regiments led by colonels without military training often had subordinate officers with military know-how. The specific nature of that experience varied a great deal: more attended private military academies other than West Point; state militia and Mexican War veterans outnumbered those with regular army experience; and a number of colonels had been naval officers who transferred to the army. Allardice also found colonels who had attended West Point and not graduated, which nonetheless gave them a degree of familiarity with military tactics and manners.

The biographical entries are pithy yet informative, replete with the usual birth and death dates as well as important events in the lives of the colonels before, during, and after the war. For example, the post-war accomplishments of William C. Gates, commander of the Fifteenth Alabama and later a congressman and governor, are noted in his biography. Fascinating details emerge on the life of John F. Marshall, before the war chairman of the Texas Democratic Party, who may have used his friendship with Jefferson Davis to secure his appointment as colonel of the Fourth Texas regiment. The hardscrabble men of the Fourth resented the appointment and tried to force Marshall out. Perhaps in an effort to win their loyalty and affection, Marshall led from the front and was killed leading a charge at Gaines' Mill, Virginia. The entries lack source citations, which would have been immensely helpful to scholars, but space restrictions most likely prevented Allardice from including that material. Bruce Allardice has written a reference work that is useful, informative, and challenges at least one misconception regarding southern officers in the war.

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In his day, Booker T. Washington earned the distinguishing soubriquet "Wizard" for his deft management of the peculiar crucible of race in the United States. In an era where blacks were the last hired and first fired, Washington secured money for his dream of an industrial conservatory for blacks from northern businessmen who ironically were driven by callous notions of social and cultural Darwinism. In an era where Jim Crow rendered African Americans second-class citizens, he gained a certain respect, an odd indifferent deference, from southern whites who simul-
taneously admired and disapproved of his labors in the Deep South. A former Alabama slave, Sarah Fitzpatrick, put the matter more succinctly when she reflected in her WPA interview that Booker T. Washington “wuz a wise man... he al’ays let de white man shine, so he could live an’ work he’er” (Slave Testimony, Baton Rouge, 1977). In Booker T. Washington and the Art of Self-Representation, Michael Bieze explores how the sage of Tuskegee used photography as a way to promote both himself and his vision of an inclusive smokestack America.

Building on the work of August Meier, Louis R. Harlan, and others, Bieze uses photographs to probe the secret life of the Wizard. “Photography was,” he demonstrates artfully, Washington’s “chief accomplice in enacting his many guises as he operated in the briar patch of Jim Crow America” (p. 110). Shortly after rising to power in 1895, the Wizard began employing black and white photographers toward different ends in crafting enigmatic public personas. “Like his contemporaries Sarah Bernhardt and Mark Twain, Washington’s widely distributed images were a part of a burgeoning modern form of self-representation using mass-produced photographs” (p. 2). For black elites, his use of photography represented a form of art that challenged racist stereotypes. “Lazy workers and distorted figures were replaced by workers who looked as though they had stepped out of a Millet painting” (p. 93). Even Washington himself is “photographed as if he is a Millet peasant, although a well dressed one” (p. 100). By Bieze’s account, the Wizard’s work with such black photographers as Arthur P. Bedou, not to mention his efforts promoting black art and artists, preceded (almost by a decade) the Harlem Renaissance’s nuanced critique of American racism. Indeed, along with Paul Laurence Dunbar, Charles Chesnutt, and Henry O. Tanner, Washington represented the “first phase of the New Negro” (pp. 102). For the poorer, black masses, Washington presented himself in photographs as a man of action, a “dynamic orator, a political leader, and a black man amongst black men” (p. 86). Not so for his white audiences who perceived “the photographs of Washington and Tuskegee through two distinct but related filters: inferiority and romanticizing labor” (p. 90). An aficionado of John Ruskin and the Arts and Crafts movement, Washington “quietly countered the popular racist images of the day with an alternative image of black success in labor according to the prevailing standards of mainstream taste” (p. 93). Between 1901 and 1915, Bieze noted, the Wizard grew weary of that mask of accommodation. Losing faith in white leadership, he “slowly began to employ black photographers in an effort to reach black audiences” (p. 14).
Surprisingly, this otherwise persuasive account does not give adequate credit to Washington's first autobiography. Like Harlan, Bieze discounts \textit{The Story of My Life and Work} and assumes that Washington played a minor role, if any, in its publication. \textit{Story} is "an unpolished work . . . a loose collection of photographs, photomontages, and drawings which lack conceptual or artistic clarity" (p. 65). Ironically, despite its many photographs and sketches, \textit{Story} receives little attention in a work devoted to Washington and photography. What is more, Washington's papers reveal a different story. Judging from his correspondence with his ghostwriter, Edgar Webber, he played an active role in its publication and the inclusion of illustrations.

That notwithstanding, Bieze is to be commended for this book. In exploring the various contexts of the scores of photographs of Booker T. Washington, he has provided a compelling account of the charismatic leader and a major contribution to Washington scholarship. Furthermore, Bieze's emphasis on visual representation points us to possible future studies. If indeed art is propaganda for Washington, a subject Bieze entertains near the end of his book, then the next horizon may lie in the Wizard's interior and architectural designs for his beloved emerald city: Tuskegee Normal and Industrial Institute.

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Few people, historians included, have probably ever heard of Henry Hotze. But as Professor Lonnie Burnett convincingly argues in his introduction to this collection of Hotze's writings, Hotze played a critical role in popularizing the "scientific" racism that became the central unifying element of southern nationalism. A Swiss immigrant, Hotze settled in Mobile in the 1850s and went to work for John Forsyth on the \textit{Mobile Register}. As a believer in the idea that race determined moral and intellectual potential, Hotze soon found a place among the political and cultural elite of Mobile, who, influenced by Josiah Nott, shared his general understanding of the influence of race.

While in Mobile, and with Nott's encouragement, Hotze translated Arthur Gobineau's \textit{The Inequality of Human Races}. It was Hotze's inter-