

American experience, these mainstream articulations depend on those assumptions.

Reid-Pharr uses the historicist approach, arguing that the “action of both politics and culture always takes place at the surface and in the present” (172). In so doing, he joins the “insights of Black American cultural and literary criticism with those of queer theory,” which not only “acknowledges that we perform racial difference but also that we perform our ignorance of this performance, that though ‘race’ comes freighted with all the weight of history, it is nonetheless farcical and obviously so” (6). The title of this book derives from the sexual joke “once you go black, you never go back.” Culturally speaking, it refers to the inherent assumption that there exists a “blackness” which is different, and from which there is no escape. A forward thinking identity politics recognizes its culpability in its own representation of difference, and stops hiding behind historical inevitability.

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*“The Father of Baseball”: A Biography of Henry Chadwick.* Andrew J. Schiff. Jefferson, NC: McFarland, 2008.

Andrew J. Schiff’s biography of Henry Chadwick (1824–1908) is a welcome addition to the bumper crop of books on the fertile subject of baseball. Generally regarded as baseball’s father, Chadwick has gradually slipped into near obscurity. Schiff’s major contribution has been to rescue his subject from that dark hole that is our throwaway culture. In a cogently argued thesis, Schiff persuades this reader that Chadwick matters. Among his many contributions to our national game, the most important is the invention of the scorecard and the application of statistics. In addition, Chadwick served as rule-maker, historian, publicist, promoter, and moralist. Baseball historian David Q. Voigt regarded him as a modern Moses (7).

Remarkably, this book germinated from a five-page term paper at Brooklyn College, morphed into an eighty-five-page master’s essay, and now happily became a book. Professor Schiff highlights Chadwick’s multifaceted roles in baseball’s evolution principally from the British

game of “rounders,” and his prolonged advocacy of baseball’s instrumental impact on health, sobriety, and morality. The author deftly traces Chadwick’s odyssey from British roots. Born into a family of radical persuasion—his father and grandfather were inspired by John Wesley and Jeremy Bentham—Chadwick steadily moved to the right on the political spectrum. Schiff does not allow his affinity for Chadwick to blur his objectivity in charting his subject’s growing opposition to unionization of baseball players (170), his fawning approach to President William McKinley (186), and his dogged insistence that baseball began in Britain (196–200).

Schiff deserves kudos for placing his subject in social–historical context. Indeed, every decade is situated in a broadly constructed cultural framework. In the late 1830s, America was visited by economic panic, which Schiff vividly evokes (19) as the Chadwick family arrived in 1837 and settled in Brooklyn to please Henry’s mother who preferred a rural setting (20). Here again, Schiff provides what anthropologist Clifford Geertz called “thick description.” Set in the years of cholera and immigrant influx in the 1840s and 1850s, Schiff artfully paints a world of change with broad strokes of black and white, rich and poor, elite Protestant culture vis-à-vis rowdy Bowery B’hoys as festering poverty, disease, and crime fueled fears (35–36).

Schiff’s coda provides a balanced bibliographical picture, although he clobbers the overrated Michael Lewis, author of *Moneyball* (2003). Schiff chides Lewis for smugness and “his complete ignorance of Chadwick’s writing and intellectual ideas.” Lewis carps on Chadwick’s overly moralistic use of statistics, gambling, and alcoholism. Schiff counters with references to modern players’ abuse of cocaine and steroids. Applying contemporary standards to Chadwick’s era is to engage in the fallacy of “presentism,” Schiff argues and Chadwick’s good intention to improve the “game that was constantly changing” deserves praise rather than censure (233–34).

If, in the final analysis, Chadwick served as baseball’s Moses, who never reached the promised land of modern, racially integrated baseball, then his legatees, reform-minded, progressive journalists cast in the mold of Wendell Smith, Sam Lacey, Lester Rodney, Bill Mardo, Roger Kahn, and Stan Isaacs function as latter-day Joshuas: smashing the walls of corruption, intolerance, and racism. Add to this heady mix writers like Jules Tygiel, Peter Golenbock, Arnold Rampersad, Lee Lowenfish, Maury Allen, Bob McGee, and now, Andrew

Schiff; then the path blazed by pioneer Henry Chadwick proceeds to glory.

