the game, their significance and ultimate power rest in their operational functions. Guerra expounds, "The rest lies in what is registered by the laughter, nonlaughter, or almost laughter that accompanies the physical exchange of a card: the losers of a 'tight' game might actually be the winners in a broader communicative sense" (9). Fundamentally, conversation cards enable players construct themselves as "types" by configuring and enacting the available options to produce or enhance a new social standing.

Slantwise Moves is deeply rooted in materiality. Guerra reads a game board "marked by aggressive gameplay," the smudges, scratches, and wear indicative of lively and frequent use ordering an episode of social interaction and diversion (1). Plumbing "the dimensions" of gameplay's algorithmic parameters, Guerra proposes a methodology for the expanded mode of inquiry: "one must wind itself to the rhythms of a different moment, moving things, arranging bodies, and sliding over the worn paths of now absent hands. Reading takes the form of testing for potentials, and the nature of this testing slides freely between material and conceptual domains of knowledge" (1). Sliding fluidly from puzzles and parlor, board, and word games to broader cultural phenomena like P. T. Barnum's American Museum or the rise of billiards, Guerra masterfully pairs the novelty of the situations, scripts, roles, and modes of interaction and possibility inherent within a game with literary texts, his primary subjects being William Simond's *Jessie; Or, Trying to Be Somebody* (1858), Herman Melville's *The Confidence-Man* (1857), Nathaniel Hawthorne's *The Blithedale Romance* (1852), and Walt Whitman's "Song of Myself" (1855). While literary scholars have studied the roles that fiction plays in defining and ordering society extensively, Guerra situates reading within a broader category of leisure activities to demonstrate social invention as a product of media beyond literature alone. Playing off Emily Dickinson's injunction to "Tell all the truth but tell it slant," Guerra models algorithmic readings that proceed from the perspective that "the task of understanding historical truths lies in understanding the 'Circuit' or regular routes that direct their flow … [narrating] a sphere of potentials in an effort to trace the underlying biases or schemas that give shape to action" (13). *Slantwise Moves* is profound in its implications for literary studies as a discipline. Guerra's first monograph is immersive and joyous as it showcases an understudied and valuable material archive to propose the expansion of technologies and activities that scholars regard as literary.

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Journal of American Studies, **54** (2020), 5. doi:10.1017/S0021875820001206

Alasdair Pettinger, *Frederick Douglass and Scotland, 1846: Living an Antislavery Life* (Edinburgh: Edinburgh University Press, 2017, $80.00). Pp. xviii + 358. ISBN 978 1 4744 4425 5.

The seminal nature of the transatlantic sojourn of Frederick Douglass is now acknowledged by all but the most one-eyed of African American studies scholars and Alasdair Pettinger's groundbreaking work on Douglass in Scotland from the late 1990s has been pivotal to that movement. It seems utterly mind-blowing that W. L. Andrews's otherwise excellent *Oxford Frederick Douglass* (1995) brought out in the 150th anniversary of the trip to Britain and Ireland contained not one letter or speech from the visit. Pettinger's masterly study of his epochal visit to Scotland

fills in some of those gaps with a comprehensively researched treatment of topics such as phrenology, his interest in photography, blackface minstrelsy and centrally the Free Church of Scotland and Douglass's "Send Back the Money" campaign that was so important to his maturation as an independent political figure. Pettinger is not content, though, with merely repeating the old platitudes highlighting how, far from being a financial success, this campaign was much more important in propaganda terms, linking it to the later antiapartheid boycotts in Scotland in the 1980s. Furthermore, in describing the travels in the American South of the Free Church leader George Lewis, he gives him credit for his sensitive and nuanced understanding of black religion. There is much talk of the literary legacy, with discussions of Douglass's relation to the lives and works of Robert Burns and Walter Scott, which led him to a Celtophilia that at times undermined his judgement of Scottish faults. His love of Scotland and the Scottish people was reciprocal and the campaign he waged against the Free Church's accommodation with southern slavery is discussed here showing the way he galvanized mill workers in Dundee as well as Quaker ladies in Edinburgh. These Quaker ladies allegedly helped Douglass carve his slogan "Send Back the Money" with a spade onto the grassy slopes of Arthur's Seat. His campaign for emancipation galvanized them to think about their own entrapment in "gilded cages," and Pettinger's discussion of letters from Mary Cunningham and an anonymous female correspondent shows how important Douglass's liberatory talk was to their political maturation and to the growth of nascent feminisms. Elsewhere, in discussing minstrelsy, Pettinger is not afraid to describe how Douglass uses some of its conventions, such as the stage Irishman, to make his performative rhetoric work more effectively. Moreover, as Pettinger discusses, it is this rhetorical skill and his very difference that attract such large audiences. Douglass is intensely self-aware about this as he writes from Dundee in 1846, "It is quite an advantage to be a 'nigger' here. I find I am hardly black enough for British taste, but by keeping my hair as woolly as possible, I make out to pass for at least half a negro at any rate" (209). Douglass would reflect back on Scotland for the rest of his life and he made a tremendous mark through his speaking tour and his engagement with political struggle there. Despite this, as Pettinger admits, there has been more attention to his earlier visit to Ireland and it has led to quantitavely more contemporary cultural interpretations of his sojourn there than in Scotland. The Our Bondage and Our Freedom project from Edinburgh University in 2018–19, with an exhibition in the National Library of Scotland and accompanying trails round the city and outreach to other towns and cities in which he spoke, will hopefully make right this anomaly which this book does so much to counter. Pettinger asks the rhetorical questions, "Is there a place for him in the gap between Scottish historiography (which ignores Douglass) and Douglass studies in the United States (which has little to say about Scotland)" (299)? This book provides the resounding answer: Douglass's liberating sojourn alters complacent historiography in Scotland that refuses a black presence and simultaneously undermines nativist and narrow America-first approaches to African American history.

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