

the early republic. Lacking other rural labor studies to consult, Dorsey draws comparisons to other manumissions based on venerable works that mostly focus upon later periods and distinctly different locales. One cannot help but wonder if some of her comparisons lack a full framework because of this. Scholars of labor history and the early republic harboring a similar willingness to reassess and add to current historical understandings of how African Americans participated in the shift to wage labor will better flesh out Dorsey's results. A reader can envision her well-researched Mid-Atlantic-based work as a piece of a larger narrative puzzle regarding the connections between merchants, farmers, slaves and free laborers in a market economy challenged by manumission. Most important to readers of this journal, by focusing on the Eastern Shore of Maryland while also opening up her analysis to make regional comparisons that reach into Pennsylvania, Dorsey reinvigorates the broader study of economic integration from the port cities of Baltimore and Philadelphia to the resources and markets within their shared hinterland. A future scholar might ask: How did African Americans move from slavery to wage labor in these inland areas and how did that experience differ from those within Dorsey's Eastern Shore cohort? Mid-Atlantic studies in particular would benefit from the answer.

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Kenneth E. Marshall. *Manhood Enslaved: Bondmen in Eighteenth- and Early Nineteenth-Century New Jersey* (Rochester, NY: University of Rochester Press, 2011). Pp. 222. Illustrations, notes, bibliography, index. Cloth, \$75.00.

Kenneth E. Marshall's compelling new book recreates the lives of bondmen in the rural North and demonstrates slavery's pernicious persistence in the Middle Atlantic. The author takes Somerset County, New Jersey, as his primary area of study, though he also makes forays into neighboring locales on both sides of the Delaware River.

Marshall constructs the narrative flow of *Manhood Enslaved* around the lives of three different bondmen in eighteenth- and early nineteenth-century New Jersey: Yombo Melick, Quamino Buccau (also known as Smock), and Dick Melick. The essential primary sources for this investigation are two nineteenth-century histories, the *Memoir of Quamino Buccau* (1851), by Quaker abolitionist William J. Allinson, and *The Story of an Old Farm* (1889), by

businessman Andrew D. Mellick Jr. Each text suffers from the romanticized and racialized assumptions of their days, but Marshall, who invokes the scholarship of the Subaltern Studies Group, including Gayatri Chakravorty Spivak and Ranajit Guha, reads “against the grain” to recover vital details from them.

Marshall builds upon earlier work on rural slavery in the North, notably Graham Russell Hodges’s *Root and Branch: African Americans in New York and East Jersey, 1613–1863* (Chapel Hill: University of North Carolina Press, 1999), in his emphasis on slave manhood in the region. Marshall defines slave manhood as “necessarily fluid” (6), even as he points to two dominant models of white manhood: the “achiever” and the “Christian gentleman” (18). The author provocatively claims that Christian gentlemen such as William Allinson had “fewer opportunities to assert white masculine authority,” which meant that their “interactions with oppressed blacks thus served as a critical means of masculine empowerment” (19). However, Marshall modifies the claim of empowerment somewhat when discussing the mutually constitutive relationship of bondman and master: “Quamino needed Allinson to help him survive in a racist society . . . and Allinson needed Quamino to help articulate his ideas about . . . black people” (29). Still, Allinson’s book served more as a paternalist “platform for his manhood as an aggressive abolitionist Christian” than it did as a faithful record of Quamino Buccau’s life (40).

If Yombo Melick was most culturally African, Quamino Buccau, whose life spanned from 1762 to 1850, was the most religious (chapter 4). Allinson held Buccau up as a shining example of a pious African American, worthy of manumission from the cruelties of slavery. The emphasis on religion was notably gendered. Marshall argues for Buccau’s development of a “masculine sense of self” through religion, calling it a “*relational* social construction” (101). The idea of gender as performance is implied here, especially as seen through Buccau’s performance of a particular kind of black manhood at his manumission interview. Here Marshall is at his theoretically most sophisticated; for Quamino Buccau, he argues, Christianity carried “multiple social, psychic, political, and spiritual dimensions” (108). Ultimately, Buccau employed obsequious comportment toward his white masters in spiritual matters and successfully obtained a much-desired manumission.

In his analysis of the couple Dick (born ca. 1749) and Nance Melick (chapter 5), Marshall considers the complex and intriguing range of possibilities in the interplay of race and gender. Sold to Aaron Malick in 1798, Dick Melick “projected the image of a responsible, Christian, and dominant family

man" (110), with a self-representation very different from that of Yombo Melick. Maintaining this image was difficult, however, without "the daily support of an extended black community" (113). In that vein, Marshall considers the importance of holidays and militia training to the Melicks for purposes of building community and a sense of cultural sovereignty. The author also traces the lives of the Melicks' children, as much as the extant records allow. All of the Melicks' surviving children were eventually sold and most likely separated from their parents, another indication of the commonalities of slavery's brutality in both North and South. But, Marshall argues, in his roles as manager of Aaron Malick's farm, husband to Nance, and father of his children, Dick Melick emerged as an "ultra patriarch" (134), his manhood defined in spite of, rather than dependent upon, his enslaved status.

At times, the author's comparisons are somewhat imprecise and perhaps unfair. For example, to equate Quamino Buccau to Harriet Beecher Stowe's Uncle Tom, while analytically useful, is not historically accurate (*Uncle's Tom Cabin* was not published until 1852). Marshall identifies author Andrew Mellick's many engagements with stereotypical and racist language, but to dismiss him as "rather racist" (32) seems an unproductive characterization made in hindsight. While the analysis remains necessarily speculative, the author might have done more to explore the interactive qualities of gender and race, from the perspectives of men and women, white and black. For example, the analysis of Nance as a possible power player in negotiations with the couple's white masters is fascinating and merits further attention. Indeed, the white masters, important as oppositional figures to the construction of slave manhood, often seem flat and one-dimensional. An exception is a tantalizing footnote that hints at the gendered tensions between Aaron and Charlotte Malick in their decision to buy Yombo Melick (182).

Overall, however, Marshall successfully reads against the grain of long-ignored published historical sources, makes a strong case for the consideration of slavery in the rural North, and smartly balances analytic precision with interpretive framework.

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