

wilderness, nineteenth-century Hungarian political agitator Louis Kossuth, and charts his attempt to win moral support and financial backing among the ultra-nationalist “Young America” movement during his famous American tour of 1852. By supporting largely pro-slavery Southern expansionists and seeking to sidestep the explosive issue of slavery, Kossuth became a “double-faced hypocrite” (p. 313) and alienated his ideologically more “natural” allies, anti-slavery proponents such as W. L. Garrison and H. W. Beecher.

Less successful are the essays by Richard A. Rutyna on George Washington, Edward T. Brett on Mexican independence leader Father Miguel Hidalgo, Roy E. Goodman on early American publisher Hezekiah Niles, Anthony X. Sutherland on Irish editor John Mitchel, or Weisberger on Polish revolutionary Jerry Czartoryski. These essays tend more toward the celebratory rather than the explanatory and, with the exception of Goodman, present their subjects largely denuded of any larger Atlantic connections. In a world apart are the essays by Lord Byron specialist Jonathan Gross and by Lauren G. Leighton on Russian Decembrist Alexander Pushkin. The former is a smart examination of how print culture in the Napoleonic era emerged as a “wing of social action” (p. 218) through the pens of poets such as Byron; the latter is a bewildering piece that asks whether Pushkin was a “real Mason” (he apparently was) and seems a strange addition to this collection by any measure. The initial essay by Weisberger on English scientist and “accomplished Newtonian demonstrator” (p. 32) John T. Desaguliers is a rather tedious and purely descriptive piece that tells us much about the physics behind public demonstrations of Newton’s revolutionary theories; it does not demonstrate how the public, on either side of the Atlantic, theorized Newton as a revolutionary (although there is a brief reference to his influence on Franklin on page 51).

It is frankly difficult to imagine the target audience for this work. The book is too advanced to serve as a solid, wide-ranging reference or brief introduction for undergraduates or the larger reading public, yet is not consistently rigorous in terms of scholarship, or cohesive enough, to stand as a set of scholarly essays to help professional academics. *Profiles of Revolutionaries in Atlantic History* in many ways shows both the promises and frustrations of Atlantic World history; its strongest contribution is perhaps to demonstrate the magnitude of the problem of interpreting revolutionary movements within an Atlantic context.

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ZIPF, Catherine W. — *Professional Pursuits: Women and the American Arts and Crafts Movement*. Knoxville: University of Tennessee Press, 2007. Pp. 229.

One of the first challenges of women’s history is locating women who played significant roles in the past. A second challenge is to integrate their lives and stories fully into the existing historical record. Catherine W. Zipf’s *Professional Pursuits*:

Women and the American Arts and Crafts Movement endeavours to meet this second challenge. The book is unique as it calls attention to several prominent women who worked in professional capacities during the American Arts and Crafts movement. The book acts as a survey of the different possibilities open to women within the movement by bringing the wide array of their work into a new and collected whole. It also seeks to move beyond the question of whether the movement benefited women and asks the new question, "how did the American Arts and Crafts movement help women avoid social, economic, cultural, and practical barriers to move beyond the limited sphere allowed by the cultural values of their time?" (p. 15).

Zipf argues that women's contributions were essential to the American Arts and Crafts movement and that they served fundamental roles within it (p. 6). She supports her argument by challenging the commonly accepted date of the movement's beginning in America, 1901, and its stylistic definitions that have often served to exclude a wide range of women's works. Instead of 1901, when Gustav Stickley published the first edition of *The Craftsman*, Zipf argues that the 1876 Centennial Exposition in Philadelphia should be considered the advent of the American movement. The exposition was a key catalyst for many women whom the author studies, as it brought representations of the European movement to America for the first time (p. 14). The vast collection of primary print sources from the nineteenth century corroborates her argument. Until recently, previous studies have largely overlooked the impact of the exhibition on the American Arts and Crafts movement. Zipf contends that this was in part a result of confusion caused by the multiple movements at the time, such as the Colonial Revival, Aestheticism, and Art Nouveau (p. 13).

Zipf uses five interesting case studies to contend that women served in a professional capacity within the Arts and Crafts movement. The first four studies appear in individual thematic chapters and address the professions of architect, inventor, executive, and editor. After an introduction to each theme, the author evaluates similar women outside the movement compared with those within it. The individual case studies are then presented as further evidence of the advantages possessed by Arts and Crafts women and include Hazel Wood Waterman (architect), Mary Louise McLaughlin (inventor), Candace Thurber Wheeler (executive), and Adelaide Alsop Robineau (editor). One final study appears in the concluding chapter and assesses Irene Sargent's editorial role in relation to *The Craftsman*. The case studies largely support Zipf's arguments, while illustrating some tensions. For instance, Candace Thurber Wheeler's belief in a classless but gendered society challenges the degree to which barriers were ultimately removed.

Zipf advances the idea that women involved in the movement had advantages within the male-dominated professions that were not as readily available to professional women pursuing similar occupations outside the movement. For example, she advocates that Arts and Crafts organizations served similar functions to those of a medieval guild and provided women with the means to cope with "educational, technical, and social barriers" (p. 11). Indeed, in the case studies

presented, this idea is well supported, as the women seized opportunities to advance in their respective fields. However, Zipf does admit this was not the case for all women in the movement, as many women's work did not progress above an amateur level due to a deficit in "training, education and various avenues of professional development" compared with their male colleagues (p. 14).

The reality of this situation and the exceptional activities and achievements of the women chronicled in Zipf's work reveal at least two classes of women within the movement — the majority, who were for the most part amateurs, and the minority from middle- and upper-class backgrounds such as those in her case studies, who rapidly advanced in skill, responsibility, and stature. The latter group often worked on behalf of the former, and the author identifies them as role models and mentors, but they were privileged individuals and less representative of the whole. This reality is also noted in studies of other early women pioneering professionals in male-dominated occupations. Moreover, the women studied benefited from at least one prior advantage, such as a supportive background, prior educational opportunities, or economic standing, thus aiding their upward mobility within the movement.

In assessing the degree of influence held by the women in her case studies, Zipf argues that they made a strong impact on women across America while also serving as teachers, role models, and conduits of information. She argues that each case study represents countless other women in the four fields assessed (p. 140). Statistical evidence would add strength to this argument, but it may simply be impossible to generate. Zipf does mention other women who were involved in similar situations as those in her case studies. Future work on their lives may allow for increased knowledge on professional women within the movement, while opening up new areas of study. It would also be interesting to know how the larger majority of women viewed these professional women and whether any class tensions resulted.

Zipf concludes that the work of women in the American Arts and Crafts movement was important and did allow those women profiled access to male-dominated occupations. Moreover, she argues that the Arts and Crafts movement demonstrated what women could achieve, while providing them with transferable skills useful to other organizations, such as those fighting for women's suffrage (p. 162). These connections are important; however, more information on links between women in Arts and Crafts and the women's rights movement would further strengthen the argument. Overall, Zipf's work is an important survey of early professional women and builds upon the recent appreciation of the American Arts and Crafts movement as an alternative professional path for middle- and upper-class women.

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