Francis Robert Shor, *Utopianism and Radicalism in a Reforming America, 1888-1918* (Westport, Ct.: Greenwood Publishing Group 1997).

Utopianism and Radicalism in a Reforming America, 1888-1918 finally forges a historical and theoretical link, a link I have been trying to understand, between utopian fiction and intentional communities. Since the investigation of utopianism took off in the post war era, under the influence of the Frankfurt School, these movements, cultural and historical, have been discussed separately. Shor brings them together as a related cultural formation. At the same time, he remains well aware of the disparate pressures, tendencies, and traditions they embody and represent.

To this fascinating interdisciplinary melange, Shor takes the unique step of adding voices not traditionally heard in utopian studies, that of the Sioux and other native communities.

In analyzing the complex ideology of utopianism, Shor turns to a variety of forces that contribute to the various efforts he considers in early movements at "reinventing America." Shor argues that utopianism must be seen as a crucial element in American radicalism. For this he turns to the work of Antonio Gramsci and Raymond Williams. Many critics of utopianism discuss the tension between utopianism as an alternative politics and utopianism as an oppositional politics. Shor uses well-chosen theoretical models that interpolate these apparently disparate tendencies.

Shor's book is divided in two: literary expressions and political and communal projects. Yet he ties both of these movements to similar historical processes, which he further links through the concept of "cultural diffusion." Toward this end, Shor turns to the cultural currents of modernism, Anglo-Saxon revitalization, and technological utopianism. Shor's reading of utopianism within modernism is astute, original, and fruitful. He fully understands the way utopianism absorbed and in turn diffused the resistant energies within industrialism, feminism, and print culture. Shor's decision to focus on Charlotte Perkins Gilman's story, "A Woman's Utopia," rather than *Herland* or *Moving the Mountain* (where one might think he'd go next) is appropriate, and further makes available a text not common to the discipline. Similarly original is Shor's reading of Jack London's *The Iron Heel* as a highly gendered text.

Currently there is significant interest in African-American utopianism. Shor's study of Grigg's *Imperium in Imperio* and Pauline Hopkins' "Of One Blood" advances this area of utopian studies and African-American studies, not only by extending the canon, but by rooting these texts in the complex paradigm he is weaving, and then by re-drawing this map to include the particularities of

contemporary African-American pressures. This chapter alone, on the ways in which African-American utopianism provide a "counter-force" to the ideology of white supremacy, contributes to the work of Hoda Zaki and Lyman Tower Sargent in redefining the field of American utopian studies. Shor appropriately roots these texts in the radical uplift movements of the time.

The second part of the book moves the reader into the arena of utopian communal experiments. As Shor notes, these movements rebut the tendency in works such as Bellamy's *Looking Backward* to rely on the state for political and social solutions. Shor tracks how the Ruskin Colony, for example, nonetheless succumbs to the pressures of capitalism and patriarchy. He aptly narrates the tensions between the men and women of these communities as he ties these groups to other parallel political movements of their time, such as Populism, and shows how they embed and in turn represent similar tensions.

Ultimately, Shor returns to major theorists of the field, Lyman Tower Sargent, Ruth Levitas, and Ernst Bloch, to discuss the function of utopia, as he suggests, links to the "expression and education of desire." To test the effectiveness and capability of translating political and cultural projects into effective resistance, "counter-hegemonic identity and politics," Shor turns to the Paterson and *Star of Ethiopia* pageants. The Paterson Pageant took place in Madison Square Gardens in June, 1913, and involved a reenactment of critical moments in the massive strike of silk workers in Paterson that began in February, 1913. The *Star of Ethiopia* pageant, brainchild of W.E.B. DuBois, also in 1913, commemorated the fiftieth anniversary of the Emancipation Proclamation. To consider these forms of artistic public discourse within the context of utopianism is original, and to my reading, highly successful. Here Shor weaves together notions of narrative, public policy, and political praxis. It works.

Utopianism and Radicalism in a Reforming America, 1888-1918 extends the range of utopian studies; it is original, well argued, and imaginative.

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