San Franciscans' ability to take advantage of New Deal agencies highlighted the relative openness of the public sector and continued private barriers.

The city's black population increased by 600 percent between 1940 and 1945, and it totaled 43,460 by 1950. Only 15.2 percent of San Francisco's nonwhite population in 1940, blacks represented 53.1 percent of nonwhites by the war's end. Broussard asserts that San Francisco "made tremendous strides in combating segregation" when "compared to most major cities." Still, increasing segregation in the residential sphere and black concentration in those industries most affected by demobilization circumscribed undeniable postwar advances. Broussard concludes that by "the late 1960s, the Fillmore district had become the same kind of institutional and physical ghetto that had emerged [earlier] in Chicago and Cleveland."

The book's strengths are notable. It is well rooted in the literature, clearly organized, filled with comparative insights, sensitive to gender issues, and informative in detailing the evolution of black leadership and interracial initiatives. Shortcomings are less noteworthy. The private sector is not given the same meticulous attention devoted to public housing and government policy when accounting for residential segregation; the Asian presence in the city is acknowledged early on, but its effect on black-Asian relations or race relations generally is not sufficiently explored; and the chronology—which generally serves well—necessarily truncates a discussion of political development. Still, Broussard has illuminated a path to be followed.

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We'll Understand It Better By and By: Pioneering African American Gospel Composers. Ed. by Bernice Johnson Reagon. (Washington: Smithsonian Institution Press, 1992. xii, 384 pp. Cloth, $49.95, ISBN 1-56098-166-0. Paper, $19.95, ISBN 1-56098-167-9.)

In the face of brutal oppression, African Americans have generated songs whose unrestrained joy requires voices able to storm heaven. Because it originated in African-American culture and because its quicksilver improvisations resist facile analysis, black gospel music—a major force in sustaining a segregated people—has received far less critical attention than it deserves.

Aiming to correct this deficit, Bernice Johnson Reagon and her colleagues celebrate and interpret this alternately reflective and ecstatic music by focusing on six landmark composers: Charles Albert Tinley, prominent preacher in Philadelphia; Lucie Campbell, musical organizer of the National Baptist Convention; Thomas Dorsey, gospel blues innovator who once accompanied blues diva Ma Rainey; William Herbert Brewster, Sr., source of Mahalia Jackson's "Move on Up a Little Higher"; singer/composer Roberta Martin; and Kenneth Morris, efficient music publisher and pioneering organist.

This book consists mainly of fifteen essays by leading scholars of gospel music, including Reagon, Horace Clarence Boyer, Michael Harris, Anthony Heilbut, and Pearl Williams-Jones. Their most important contribution is to make accessible hard-to-find information about the six composers, most of whom are not as well known as Clara Ward, Mahalia Jackson, and other singers who popularized their work.

In the third section (especially in Luvenia George's fine essay), Lucie Campbell emerges as a formidable presence in the patriarchal National Baptist Convention. Under her direction, huge choirs singing her compositions drained some of the tension from the often politically charged National Baptist gatherings. Essayists also explain the little-known but important religious pageants staged separately by Campbell and William Herbert Brewster.

Also meriting attention is Boyer's analysis of melismas, bent notes, and other sounds that alternately soothe babies and rattle stained glass windows. In another vein Harris imaginatively and persuasively applies to Thomas Dorsey the conception of African-American duality originated by W. E. B. Du Bois. Dorsey spent years searching for a musical identity as he puzzled over the conflicts of "low-down" blues versus religious orthodoxy and uninhibited spontaneity versus Western sheet music. Reconciling these oppositions en-

abled him to create gospel blues, one of the most important forms of American religious music.

Much of Reagon's material, however, is more celebratory (and at times hagiographic) than it is rigorously analytical. With the exception of work by George, Harris, and Heilbut, the interpretation of lyrics proffered here generally does not approximate the trenchant criticism found in Lawrence Levine's classic *Black Culture and Black Consciousness* (1977). I wish that Reagon had included at least one or two feminist essays reappraising the often patriarchal lyrics of gospel music, which characteristically aim to induce dependence on an all-knowing, fatherly God. Tough scrutiny of this theology is nowhere evident in this book. These writers also say little about the relation between gospel music and black political efforts.

But African-American struggles against towering obstacles are abundantly evident in the forty-nine complete musical scores collected here. Many feature lyrics about overcoming a hostile environment—an experience repeatedly symbolized by storms survived and mountains climbed. With its useful bibliography, discography, interviews, and essays, this collection explores the "rough side of the mountain" that these important but overlooked composers have traversed and vividly evoked throughout this century.

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The Rise and Decline of U.S. Merchant Shipping in the Twentieth Century. By René De La Pedraja. (New York: Twayne, 1992. xx, 345 pp. Cloth, $26.95, ISBN 0-8057-9826-9. Paper, $14.95, ISBN 0-8057-9827-7.)

By concentrating on the business affairs of United States twentieth-century liner, tramp, and proprietary steamship companies most prominent in foreign trade, René De La Pedraja brings fresh perspectives to a familiar topic. In the main, this is not a salubrious account. De La Pedraja is extremely critical of the failure of most American shipping firms to combine, coordinate, and cooperate in foreign trade and of their proclivity for quick profit taking, often at the taxpayer's expense, and certainly at the expense of the industry's long-range welfare. These tendencies, the author laments, are symptoms of the almost fanatical American adherence to an "idyllic form of free market [that] has kept the U.S. from marshalling its resources in order to reap the commercial benefits that having a merchant fleet brings in foreign trade."

This not to say that De La Pedraja ignores other factors explaining the decline, but that he sees these as products of the pervasive ideological impediment. Japan, for example, coordinated its banks, export houses, and shipping firms into a complementary whole, but "blind faith in competition as well as the rejection of bigness" has prevented the United States from developing a countervailing strength. This laissez-faire obsession, associated with a deep-seated antagonism toward governmental involvement in shipping, a misdirected inbred nationalism that penalizes the use of foreign flags, and an inordinate trust in new technology as the antidote to economic problems, has guaranteed "repeated failure and gloom" for twentieth-century shipping in the United States.

While the book commences with the 1901–1902 creation of J. P. Morgan's International Mercantile Marine Corporation and concludes with the 1986 bankruptcy of the United States Lines, it is devoted for the most part to the Cold War years, including strong sections covering the impact on shipping caused by the Arab oil embargo of the mid-1970s, the Korean and Vietnam wars, and, especially, the Cuban revolution.

Certain assertions will raise eyebrows. That the War Shipping Administration of World War II has no history, that the Japanese merchant marine in 1945 was reduced to one ship, that the postwar decision to assist our Allied competitors in rebuilding their merchant marines was bad economic policy, and that for shipping reasons it was a mistake to have granted the Philippines their independence are in the first two cases factual errors and in the last two cases highly contentious arguments. One can also question the book's title. To assert that the American merchant marine was on the rise at the turn of the century is to create an arti-