“militarized refugees” enables a productive deconstruction of the processes by which refugees were evacuated and resettled while it demystifies the humanitarian impulses so often connected to trite narratives of refugee rescue and liberation. In chapter Four, Espiritu interrogates the construction of “good refugee subjects” who are used by the state to legitimate U.S. involvement in Vietnam. For chapters Five and Six, Espiritu actively remembers the lives lost during the Vietnam War. Since it was forbidden for Vietnamese to publicly mourn the dead during the war, her private and public remembrance of both personal and communal loss is particularly affecting.

In rereading Vietnamese refugee public commemoration practices in the United States, Espiritu repositions refugee memory in diaspora and argues that the space that Vietnamese Americans take up in constructing memorials (either virtually through the Internet, or literally in American public landscapes) ensures that their memories of the war are free from silence and erasure. Body Counts concludes with the contested terrain of postmemory between those who experienced it first hand and the generations that come after. Espiritu reminds us that mourning the dead and remembering traumatic events of the past are processes always full of contention and without reconciliation.

This important book is a welcomed and significant addition to the emerging field of critical refugee studies. While it is Espiritu’s first book on Vietnamese refugees, she has mentored and spearheaded a generation of scholars who have been and are asking challenging questions about the politics of empire, memory, loss, and subject formation. Her contributions to the fields of Asian/American studies have been immeasurable; and with Body Counts, her impact will be everlasting.

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Books that Cook is a savory concoction of prose, poetics, and recipes that narrate U.S. history and memory through the optic of the cookbook since the eighteenth century. Through the simple notion that everyone eats, the contributors insist that food is a pedagogically effective and generative site of knowledge production and transmission: “the joy of learning is like eating, and words are dishes to be savored” (1). Complementary to the layout of the common modern cookbook, Bill Kloefkorn’s “invocation” gives way to an array of rich “courses” arranged in menu sequence—aperitifs, starches, eggs, main courses, sides, sweets, and, finally, “a toast;” each course is saturated with sensory, emotional, and historical depth that gives way to the other. Contributing authors are a handpicked consortium of classic and contemporary scholars, fictionists, poets, and cookbook artists. The book is situated around three conceptual themes: recipes as cultural texts, cookbooks as literature, and menus as pedagogical tools. Collectively, these themes allow for an innovative “literary meal” that narrates U.S. history as it relates to environmental issues, ethnicity, love, growth and nostalgia, life and death, and loss and kinship. In style and content, Cognard-Black and Goldthaite argue that recipes are not dormant instructions for the preparation of dishes; instead, they are “culture keepers and culture makers. They both organize and express human memory” (2).

Given its unique layout, co-editors Jennifer Cognard-Black and Melissa A. Goldthwaite offer a recipe for reading: “the literary works within each section should be read as an extension of the cookbooks, while the cookbook excerpts should be understood as an extension of pieces of literature: as forms of storytelling and memory making all their
What is particularly innovative about Books that Cook is the way in which the book calls upon the reader to bring these recipes to life: “When a food is shared and eaten, the reader actually embodies the text . . . the reader’s own body is altered as a result of reading and eating this text. In a very real sense, then, a recipe reader becomes that recipe: she breathes it, her heart beats it, and thus the text is known both by the mind and by the body” (2). However, to “embody the text” does not require chronological linearity. Instead, the reader is encouraged to “sample” the poetics, prose, and recipes based on their unique position and “taste.”

However, the contributors keenly point out that our palates are not isolated from the broader political, geographic, and cultural contexts of the emergence of particular foods, and neither are meanings attached to certain foods fixed. Indeed, the editors encourage the reader to consume these recipes as they move through time and space, through their authors’ taste buds and imagination—from eighteenth-century instructions for proper meat selection, to 1940s chicken jellies curing a bedridden malaria-stricken adolescent, the saltiness of lust, the metaphor of rising bread for the transition from girl to woman and the Old World importation of multiple meals as part of the colonial restructuring of the Americas (compared to a single large meal served between lighter fares as was customary in many Native American traditions).

In reading this text, I am particularly moved by Judith Moore’s “Pie:” “The fruits’ sweet and buttery juices, in a total immersion baptism of the mouth, flood tongue, teeth, cheeks. There is no more outside. Everything is in” (301). Here, body, mind, mouth, spirit, and pleasure all converge in a dish of flaky crust and tart fruit. There is whimsicalness, nostalgia, desire, and the explosion of flavor. The distinction between outside and inside prove indefinite.

Because food anchors our humanity in the ways that it is consumed, circulated, produced and represented, Books that Cook is a delicious, accessible, and versatile contribution to the growing field of food studies, particularly as it relates to issues of history, memory, and identity.

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Michael J. Lee has written one of the most important books about the creation of the conservative movement in the United States to date. Creating Conservatism is a work that seeks to understand conservatism from the perspective of the canonical texts that defined it. In order to accomplish this task the author unpacks the profundity of key books that influenced conservatives from the Second World War until the 1960s. Lee’s most valuable contribution to the growing literature on conservative intellectuals is the recognition of the significance of print culture to the vitality of the American Right.

In order to connect the importance of print culture to conservatism, Lee conceptualizes what he calls the canonical jeremiad that argued for the implementation of “past principles” in the present (33–34). However, these canonical jeremiads were different in kind because of the shibboleths each writer saw as the evil destroying modern society.

At his best, Lee is prodigious at revealing how competing conservative dialects conflicted regarding their views on the sins plaguing the West. In the second chapter, Lee covers the traditionalist dialect found in the works of historian/theoretician Eric Voegelin and conservative culture critic Richard Weaver. Weaver and Voegelin began their jeremiads in different places in Western history. Weaver found his source of cul-