

Overall, *Freedom Seekers* is a smart, thoughtful, and fruitful contribution to British history, colonial slavery studies, and the topic of fugitive slave advertisements. Combined with the Runaway Slaves in Britain database, enthusiasts can gain a deeper understanding about northern, urban, slave-minority practices from the epicentre of the British Empire. Both projects are tremendous resources which would complement a variety of interests in European social or economic history, critical race theory, and slavery's emergence in the Americas. The narrative of *Freedom Seekers* is empathetically introduced through the figure of one of the first runaways, Ben. The text is educational and accessible, explaining its language and setting a map of early modern London and the empire for readers. It would make a brilliant addition to classes or syllabi on related topics, like black diasporic histories of Europe told through stories of resistance. For scholars of the American colonies, this may be new required reading for understanding London's central role in the development of transatlantic slavery, its financing, and early pro-slavery print discourse.

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Angela Esco Elder, *Love and Duty: Confederate Widows and the Emotional Politics of Loss* (Chapel Hill: University of North Carolina Press, 2022, \$95.00 cloth, \$27.95 paper, \$21.99 ebook). Pp. 224. ISBN 978 1 4696 6773 7, 978 1 4696 6774 4, 978 1 4696 6775 1.

In *Love and Duty*, Angela Esco Elder provides a much-needed analysis of grief's political significance in the Civil War-era South. Through a close examination of white Confederate widows as individuals, Elder encourages the reader to acknowledge grief's myriad forms of expression, reaching a much deeper understanding of grief and widowhood as a result. Noting that "the political was personal, and the personal political," Elder reveals grief's important political function to the Confederacy and the Lost Cause movement (5). In doing so, the author stresses the enormous cultural and political influence of the South's war widows. Grounded in an impressive body of manuscript evidence, *Love and Duty* marks an important step in our evolving understanding of widowhood and emotions in the nineteenth-century United States.

In their methodology, the author draws inspiration from various scholars researching the links between women and the Confederate state, including Stephanie McCurry, Thavolia Glymph, and especially Victoria Ott. Elder situates their discussion of this topic in emotional history, building upon work from Michael Woods, Christopher Hager, and James Broomhall, who all explored connections between private and public emotional worlds in the nineteenth-century United States. Using William Reddy's theory of emotional regimes, Elder argues that Confederate widows' grief was an emotional resource that, if offered, gave a "powerful endorsement" to the Confederacy (3). Equally, if withdrawn, the effect could be a destabilizing indictment of the South. In combining women's history with this interpretation of Reddy's approach, Elder crafts an overarching methodology that will appeal to anyone interested in nineteenth-century emotional expression.

The author begins their analysis with an overview of love and widowhood in the antebellum era, outlining the patterns of mourning that emphasized the elderly widow rather than the young. As Elder writes, "young widows existed more as an

exception, not a rule" (39). That would change with the mass casualties wrought by the Civil War, creating hundreds of thousands of young widows. Chapter 2 explores the impact of uncertainty on the household structures that were designed to prepare women for widowhood. Again, Elder emphasizes the varied experiences of women in the South, noting disruptions to everyday domestic life and the trend for some women to begin mourning even before their husbands had died.

Elder's later chapters deal with emotional responses to widowhood when it was confirmed. Chapter 3 recounts the difficult moment when a woman received the news of her husband's death. Southern women were expected to embody a stoic ideal of patriotic widowhood, confirming the value of their individual household's sacrifice. Many women, however, "would fail to wear the mask or accept the sacrifice," unable or unwilling to conform to the emotional regime (92). Chapters 4 and 5 explore those who did not meet expectations. By exploring the individual and human nature of grief, Elder focusses the narrative on grief as widows themselves experienced it. Importantly, Elder juxtaposes this with the broader societal expectation that widows would express grief through patriotic outlets. Widowhood brought with it financial challenges, leading many to seek support in ways that challenged the Confederacy's emotional regimes, from prostitution to swift remarriage. After the Confederate surrender, emotional and practical burdens continued to impact the South's war widows. In the final chapter, Elder highlights grief's diversity in the postwar years, demonstrating that white women could not and did not "seamlessly work together to create a Lost Cause," undercutting more general assumptions that women universally rallied to restore southern pride (132). Indeed, many women heavily involved in constructing the Lost Cause were in fact married, as widows found their grief reinterpreted by others to fit a nationalistic ideal. Elder's work, therefore, draws a distinction between the real and imagined Confederate widow, complicating our understanding of southern women and the inconsistent role that emotions play in constructing collective identities. The latter point will be of particular interest for those studying emotions in the nineteenth-century United States. Elder's work neatly complements an existing body of literature from scholars such as Broomhall and Sommerville, which examines the ideals and realities of masculine emotions in the Civil War South.