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*The Colored Cartoon: Black Representation in American Animated Short Films, 1907–1954.* Christopher P. Lehman. Amherst: University of Massachusetts Press, 2007.

Christopher P. Lehman's *The Colored Cartoon* seeks to explicate the intimate ties between American animation and white racist culture. According to Lehman, "American animation owes its existence to African Americans" (1); however, African Americans rarely had a hand in the production of the cartoons themselves. Instead, they were a presence through a body of caricatures and stereotypes white animators relied on as the staple diet of the new art form. Lehman explores the way these discourses influenced depictions of African Americans by white animators, questioning why animators were so strongly drawn to African American caricatures while observing how these racist characterizations metamorphosed over a fifty-year period before being abandoned in the 1950s. Although Lehman's book is an impressive example of primary research, the questions he poses to himself are never satisfactorily answered. While *The Colored Cartoon* renders in stark clarity the considerable extent to which animators drew on racist vocabularies, the book misses its mark of "shed[ding] fresh light on the place of race in American life" (4).

The volume proceeds chronologically, beginning with silent cartoons and ending with a coda that considers the involvement of African Americans in the production of animated works since the late 1960s. Lehman addresses an exhaustive list of cartoons, and in doing so offers an invaluable introductory history to animation. Although unfortunately lacking in visual examples—Lehman, in the front matter, directs his reader to various websites to locate still images and film clips—the text offers brief commentary on countless cartoons, capably supporting the author's contention that African American figures were ubiquitous in American animation. The book's chapters offer analyses of various topics across Lehman's periodization, including the influence of sound

Henry Chadwick (pictured) is considered the man who made baseball America's top sport. After moving from Devon to the States, he worked as a cricket journalist - before falling in love with baseball. The 'father of baseball' credited by President Roosevelt for bringing the sport to the American masses was a cricket writer from DEVON. Henry Chadwick acknowledged as the author of baseball's first rule book. Moved to US from Devon as a boy and went on to become sports journalist. Covered cricket for the New York Times but fell in love with US alternative. This is the best biography of Henry Chadwick, one of the most important figures in 19th century baseball history. The author is a competent writer and his scholarship is impressive. If you want to understand baseball's beginnings, this book is indispensable. I was doing research on Henry Chadwick when I came across Andrew Schiff and "The Father of Baseball". Andrew helped me fill in the details of Chadwick's life in Sag Harbor (NY), and helped me track down his house there and his local descendants. When it came to reading his book, I was drawn into the depth of Andrew's research, especially his insights into the Chadwick family story and the details he provides on the "early" games on The Elysian Fields. Only a handful of Henry Chadwick photographic portraits exist. This particular image of a young Henry Chadwick seated at his desk while working at the New York Clipper took me six years to acquire. [It has been cropped to not show all details.] The picture is heavily silhouetted for newspaper use. Silhouetting (including cropping notations) was a common practice by newspapers when readying photos for publication. This image was prepared by the Brooklyn Daily Eagle and marked accordingly. As a note, I am aware of only two other silhouetted images of Chadwick. All-in-all, this silhouetted portrait of the Father of Baseball is historically important and a fine addition to my Pearsall Compact Camera and collection of Pearsall ephemera. An excerpt from "The Father of Baseball: A Biography of Henry Chadwick," "Henry Chadwick is the most important figure in nineteenth century baseball history. Though he never really played the game, except for a scrub match in 1848, Chadwick did more to make the game popular and scientific, and relevant than any other individual in that era. Born on October 5, 1824, in Exeter, England, Chadwick migrated with his father James Chadwick, a journalist and enlightenment figure, his mother Theresa, and his younger sister Rosa, to New York, in September of 1837. Join us Sunday (2/17) at 12:00 PM EST He kept pets, helped with the chores, played baseball, and later wrote home from Yale that one of his professors was a 'stinker'. Certainly this was no obvious man of destiny marked from birth by a sign from on high. Yet his is no simple story of a local boy who made good. Fulton's [Show full abstract] biography of Cushing (Springfield, Ill., 1946) is a scientific treatise, written by a famous scientist, documented to the hilt, tracing step by step how an average boy from an average middle class American family gradually rose to become one of the great figures in medical history.