

Augé reminiscing about his uncle is an old man momentarily stopping time, sharing a melancholy evocation of his uncle's and his own withered youth, captured fresh in his memory as Rick and Ilsa's love is captured in film: 'I saw him grow old. But the image that always comes to mind when I think of him is that of this handsome thirty-five year old kid coming right out of history' (p. 8).

Attempting to understand his childhood experience of the exodus from Paris, Augé talked to his very elderly mother because, 'We need to "mount" or "make a montage" of our memories, these rushes of memory, in order to recompose a continuity, to turn it into a story' (p. 17). But, 'Our conversations were chaotic . . . one memory calling forth another and opening parentheses that we forgot to close. The story that we finally settled upon relates a series of events at once important and derisory' (p. 24).

To make sense he employs 'floating affect', whereby the emotions of a film enter one's own life:

now and then a refrain will surge forward unconsciously. It's because we need to believe in love, in heroism and in self-denial that we instinctively adhere to the most romantic version of the story and, in the secrecy of our memory, give way to the intimate and personal montage of our film, this film whose title, *Casablanca*, flickers every time we pronounce it, that hereafter resonates in us as if it were a memory coming out of a distant past. (p. 30)

The bulk of this slim book deals with the contemplation of a life – the retention of remnants of all ages in old people, in places and in films. Anyone still having difficulty understanding geographies of affect may well learn more from Augé than from any geographer.

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*Frontiers of Femininity: A New Historical Geography of the Nineteenth-Century American West.*

By Karen M Morin. Syracuse, NY: Syracuse University Press. 2008. xii + 278 pp. \$29.95 hardback. ISBN: 0815631677.

In this suite of essays exploring 19th-century western North America through women's travel writing, Karen Morin shows not only how gender identities are produced 'in place' but also how a methodological reorientation helps us as cultural-historical geographers 'become better attuned to the fundamental importance of gender ideology, discourse, and difference to the shaping of both our past and contemporary worlds' (p. 228). The book's empirical focus is on women's writing in and about the American West and northern Mexico, with particular attention to British women travelers who explored North America by rail in the 19th century. The writings of American women journalists are also profiled in one chapter, as are the personal letters of an American Omaha woman in another. Whether writing about North American landscapes through the lenses of economic development, artistic appreciation, or natural history, Morin shows these women's experiences as travelers or residents (and, therefore, as writers) were fundamentally defined by their own situated contexts with regard to gender, class, nation, and empire.

Although this type of historical-geographical analysis has long been used to understand discourses produced in and about the former British Empire, the American West has proven almost immune to such critical approaches, with few scholars willing to investigate the region as a colonial or imperial sphere. Morin's book, however, illuminates numerous 'intersections between women's gendered subjectivity and imperial development' (p. 19). This is perhaps most

provocative in a chapter that focuses not on women travelers, nor on women writers, but on an individual Omaha woman who wrote to her brother about 'the many social spaces and subjectivities through which she maneuvered within the larger context of American colonization of the Great Plains' (p. 18). With this chapter, Morin foregrounds the promise of a postcolonial approach to American historical geography that looks beyond women travelers or travel writing.

The book as a whole, in fact, is most important for the forceful statement it makes 'on historical geography – what it ought to be concerned with and how it ought to be practiced' (p. 12). Morin shows by example the value of focusing on the domestic scale that was privileged by many of her female writers, suggesting that the exclusion of the domestic scale renders traditional historiography incomplete, as 'domestic- and household-scale activities, practices, and choices fueled and in fact in many aspects enabled political-economic and cultural patterns at other scales' (p. 224). Although most of the individual chapters stem from previously published works and have already become standard reading for cultural and historical geographers interested in women travelers or the American West, this compilation should be read by a much wider audience of scholars, including those in American history and American Studies. This is not an exhaustive consideration of women's voices or narratives in the writing of the American West, but it offers a judicious selection that exquisitely reveals the important insights available to those scholars willing to investigate carefully the gendered nature of knowledge production that accompanied the 'particular nexus of British and American empire building' (p. 138) in the American West and Mexico.

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*The Culture of Property: Race, Class, and Housing Landscapes in Atlanta, 1880-1950.*

By LeeAnn Lands. Athens, GA: The University of Georgia Press. 2009. x + 295 pp. \$24.95 paperback. ISBN: 9780820333922.

The US city is highly segregated by race and class. In particular, African Americans have borne the brunt of discriminatory housing markets that relegate them to urban ghettos where unemployment and inadequate (yet costly) housing are the rule. In her book *The Culture of Property: Race, Class, and Housing Landscapes in Atlanta, 1880-1950*, LeeAnn Lands presents a detailed empirical picture of how racial segregation was achieved in Atlanta. Lands traces how the relatively heterogeneous space of Atlanta was purposefully restructured by the construction of racially segregated neighborhoods. One of Lands's key points is that a particular landscape ideal, the park-neighborhood, played a significant role in developing an ideology of white homeownership. Indeed, whiteness itself came to be associated with this landscape ideal.

Lands traces the efforts of whites to move African Americans out of previously integrated communities. The history here is a nuanced one; white efforts were not always successful. In some cases, African American resistance succeeds in limiting the ability of whites to create segregated neighborhoods in the older parts of Atlanta. The familiar story of how federal policy helped create segregated cities is told within the Atlanta context. Real estate interests and the activities of Atlanta's urban growth coalition worked hand in glove with federal agencies such as Federal Housing Administration (FHA) to instill the ideology that only racially homogeneous neighborhoods could retain their property values. Throughout the text detailed property maps are well used to illustrate neighborhood racial characteristics. The analysis is thorough yet concise. The book is accessible and could be valuable reading material for urban housing courses. In the concluding chapter, Lands ties her historical analysis to the current efforts to demolish public housing in an

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