Through this overarching methodology that connects women's studies with emotional history, Elder has constructed a nuanced argument, ripe with possibilities for future research. As Elder accepts, "one book cannot encompass all aspects of widowhood" (11). Therefore a logical next step would be to expand Elder's thesis to different geographical regions. Widowhood in the Civil War North would present its own emotional and political challenges, and undoubtedly warrants a companion study to complement Elder's work. Likewise, the border states, which Elder does briefly discuss at various points, require further in-depth research that examines the fluctuating political and cultural identities that defined their wartime experiences. Scholars might also consider the importance of class and wealth in more detail. As Elder notes, most written records were produced by those with the necessary "time and financial security" (11). What available detail there is about working-class widows nonetheless deserves its own close attention to further highlight the differing experiences of Civil War widows.

In a sweeping and readable study, Elder has shed new light on women's history and the broader history of emotions in the Civil War era, whilst never losing sight of the individual human stories at play. As politicians continue to use widowhood to

construct and employ political capital, Elder's call to interpret widowhood as a complex and individual experience is a constructive and timely one. The attention to detail, brisk prose, and novel methodology make *Love and Duty* essential reading for anyone interested in the Civil War South and the history of emotions.

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Martin Dines, *The Literature of Suburban Change* (Edinburgh: Edinburgh University Press, 2020, £85.00). Pp. 288. ISBN 978 1 4744 2648 0.

Martin Dines's new book eloquently analyses post-1960 literature and other cultural materials that respond to the socio-spatial changes of metropolitan America. The inclusion of a breadth of sources and writers leads to an engaging and multifaceted read. His book is an important contribution to American suburban studies because it provides a detailed, dynamic consideration of how writers have utilized different literary forms to articulate the various ways the suburbs are multifarious and "still in production" (7). The book continues the work of scholars like Kenneth T. Jackson and Jo Gill who see the suburbs, and their representations, as interconnected with cities, rich in history, constantly evolving, and inspiring creativity.

Before the revisionist work of scholars like Andrew Weise and his book *Places of Their Own* (2004), most studies of the suburbs focussed on interpreting them as white, middle- to upper-middle-class places: this is evident in *Bourgeois Utopias* (1987) by Robert Fisherman. Dines, as he says, "takes a leaf from the New Suburban History" (13) by constantly focussing on the relationship between the suburbs and other places. However, the texts Dines investigates, though broad from an age and socioeconomic perspective, are predominantly by white authors. Nevertheless, *The Literature of Suburban Change* is valuable because, unlike any other study, it details how suburban pasts in literature have been employed and reshaped through suburban spatiality.

Each chapter focusses on a particular literary form and how the texts have engaged with suburban spatiality. Chapter 1 investigates novel sequences and what Dines coins "metropolitan memory" (24). John Updike's Rabbit tetralogy (1960–90) and Richard Ford's Frank Bascombe books (1986–2006) are central to the chapter. A focus on journeys, particularly commutes, and the layout of the novel itself points to, as Dines puts it, the "tension between the production of progressivist and deconstructivist narratives" (25). Dines's analysis of how the experience of spatial change fuels nostalgia in Updike's Rabbit tetralogy is of note; instead of seeing nostalgia as redundant and backwards, Dines highlights how movements across the metropolis serve to "undermine the security of nostalgic imagery" (51). Dines calls this "rhythmic or fluctuating nostalgia" (51). Harry Angstrom's nostalgia is propelled by change but also undone by it as he realizes that the past is "never as one would prefer to remember [it and is] not fixed but also in flux" (52). Dines's consideration of the disturbing and unsettling nature of nostalgia in Updike's tetralogy is an important addition to the field.

Chapter 2 considers Gothic novels, and how authors employ the genre to explore the histories of class- and race-based exclusion that haunt and irrevocably shape the suburbs. The consideration of Anne River Siddons's *The House Next Door* (1978)