

forced to change their ways. The need to keep such outrages before the public became, Harris eloquently argues, “a baton which each male writer handed to the next in a contest for manhood and civil rights” (p.195).

Exorcising Blackness is a hard book to absorb, for it reminds us of terrible events; it is also, however, an indispensable tool for those who wish to truly understand the roots of the black aesthetic.

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Kristin Herzog. *Women, Ethnics, and Exotics: Images of Power in Mid-Nineteenth-Century American Fiction*. (Knoxville: University of Tennessee Press, 1983) xxvi, 254 pp., \$22.95.

Herzog examines literary works of the mid-nineteenth century which reverse values, transcend stereotypes, and demand a reevaluation of the roles of “women, ethnics, and exotics” in fiction as well as reality. The ethnics are blacks and Indians; the exotics Herzog defines as “strikingly out of the ordinary” or “excitingly strange” characters. Images of women are similar to the images of the “Noble Savages” and other non-white people in that all are considered “natural,” more innocent or more demonic, more divine and more terrifying than white males. So too are they viewed as more passive, less logical, more imaginative, less technically inclined, more emotional, less incisive, more religious, and less scientifically oriented. As Herzog points out, the Romantic view of the Noble Savage provided a dichotomy of evil and good which was transformed into female images of fair and dark.

Herzog discusses several works by both Hawthorne and Melville, and she also devotes separate chapters to Harriet Beecher Stowe’s *Uncle*

Tom's Cabin, William Wells Brown's *Clotel* and Martin R. Delany's *Blake*. *Blake*, serialized in 1859 and continued from 1861 to 1863, did not appear in book form until 1970, so it has been virtually ignored by critics. Perhaps most interesting is the inclusion of a chapter on the Epic of Dekanawida, a text which actually pre-dates the others and is included to raise questions about multi-ethnic perspectives and nineteenth-century studies. Herzog clarifies the confusion over Hiawatha (Hayonwatha) engendered by Schoolcraft's and Longfellow's inaccuracies. Hiawatha, a fifteenth-century Iroquois lawgiver appeared in popular culture as an Ojibway. The Epic of Dekanawida reveals an understanding of the power of both women and Indians in America, a power which is played down in much fiction and ignored in historical accounts. Particularly among the Iroquois, women's psychiatric and religious power translated into political power.

Throughout the book Herzog argues effectively that images of "others," whether they be "illiterate slaves, unbaptized Indians, [or] legally unrecognized women . . . were used to justify slavery, paternalism, and 'property rights.'" Those writers who attempted to humanize women and nonwhite people changed some of the literary stereotypes and societal assumptions for Americans during and since the nineteenth century.

By challenging some of the traditional assumptions of the passive and weak women and ethnic characters, Herzog forces readers and critics to look more closely at those authors who even during the nineteenth century were reversing the images. Such reversals existed both within and outside of the established literary canon. *Women, Ethnics, and Exotics* uses traditional literary scholarship in concert with women's studies and ethnic studies to develop new ways of interpreting literature. It is a valuable addition to literary scholarship.

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