Suckiel's essay is short but helpful; the more important contribution, however is making readily available James’s last philosophical exploration.


Unlike *Some Problems of Philosophy*, *Essays in Radical Empiricism* is a collection of essays written throughout the last decade of James's life. Suckiel (and the original compiler and commentator Ralph Barton Perry, before her) seek to aid the reader in getting clear about what James means by "pure experience" and why such a radical rethinking of the primacy of experience is needed. An added bonus of Suckiel Introduction (and rereading James's essays) is the important reminder that *Essays in Radical Empiricism* provides the metaphysical scaffolding for *Pragmatism*. James’s antidualism and its seminal influence on Dewey are also noted. So with these two volumes we now have reasonably priced paperback texts of two of James’s most important works.

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In 1989 Cornel West placed W. E. B. Du Bois along the continuum of American pragmatism's "evasion of philosophy" stretching from Emerson to Rorty. In his subtle, sophisticated reading of Du Bois, Shamoon Zamir reminds us of the pitfalls of West's and others' implicit anti-intellectualism and argues persuasively that Du Bois's own thinking did not promote action at the expense of speculative thought. Situating Du Bois within his historical context, Zamir shows us the evolution of Du Bois's thinking during the crucial fifteen year period beginning with Du Bois's graduation from Fisk; ending with the publication of his seminal text, *The Souls of Black Folk*.

In many ways Du Bois was perfectly situated to serve as a vehicle for discussing the intellectual and cultural cross-currents of his day. An African-American born in Massachusetts in 1868, he was sent south to Fisk University for his initial college education, entering Harvard at age twenty just as American philosophy was about to flower. He studied with the likes of William James, Josiah Royce, and George Santayana in philosophy and Albert Bushnell Hart in history and followed his time at Harvard with graduate work at Berlin University, where his studies with Heinrich von Treitschke, Adolph Wagner, and Gustav von Schmoller helped make of him one of America's first sociologists. Thus, not only was Du Bois immersed in the burgeoning American philosophical scene, he also journeyed to the site of European philosophic idealism. And of course all of Du Bois's projects were inflected by the issues of race during what was perhaps the nadir of post-Emancipation America. Shamir reveals the mix of pragmatism
and idealism, positivism and organicism, individualism and racialism that came together in *The Souls of Black Folk* not as a unifying resolution to the social-philosophical problems of turn-of-the-century America but as a nuanced multi-voiced embodiment of what Du Bois so eloquently characterized as double consciousness: "an American, a Negro; two souls two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder." Zamir fruitfully compares Du Bois's work to that of his contemporary Henry Adams, who concluded, Zamir reminds us, that "the New American' must 'think in contradictions'" (216).

In charting Du Bois's transformation from bright-eyed undergraduate to one of the chief spokespersons for African Americans, Zamir details Du Bois's early enthusiasm for the kind of "heroic vitalism" championed by Carlyle and Emerson, a romantic celebration of the world historic figure rooted in German idealism. Zamir shows, however, with two early Du Bois pieces--his Fisk commencement speech lionizing Bismarck as a nation builder and his Harvard commencement address, "Jefferson Davis as Representative of Civilization"--that Du Bois's was not an uncritical view of hero worship as a means to racial uplift. In spite of Du Bois's own desire to play the hero to his race, he understood, says Zamir, that "the individual will-to-power cannot guarantee black Americans an equitable place in the historical unfolding of a national cultural identity" (65). Zamir also gives us Du Bois's move from heroic vitalism and an organicist view of history to a positivist approach to social activism, an approach that Du Bois found effective up to a point, but which was unable to satisfactorily account for "the world of 'thought and feeling'" (71).

During the course of analyzing Du Bois's turns of mind, Zamir offers penetrating critiques of William James, Royce, Hegel, and Franz Boas, among others. Each had their share in contributing to Du Bois's intellectual maturation, and each fell short in offering him an adequate framework for thought and action with regard to what Du Bois called "the problem of the color line." *Dark Voices* value is to be found as much in Zamir's insights into the ideas of these other men as it is in his illumination of the complexities of Du Bois.

If there is anything to fault in *Dark Voices*, it is the extent to which Zamir's argument emerges from the contemporary critical climate, which everywhere attacks totalizing, ahistorical explanations of the world. Although Zamir is interested in Du Bois neither as West's Jamesian pragmatist nor as David Gooding-Williams's Hegelian idealist, but as a more complicated meshing of the two, he nonetheless leans away from Du Bois as, to our modern eyes, a naive idealist. So while he emphasizes Du Bois's debt to Hegel, he is also careful to distance Du Bois from Hegel's "all synthesizing idealistic monism of Absolute Spirit" (115). Yet even near the end of his life Du Bois seemed to yearn for something like an essentialized racial identity. In his fictional trilogy, *The Black Flame*, published from 1957 to 1961, the title at one point refers to a kind of racial spirit much like that Du Bois spoke of in his 1897 essay, "The Conservation of Races," in which each of the world's races matures over time and offers its "message" to the world.
Despite this objection, Zamir does succeed in drawing a complex, nuanced portrait of Du Bois and the intellectual terrain of late nineteenth-century America. For both philosophers in general and Du Bois students in particular, Dark Voices is a welcome addition to our library shelves.

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