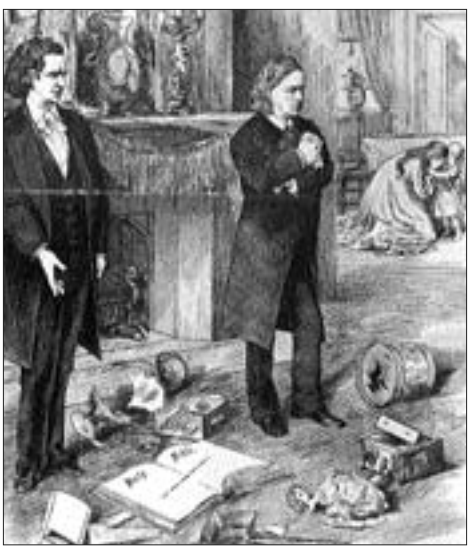
younger disciple Tilton initially shared an exhilarating soul love, a type of male bond neither unknown nor unacceptable to their sentimental age. But when Tilton's enthusiasm for religion waned, Beecher transferred his powerful affections to Elizabeth, who welcomed the older man's attentions. Rapturous but nonsexual love between the sexes was uncharted and dangerous territory in the 1870s, and the two evidently struggled with the difference between a permissible spiritual affinity and impermissible worldly desires.

Jealousy on multiple levels finally brought matters to a head, but, fearing publicity, the three managed to reach a private understanding about their complicated relationships. Eventually, public exposure forced Tilton's hand, and he sought to assuage his wounded honor through the old-fashioned remedy of a lawsuit. In court, Beecher and Mrs. Tilton denied a sexual relationship. Then, three years later, she emerged from a self-imposed silence for one brief moment to confess to adultery.

Fox organizes his book around the concept of narrative and storytelling. He notes that the players' accounts shifted over time, and he does not attempt to choose one version as the simple truth. Perhaps the most striking feature of the book is that Fox tells the tale backwards, underscoring his theme that narratives are constructs. After a pictorial prologue recapitulates the main outlines of the scandal, the text opens with the deaths of the three protagonists, then moves back in time, from late-life retellings, through Mrs. Tilton's confession in 1878, to the civil trial of 1875, to the church investigation that exonerated Beecher. A remarkable chapter toward the end reprints some 30 love letters exchanged between the Tiltons in the late 1860s, on the eve of the crisis. By excavating the competing stories in reverse chronological order, Fox permits a much deeper reading of these letters, which provide an amazing window into a different culture of love from our own. All in all, *Trials of Intimacy* is an absorbing if demanding read and an extraordinary achievement.

—Patricia Cline Cohen



LOST REVOLUTIONS: The South in the 1950s.
By Pete Daniel. Univ. of North Carolina Press. 392 pp. $45 hardcover, $19.95 paper

A LIFE IS MORE THAN A MOMENT: The Desegregation of Little Rock's Central High.
Text and photos by Will Counts. Introduction by Will Campbell. Essays by Ernest Dumas and Robert S. McCord. Indiana Univ. Press. 96 pp. $29.95

On September 25, 1957, federal troops armed with rifles and bayonets escorted nine black students into Little Rock's Central High School. White resistance to school desegregation, which had mounted in the three years since *Brown v. Board of Education*, suffered its first defeat. The Eisenhower administration, however reluctantly, was enforcing federal law.

Two months later, the entire student body of Wake Forest College, a Baptist-supported institution in Raleigh, North Carolina, marched out of chapel services to protest the school's ban on dancing. At a local snack shop, the students spent an hour "protest dancing" to "Wake Up Little Susie" and other hits of the day. Later, some students bunny-hopped across campus while others burned in effigy the church official responsible for the dance ban.

The South of the 1950s combined the civil rights struggle, teenage rebellion, and all the other forces that were transforming the nation. It was a place of rigid racial divisions and oppression, of white supremacy and antiblack violence. But it was also a place where black and white cultures intermingled and cross-fertilized, from the countryside to the city, pro-

ducing an explosion of musical talent and creativity that became known as rock 'n' roll. The music in turn was part of a larger youth rebellion, expressed in language, clothing, dance, and attitudes, that blurred racial lines and thereby threatened the traditional structures of social control.

In *Lost Revolutions*, Daniel, a curator at the Smithsonian's National Museum of American History, brilliantly depicts the people who shaped southern life in the 1950s: the civil rights leaders such as Alice Wright Spearman, an organizer of South Carolina's interracial movement; Elvis Presley, Carl Perkins, and the other founders of rock 'n' roll; the reckless and powerful bureaucrats of agribusiness; the free-spirited stock car racers whose passions would later become enshrined in highly commercialized NASCAR races. Daniel sketches gay life in the South too, as well as the pioneering all-women Memphis radio station WHER. A chapter on the crisis at Central High offers a new reading of what he describes as the "strategic realignment of segregationist forces" that united white ministers, women, and high school students under the banner of massive resistance.

A Life Is More than a Moment shows just how deep and unyielding the racial divide was. A young photographer for the *Arkansas Democrat* at the time (he is now professor emeritus of journalism at Indiana University), Counts was there with his 35-millimeter camera when the black students entered Central High. The courage written on the faces of the Little Rock Nine, surrounded by enraged whites and grim National Guardsmen, stands out in the annals of the civil rights movement. The white Arkansans in the photos were not alone in their attitudes; Orval Faubus, the state's prosegregation governor, made Gallup's list of the 10 most admired Americans in 1958. With his exquisite pictures, Counts captures a key moment in the struggle that ultimately cracked the walls of segregation and, through federal legislation, brought revolutionary change that the South alone could not have completed.

—Patricia Sullivan

Arts & Letters

HENRY JAMES:
A Life in Letters.
Edited by Philip Horne. Viking. 668 pp. $35

In composing a biography largely from Henry James's correspondence, Horne is experimenting with a discredited form—the Victorian life and letters of an eminent person. In those tomes, the subject generally got the first and the last word, with the biographer acting as a discreet valet, making sure the old gentleman's linen was clean and brushing him up for public inspection. In the modern biographies that have displaced them, by contrast, the interpreter seizes control of the text, quotes much less from letters, and often feels compelled to expose the subject's flaws.

This revival and revision of the Victorian model allows James (1843–1916) to dominate, but it also permits Horne, who teaches English literature at University College, London, to enlarge on and sometimes contest the writer's account through headnotes. We read James's life as though he had written it in the vivid private language reserved for his inner circle, but with subtitles that grant us access and also correct misunderstandings. Horne's deep knowledge of James and his world illuminates the life without seeming to interpret it. "Edited by" suggests that he is not the real author of the volume.

And yet Horne's subtitle, "A Life in Letters," can be construed another way—as an account of James's professional career. His is not the first edition of James's letters, nor is it the fullest. James's biographer Leon Edel produced a four-volume *Letters* (1974–84) that included 1,100 of them. More specialized collections have since appeared, such as the wonderful exchanges between James and Edith Wharton, and those between Henry and his brother William. Even so, half of the roughly 300 letters in Horne's book have never been published before. Thousands of James letters survive, so that interpreters can create an image of their own choosing through selection.

The James that emerges from Horne's choices is primarily (though not exclusively) an ambitious, disciplined professional writer,