

say that welfare capitalism in the United States succeeded in legitimizing employer authority in the workplace. Yes, welfare capitalism did fit the U.S. better than paternalism by purporting to treat workers as individuals and as equals, welfare capitalists did take pains to conceal their paternalism, and many workers did enjoy the material benefits accruing to them from welfarist programs. But Friedman tends to assert this point more than he demonstrates it. After all, there have been numerous examples of American workers seeing the paternalism underneath the welfare patina and questioning employers' workplace authority. These imperfections make the comparative framework a little less tidy.

State-Making and Labor Movements is sure to garner attention and provoke some controversy. If Friedman's comparison seems a bit strained at points and if lurking in his argument is the Marxist point that workers and employers *do* have opposing, conflicting interests it nevertheless makes a thought-provoking argument and stands as a model of what a broader kind labour history can be.

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¹ Colleen Dunlavy, *Politics and Industrialization: Early Railroads in the United States and Prussia* (Princeton 1994), 13.

Shani D'Cruze, *Crimes of Outrage: Sex, Violence and Victorian Working Women* (DeKalb, IL: Northern Illinois University Press, 1998).

In *Crimes of Outrage*, Shani D'Cruze speaks of violence, of violence in the streets and the home and the factory, of brawls and beatings and barbarity in the lives of working women in Victorian England. Most of all, D'Cruze speaks of sexual violence, of horrific physical attacks by men and women's, at times, successful resistance. D'Cruze concludes, "violence or its possibility was an ongoing component in nineteenth-century working women's lives" (20).

Spatial analysis ("space and place") is a critical aspect of her argument, as D'Cruze moves with remarkable agility through village life, from assaults in the home to sexual dangers at work — "reinforced," she notes, "by the patriarchal/familial structures of authority in the workplace" (3) — to frightful aspects of courtship and leisure to public neighborhood spaces and, finally, to the courtroom. The author is particularly skilled at mapping the byways of typical English villages. By the end of the book, readers will have a much greater appreciation for the relationships between the built environment and human interaction.

There are many other rewards to be found in *Crimes of Outrage*. There is an admirable commitment to feminist historical practices that desires not simply to avoid a potentially voyeuristic gaze at women's suffering and humiliation, but seeks to help transform women's present lives. So too does D'Cruze demonstrate the remarkable flexibility of notions of respectability and reputation within working class life, and, at times, the fine distinction between acceptable and "monstrous" forms of male violence. Finally, the author illustrates the interpretive advantages of analyzing violent sexual assault together with less overtly violent cases of harassment, seduction, and affiliation.

Crimes of Outrage, however, stands out for two more reasons: 1) its methodology and 2) its use of cultural theory. In terms of method, this is, at base, a work of social history. D'Cruze examines nearly a thousand cases of physical and/or sexual violence involving women between 1840 and 1900 in Lancashire, Suffolk, and Cheshire. Her analysis relies on the minute books of court sessions, the court clerk's handwritten summaries of witness testimony presented in narrative form, which significantly does not include the questions of the magistrate to the witness. "The effect for the researcher," she notes, "is something akin to reading a transcript of one side of a telephone conversation" (12). D'Cruze reads these difficult sources carefully and well, reconstructing detail after detail of particular attacks and encounters, attuned throughout to inconsistencies and ambiguities in the accounts. Fully aware of the deeply mediated nature of these sources, which tended to "disadvantage women as witnesses" (13), she approaches the proceedings of each case as discrete, complicated narrative sources. D'Cruze then juxtaposes these court records to accounts of sexual violence in the popular press, comparing and contrasting rhetorical styles and images across and between genres.

To this first class archival research, D'Cruze adds the interpretive vitality of recent cultural theory. Well-grounded in feminist scholarship (particularly Caroline Steedman and Judith Walkowitz), the work ranges farther afield, into the land of Mary Douglas and Victor Turner, Foucault and Bakhtin. Social history, the careful recuperation of working class women's lives, thus, blossoms. Take, for instance, her treatment of the pursuits of leisure in working class Victorian life. To the transgressive potential of fairs, civic spectacles, and public exuberance bodily — which she does not deny — the author importantly reminds readers that "drink, violent sports and games and sexual excess were chiefly constructed as fun for men" (136). D'Cruze is best at adapting critical theory to social history when she analyzes images of dirt and pollution, the incessant metaphors for contamination used to tarnish the reputation and respectability of working women, and when she describes the dangerous, "liminal" spaces of vacant lots and alleys.

Are there missteps here, riffs gone awry? Yes, at times, but none too egregious or fundamental to seriously hamper her argument. The theory can in

spots come fast and furious, perhaps a bit bewildering to those unschooled in the niceties of the field. But it also, to my mind, tends to come correct most of the time, demonstrating a solid grasp of current critical theory.

There is room for improvement, however. There are numerous deft turns of phrase — “a broader culture of physically aggressive masculinity involving drink, male sociability and predatory heterosexuality” (21) — but the narrative can slow at times, pinched I think by an unhappy over-use of subsections and distracting subheadings. In a work so devoted to space and place, furthermore, the absence of maps in the text is unfortunate.

That said, the work remains an important contribution. It is an impressively researched piece of informed and politically committed scholarship. *Crimes of Outrage* thus offers a useful and enlightening model for all those hoping to integrate solid historical research with broader theoretical concerns.

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Michael Dawson, *The Mountie: From Dime Novel to Disney* (Toronto: Between the Lines, 1998).

The Mountie has become the ubiquitous symbol of Canadianism at virtually every occasion from ball games to Remembrance Day commemorations. The image that the red-serged man on the horse currently portrays at these events has evolved out of a process of careful shaping and deliberate re-creating at various stages in the history of the Royal Canadian Mounted Police. Michael Dawson's *The Mountie: From Dime Novel to Disney*, is a provocative, highly entertaining, yet penetrating analysis of the changing images that the Force has presented to the public.

The first, and still lingering, image of the RCMP, according to Dawson, involved the stirring moments in the Force's past — the Great March West, the ending of the whiskey trade, the firm but fair treatment of the Native people, the helpful hand during the settlement period, the orderly conclusion of the Winnipeg General Strike, and the heroic polar voyage of the St. Roch. Reinforced by popular authors and Hollywood screenwriters, the Mountie emerged as a tall, lone rider, taciturn and uncomfortable around women, identified with British culture, and often in confrontation with scheming French Canadians, devious foreigners, and sullen aboriginals. Dawson argues that this image rose out of the anti-modern anxieties of a technological age. As such it became a perfect symbol for advertisers who could use it as a tool that reflected the longing for a return to a pre-industrial culture. Although the force itself sought to assure the public that it used the most modern techniques to