole the reader never really begins to engage with the complexities of the photographer and the content of the photographs.

Jones attempts to address the enigmatic character of the photographer Lewis B. Foote and the role he played in shaping his own narrative as well as that of the emerging city of Winnipeg. Jones does state that she does not believe Foote to be a "mimick" or "reflection" of his time (xxi). However in the small space provided she never fully delves into some of these ideas. This work would benefit from a functional analysis and an in-depth look at Foote as a commercial photographer. By examining how the photographs were used/displayed or whom they were purchased by may hold the key to unlocking his motivations and tell us more about his expansive collection. A more substantial analysis that looks beyond the content would give the photographs in this book and the whole archival collection a new and exciting reading.

Jones is not above inserting a personal narrative into the opening. She perhaps best represents the temptation that Foote provides to academic historians and other social commentators that have seen the richness of the Foote collection and taken the images on face value. Jones provides a good introduction for those interested in Winnipeg history, albeit a constructed history that focuses on making a "metropolis out of a former frontier outpost" (xii). This work should be seen as a call to arms for future scholars to more fully investigate the functions of commercial photography and the active role Foote played in shaping the history of Winnipeg. The rich content of this work is filled with photographs that are evocative, historically relevant and should be enticing for those interested in history and photography.

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Alan M. Wald, *American Night: The Literary Left in the Era of the Cold War* (Chapel Hill: University of North Carolina Press, 2012).

Since the 2002 publication of *Exiles from a Future Time: The Forging of the Mid-Twentieth Century Literary Left*, the first volume in Alan M. Wald's monumental trilogy of books exploring the "Communist presence" in United States literary his-

tory, Wald has distinguished himself as a pre-eminent scholar whose deep archival investigations into radical culture earn praise from both literary critics and traditional historians. Though his interdisciplinary method draws liberally from the New Historicist theoretical orientation and finely-tuned aesthetic judgments most often found in university English departments, his work also has much to teach historians interested in understanding the shape of Communism and the lives of leftists in the mid-twentieth century United States – particularly those whose contributions were primarily cultural. In *American Night: The Literary Left in the Era of the Cold War*, the third and “final” book of his trilogy (even the author cannot resist hinting at the possibility of future volumes), Wald questions previous assumptions about writers on the Left during the postwar and McCarthy eras, collectively mythologized as a time when the influence of the Communist Party on American letters was supposed to have been in severe decline.

As with his earlier work, Wald’s well-researched study offers compelling evidence that both the shape of the literary Left and the meaning of the Cold War is more complicated than many scholars have been compelled to believe. “To treat post-World War II Marxist fiction solely as a declension narrative,” Wald cautions, “is to miss one of U.S. culture’s most significant streams” (84). In addition to the familiar story of blacklist and repression, both of which are acknowledged and considered in *American Night*, Wald discusses the emergence of a newly broadened “Progressive” radicalism in American letters beginning in the postwar years that asserted significant cultural influence over and informed the growth of “Communist literary modernism.” Borrowing a stylistic mood from the film noir that permeated mid-century American culture, Wald finds figures both in the center and at the margins of American literature who carried forward the torch of the Left and exerted significant influence beyond the much-ballyhooed heyday of Communism’s “golden age” in the 1930s. Writers such as Kenneth Fearing, for example, resist simplistic political classification, given his uneven relationship with the Communist Party. Yet Wald convincingly argues for the radicalism of *The Big Clock* (1946), a novel that appeared after Fearing had moved away from the Party.

The changing relationship between the CPUSA and Moscow – as well as shifting dynamics in Soviet domestic and foreign affairs – produced independent leftists whose movement out of the Party did not necessarily correspond with disavowals of the Left. Wald dissects the anatomy of an American Left that attempted to model a utopia based on Marxist-Leninist principles while confronting a Soviet Union Wald describes harshly as “a Janus-faced juggernaut that heroically fought against fascism and colonialism while defending a police state”(xii). Wald attempts to complicate the motivations behind American leftists who looking to Moscow for political guidance: leftist critic Samuel Sillen, for example, “acquired a sensation of superiority from his daydream that he was an

internationalist living in a larger universe than the insulated box of the academic he once occupied” (71-72). Wald is especially critical of those leftists who did not concede Soviet failure even before 1956, heaping scorn on the apparent irony of leftists supporting a state that Wald suggests replicated the worst impulses of the society they sought to overthrow.

One of the most compelling contributions in *American Night* is Wald’s ability to foreground communities whose political goals and strategies have been seen historically as quite separate from the radicalized working class, carefully restoring marginalized communities and identities to a central position in the story of the cultural front. In *American Night*, Wald particularly excels in unpacking the role of homosexuals and depictions of same-sex intimacy in shaping the literary Left. Though Wald builds on existing scholarship foregrounding episodes in queer radical history, his examination of figures such as Henry Wadsworth Longfellow and Dana and Rebecca Pitts offers tremendous insight into the possibilities and obstacles confronting those who embraced both their homosexuality and a leftist political orientation. Wald brings these identities into alignment, attentively considering how, in the case of Dana, his “ambiguous relation to society as a gay man no doubt encouraged him to question received ideas about society and develop insights into the arbitrariness and injustice of prevailing political forms and institutions” (139). Particularly emphasizing the shadowy coterie of homosexual-leftist intellectuals ironically dubbed the “Homintern,” Wald convincingly demonstrates how a period often characterized as introducing repression of political radicalism also introduced a significant site of intersectional representational politics turning on an axis of class, gender, and sexuality.

Wald is equally adept at unpacking the complicated and often contradictory intersections of race and ethnicity in leftist literary culture, as in his discussion of the “red, black, and gay” writer Willard Motley (201). Though Wald perhaps too easily dismisses Motley’s later work, he restores Motley’s place as a major leftist literary figure whose ill-timed literary career has seen him placed him at the margins of many scholarly studies of the black Left that end before Motley’s first novel was published in 1947. Similarly, the important African American writer Ann Petry appears as a central figure in Wald’s study, her final novel, *The Narrows*, published in 1953, described memorably by Wald as “unveil[ing] a panorama of Marxist stasis, closer to suspended animation than hypersleep” (179). Wald’s de-emphasizing Party membership allows him to seek out intersectional analysis that thrived during the height of anti-Communist repression, yet he also meticulously enumerates the ways in which writers such as Motley and Petry built upon and expanded a Communist literary tradition.

Throughout *American Night*, Wald interweaves the story of literary criticism – especially reviews that appeared in the radical press and the reviewers who wrote them – in shaping leftist literary culture in the U.S. This important contribution allows Wald to remind readers that much of what defined leftist lit-