

meadows for grazing. Game was plentiful. No wonder the Sioux loved the place. Then, gold was found. Not much, but enough to seal the Black Hills' fate. After reconnoitering for three weeks, the expedition headed back north.

The Senate soon declared that the Black Hills were ceded by the Sioux, who challenge the legality of that to this day. Miners moved in, but the gold found there had little impact upon the nation's economy. The Sioux were furious, and many of the young men left the reservation, at least during the summer, when they could roam what open prairie was left and hunt buffalo. Two years after the Black Hills expedition, Custer met some of these angry young warriors.

Terry Mort's account of the Black Hills Expedition is well written and offers a thorough exploration of the complex financial and political environment surrounding the enterprise.

Steven C. Haack

***The Martial Imagination: Cultural Aspects of American Warfare*, by Jimmy L. Bryan Jr. College Station: Texas A&M Press, 2013. 233 pp., \$29.95.**

The United States, culturally speaking, has always held a morbid fascination with the making of war. From its causes to its consequences, and from its heroes and villains, and everything in between, the American collective imagination and memory is permeated by militarized conflict. It is this long-term relationship between the nation's collective cultural behavior and the military's presence on the national stage that Jimmy Bryan's new work, *The Martial Imagination: Cultural Aspects of American Warfare*, seeks to address.

The title and quite frankly the book's contents can be a little hard to decipher. "Cultural aspects of American warfare" is a vague and amorphous term, which can be interpreted a number of ways. Nor does the book frequently display what one would normally consider "martial imagination" — the ingenious and creative efforts by certain actors to change the face of warfare. Rather, the book details how different aspects of culture shifted and changed under the pressure of, if not war, militarization.

The book is not a cohesive monograph. It is, rather, an edited volume consisting of twelve individually authored essays in four separate sections. Each section conceptualizes how Americans imagined, in strictly Andersonian terms, the military. "Militarization and Violence" features three essays dedicated to discussing how Americans have attempted to square the necessity of war with its violent and inhumane complications, while "Gender and Ethnicity"

focuses on how conceptions of femininity, masculinity, and race spurred on America's militarization. Similarly, "Imagination and Emotion" provides essays that explore the role that myths of sacrifice and duty played in fueling the emotional fires of societies at war, and "Foretelling and Forgetting" describes in great detail how Americans have dealt with the legacies of wars gone bad and the ever-present aspect of failing to make it home by Christmas. Together, these essays provide an impressive list of America's love-hate relationship with state-sponsored violence.

Surprisingly and perhaps most importantly, the essays in this collection continuously highlight the causes and cultural implications of America's love affair with the military and the exercise of its might. Building on the work of Kristen Hoganson, more than one author argues that American fears over gender roles provoked a visceral reaction in the population that caused the Mexican-American and Spanish-American Wars, but neither could stand up to the long-term debate of America's role in the world. Similarly, when a backlash over the overextension of America's power in the wake of the Vietnam War limited the Army's recruiting capabilities, the Army retooled its efforts with a recruitment campaign that highlighted gender and race diversity, career advancement, and being part of a successful, and most importantly, winning team (one soldier was featured specifically because he resembled Vince Lombardi).

It is important to remember, however, that Bryan's collection is a cultural product itself. Written during the War on Terror, it is possible to see stunning similarities between the authors' subjects and the times in which the essays were written. When the Baghdad Zoo was bombed during the Iraq War, one can see that the Cold War worries of wild animals on the loose were justified, and when after a half decade of war the military's recruitment problems intensified, that they sought once more to highlight the advantages in the military. What the cases described in the essays hint at is not just a single instance, but rather a long-term cultural reliance on cyclical patterns of behavior.

Ultimately, Bryan and his compatriots offer an important look at the cultural causes and implications of America's military might. The book lacks chronologic or topical cohesion beyond broad, overarching themes. This, however, diversifies the book's potential readership. Ranging from the zoos and the Cold War to the role of religion in the creation of the air force, the essays in Bryan's book provide a varied, but altogether expansive glimpse into post-9/11 cultural understandings of America's military past.

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