control and divert the force toward a solidifying of the government. To achieve this, all despotic conduct must be abandoned, and there can be no avoiding a sharing of the government's power with the people. . . . The method to be adopted by the government today is to follow the trends of the time to take advantage of opportunities when they appear." Barely a decade later, in 1889, Ito's Constitution of the Empire of Japan was promulgated, which enshrined power-sharing, despite its assertion that "The Emperor is sacred and inviolable" and despite the fact that it reserved Japanese sovereignty in his office.

Any casual study of Japanese politics from 1890 to about 1930 will show that the Imperial institution remained essentially captive to the whims of various Japanese political elements that the constitution of 1889 spelled out in Articles XXXIIII-LXXII—the Japanese Diet (Parliament), the Genro clique (or Council of Elders), political parties (Seiyūkai Party, established in 1900, and Kenseikai Party, established in 1916 and later changed to Minseitō in 1927), and the Japanese military, as the so-called Taisho political crisis of 1912 bears out. As early as 1912 there is evidence that the military in Japan got what it wanted. Not even able ministers like Saionji and General Katsura Tarō could keep them at bay. The quarrel in 1912 was over two army divisions, and sending a military representative to support the interests of the military in the Japanese Diet. Seen in this light, then, the Manchurian Crisis of 1931, which was to lead the Japanese Empire into World War II, was an inevitability.

On balance, Hoyt's biography is an invaluable tool in terms of refuting the Imperial conspiracy theory and in terms of reaching an objective assessment of the controversial and much-maligned Showa emperor on whom history is now about to pass judgment. Hoyt's book could be effectively utilized in a college-level course on the History of Modern Japan or in a course on the History of World War II. It is highly recommended reading for college-level history students, Japan scholars and watchers, and the interested lay person.

Quincy College Lawrence S. Rines

John E. O'Connor. *Image as Artifact: The Historical Analysis of Film and Television*. Malabar, FL: Robert E. Krieger Publishing Company, 1990. Pp. vii, 244. Cloth, $43.50; paper, $24.50.

The history of the recorded moving image is but little more than a century old. Yet it has been a century of dynamic change, change in part documented, reflected, and ushered in by development of film and television. The recorded moving image is therefore becoming an important source for historians reconstructing the recent past and equally as important a tool for educators teaching about it.

Image as Artifact is a product of a much larger American Historical Association (AHA) project, "The Historian and the Moving Image Media," funded by the National Endowment for the Humanities. The director of this project and the editor and principal author of this book, John E. O'Connor, is a professor of history at New Jersey Institute of Technology. An early American historian, he has been a pioneer in the field of recorded moving image media and history for a quarter of a century with numerous publications to his credit and as chairman and a founder of the Historians Film Committee and editor of its quarterly journal, *Film & History*. He also has been honored recently for his efforts by the AHA with an annual award—The John E. O'Connor Film Award—named after him.

This book is intended to serve as an introduction to the use of film and television imagery in the research and teaching of history by professionals involved in either or both domains. In considering the major methodological and philosophical problems to be addressed when regarding the recorded moving image as an historical artifact, this volume proposes a conceptual framework for its study and utilization. The first two brief chapters on the image as artifact and gathering

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information on the image and its reception for historical analysis are introductory. They are followed by a long third chapter that is really the heart of the book, containing four frameworks of analysis preceded by an introduction. Each of these frameworks—"The Moving Image as Representation of History," "The Moving Image as Evidence for Social and Cultural History," "Actuality Footage as Evidence of Historical Fact," and "The History of the Moving Image as Industry and Art Form"—are comprised of three relatively clearly-written and insightful essays by O'Connor and eleven other contributing authors. Chapter IV presents an actual case study, utilizing *The Plow That Broke the Plains*, a 1936 film by the United States Resettlement Administration. And the concluding chapter provides a much-needed introduction to comprehending visual language effectively for historians and teachers.

Albeit introductory, *Image as Artifact* is not really for anyone who does not have at least some interest in the possibilities of film and television for the writing and teaching of history. This book is well documented with literature (with an extensive appendix of sources for further reading) and actual moving images, but most of the numerous examples cited from this latter category, like *The Plow That Broke the Plains*, are not from more-familiar commercial or popular film and television. For those who find *Image as Artifact* of interest, and many will, it should be helpful for them to know that it is only "one of three published resources which are interlinked and cross referenced so each can be used to its fullest measure." The other two are a two-hour compilation on disk or tape of the most significant moving image materials cited in the book with a study guide, and a pamphlet, *Teaching History with Film and Television* (1987). Both are available from the AHA and are listed in the Preface as is the mailing address of the AHA.

The University of Texas at Arlington Dennis Reinhartz

Albert Fried, ed. *Socialism in America: From the Shakers to the Third International—A Documentary History*. New York: Columbia University Press, 1992. Pp. xviv, 580. Cloth, $35.00; paper, $18.00.

When, in 1970, Doubleday published *Socialism in America*, the editor wrote in his preface, "There is no anthology of this kind now available." Although over two decades have passed since its initial appearance and the literature on American Socialism has proliferated, his earlier claim "still holds true: this is still the only available anthology on the subject." Its reissuance is a welcome readdition to the study of American Socialism. Fried's collection provides the student access to many documents that otherwise would be unavailable except in their original publication.

With the exception of a new preface, this volume is a reprint of the 1970 edition. The new preface is a valuable addition to the original book. In it, Fried modifies his original thesis that Socialism "was organic to American life" and that Socialism actually championed the very foundation of the American Republic by emphasizing the "conditions under which America's Socialisms took shape and had their effect on society." In brief, Fried argues that Socialisms thrived when America was non-military or anti-military as a result of America's uninvolvement in world affairs and national security was not threatened. Moreover, Fried posits the theory that if his thesis is true, America may see an emergence of new Socialist movements in the wake of recent changes in the global community and the internal structure of the United States.

Following a "synoptic view" of American Socialism, 46 documents (many excerpted from lengthier works) are arranged ideologically and chronologically in seven chapters. Each set of documents is introduced by a well-written essay designed to provide the reader with the historical context in which the documents were originally produced.

The shortcomings of *Socialism in America* must be noted but are not such that the book's usefulness is greatly compromised. As with any collected work, the selection of materials is a difficult task. There will be readers who believe something has been omitted and there will be readers who will argue that some selections should have been. For example, there is only passing mention of the True Inspirationists of Amana, Iowa, while the rise of the Oneida Perfectionist