

community-based organizations sponsored by the Office of Economic Opportunity.

DeShazo and his coauthors then show how Mississippi's officials, especially its congressional delegation, tried to thwart these and other efforts, including Head Start. Long-serving senators James O. Eastland and John C. Stennis tried to use their powerful committee appointments to ensure that federal funds were funneled through segregated state channels, while activists and advocates fought successfully to maintain the autonomy of these programs. These chapters make a valuable contribution to the literature and provide fertile ground for further inquiry.

Though the book's subtitle makes it clear that this book is primarily about black physicians, their patients make virtually no appearance. While deShazo and his coauthors constantly remind the reader that African Americans were underserved by the professional medical community, they also give the impression that patients had very little agency in the process and that medical care was solely the province of trained professionals. Doing so privileges the medical establishment and ignores the importance of alternatives, from midwives and practitioners of folk remedies to quacks and hawkers of patent medicines.

Another concern in a book titled *The Racial Divide in American Medicine* is the volume's narrow focus on Mississippi. Though the authors explain that they "use the Mississippi experience as a window into the attitudes that were publicly prevalent in the South and more covertly prevalent in the rest of the country," it would be useful to show that the experience of those in Mississippi did, in fact, mirror the experience in other parts of the country (p. 171). These concerns aside, *The Racial Divide in American Medicine* remains a useful, if brief, introduction to the history of medicine in the South.

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This War Ain't Over: Fighting the Civil War in New Deal America. By Nina Silber. (Chapel Hill: University of North Carolina Press, 2018. Pp. xvi, 232. \$32.95, ISBN 978-1-4696-4654-1.)

An hour from my university sits the Jefferson Davis Memorial State Historic Site, made a state park during the Depression-era administration of Georgia governor Eugene Talmadge. The monument on the grounds tells less about the Confederacy's demise and more about the Talmadge administration's use of the Civil War. According to the historical marker there, Confederate president Jefferson Davis was "the revered leader of the Lost Cause," and when he was captured at this spot, "his hopes for a new nation, in which each state would exercise without interference its cherished 'Constitutional rights,' [were] forever dead."

Nina Silber's new book, *This War Ain't Over: Fighting the Civil War in New Deal America*, does a masterful job of describing the political and cultural uses of the Civil War in the 1930s and 1940s by southern white bigots like Talmadge and by a variety of national interest groups. Georgia, for example, was the home of Margaret Mitchell and the setting of the film *Gone With the Wind* (1939), which became a theater for the negotiation of "the present-day politics of white supremacy" (p. 5). Such politics were evident across the South and across the

country, but were rivaled by several other agendas with an interest in the Civil War's legacy in the early twentieth century.

Advocates of the New Deal and the officials who helped craft its policies, for example, emphasized the memory of Abraham Lincoln to justify the program's heavy federal hand, but they denuded Lincoln of the racial consequences of emancipation, realizing that they would only stoke demands for African American civil rights and alienate much of Franklin D. Roosevelt's Democratic base—those same white southerners who flocked to see *Gone With the Wind* and the Jefferson Davis capture site. But Silber's analysis goes further. Because of the economic devastation that affected so many white people, politicians and cultural critics began appropriating antebellum slavery to equate it with the suffering of interwar whites. Among those making the case were white American communists and labor activists, who "spoke the language of bondage during the Depression years"—wage slavery or "white" slavery—to indict a broken economic system (p. 72).

Precisely because of the real historical resonance of the racial consequences of the Civil War, however, and in response to the rhetorical appropriation of slavery, emphasis on Lincoln and the Civil War during the time of both Jim Crow and rampant economic devastation was also a stakes game for the black leaders of the burgeoning civil rights effort. For them, Lincoln and radical figures like John Brown created a legacy that civil rights advocates of the 1930s inherited and continued. And that inheritance was undeniably racial. The NAACP was beginning its long fight for desegregated schools and stumping for a federal antilynching law, and both the Civil War and Reconstruction served as useful analogues for the group's actions.

Silber moves seamlessly from political memory to cultural memory, and the cultural memory she discusses spans a wide gamut of film and literature: from D. W. Griffith's *Abraham Lincoln* (1930) to John Ford's *Young Mr. Lincoln* (1939); and from Mervyn LeRoy's *I Am a Fugitive from a Chain Gang* (1932) to Shirley Temple's *The Littlest Rebel* (1935). Silber covers the poetry of Carl Sandburg and the photography of Dorothea Lange, all in an effort to track a history of memory that was itself an overtly contested space. The nuanced portrait moves deftly between race and class issues, political screeds and best-selling novels, pinpointing the lived memory of the Civil War for a variety of interwar and World War II-era groups while simultaneously tracking the evolution of those images over the course of the 1930s and 1940s. *This War Ain't Over* is a necessary addition to the historiographies of both the Great Depression and memory writ large, and it will forever change my trips to the Jefferson Davis Memorial capture site.

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Robert Penn Warren's All the King's Men: A Reader's Companion. By Jonathan S. Cullick. (Lexington: University Press of Kentucky, 2018. Pp. xvi, 124. \$24.95, ISBN 978-0-8131-7592-8.)

The Kentucky Humanities Council chose Robert Penn Warren's brilliant, but famously challenging, novel *All the King's Men* (1946) as the 2018–2019 featured

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