

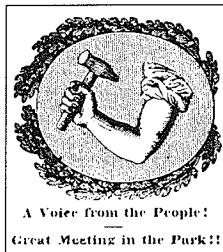
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**NEW TITLES**


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*History*

**CHANTS DEMOCRATIC:  
New York City and the Rise  
of the American Working  
Class, 1788–1850**  
by Sean Wilentz  
Oxford, 1984  
446 pp. \$34.95



The “republican consensus,” forged during the first decades of America’s national life, ostensibly united all citizens in a classless society. Many historians, including Marxists, have downplayed and even denied the importance of class and “class consciousness” in that “republican” era. Wilentz, a Princeton historian, challenges that assumption. His reconstruction of the world of artisanal industries in New York City between 1788 and 1850 reveals that certain key republican ideals, while nominally shared, meant sharply different things to different people. To the working man, “independence” meant personal freedom, the right to chart one’s own course. But it also implied an “ethic of mutuality”—which, in economic terms, meant fair wages fairly distributed. Owners and masters, however, took independence to mean the freedom to pursue profit, even when this involved lowering wages. By 1850, a wave of strikes led by militant tailors, printers, carpenters, and other tradesmen, signaled a complete “bifurcation of artisan republicanism.” Workers, many now members of labor cooperatives, began insisting that labor was a form of property; therefore, they had the right to determine its price. The development of a working-class consciousness, Wilentz notes, was neither uninterrupted nor complete. Such popular movements as evangelicalism and the mid-19th-century temperance crusade, for example, were able, at least temporarily, to contain and divert worker discontent.

**MONTE CASSINO**  
by David Hapgood  
and David Richardson  
Congdon & Weed, 1984  
269 pp. \$17.95

In the year A.D. 529, on a mountain overlooking the town of Cassino and a main route from southern Italy to Rome, Saint Benedict founded what was to become, for a time, the greatest monastery in the Western world. During World War II, on February 15, 1944, several hundred Allied bombers virtually leveled Benedict’s abbey. Authors Hapgood and Richardson, drawing on the personal ac-

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counts of Allied, German, and Italian participants, have produced a taut, well-paced narrative examining the military reasons and the political machinations behind one of the war's most controversial decisions. Blocked in the valley below Monte Cassino by German troops, Allied commanders began to suspect that the abbey was an observation post for the enemy's artillery. The authors, however, conclude that the Germans "made no military use of the monastery itself," though they did store munitions in caves near the building. The Germans had, in fact, been decent custodians of the abbey, moving most of its priceless treasures to Rome. (Several masterpieces were diverted to Hermann Göring's private collection.) The Allied Fifth Army commander, Mark Clark, unconvinced of the German presence in the monastery itself, tried hard to follow General Dwight D. Eisenhower's directive to spare all monuments except in cases of "military necessity." But battlefield politics forced his hand: Lt. Gen. Bernard Freyberg of New Zealand threatened to withdraw his troops, which had already suffered great losses, unless the monastery were bombed. Ironically, once reduced to rubble, the abbey provided the Germans with an excellent defensive position. After three more months of fruitless fighting, the Allied Army took another route north to Rome.

**IN SEARCH OF THE SHROUD OF TURIN: New Light on Its History and Origins**  
by Robert Drews  
Rowman & Allanheld, 1984  
133 pp. \$17.95

Drews, a Vanderbilt classics scholar, has wrought a minor miracle by charting a plausible middle way in the shroud of Turin controversy. Hailed as Christendom's most cherished relic, the shroud is thought by ardent devotees to be the burial cloth of Jesus. They maintain that it was imprinted at the moment of the Resurrection by a burst of radiant energy and that it continues to bear a faint image of the scourged, crucified, bleeding Christ. Skeptics hold that the object is a forgery dating from the 14th century. Ian Wilson's *The Shroud of Turin* (1979) and Joe Nickell's *Inquest on the Shroud of Turin* (1983) best represent the affirmative and neg-