Schmidt also seeks to highlight the importance of the so-called children's euthanasia program, both as part of the larger T-4 action and as an undertaking in its own right. After providing an overview of the children's program, he focuses on the specific case of Valentina Z, whose image also graces the front cover. Here, he juxtaposes the tests performed on her with more humane alternatives. One of the strengths in Schmidt's presentation is his discussion of the manipulative filming techniques employed—such as forced nakedness, the withholding of medications, and physical abuse—to elicit the desired patient response. He concludes this section with a discussion of using children in films and research, as well as the postwar careers of the medical personnel involved.

The book's final chapter begins with a look at the postwar denazification process for educational films and the formation of new agencies to oversee their administration. Drawing a parallel to the Vicar of Bray, another historical figure who retained his position through a series of regime changes, Schmidt highlights continuities that persisted after the war. Some of these films, for example, were still used for teaching purposes into the 1980s. Schmidt provides less contextual background here than in earlier sections of the book, a deficit that may make it difficult for those less familiar with debates in the 1980s and 1990s to follow the reasons for the shift in thinking. What he chooses to do instead is to place this narrative of film production and rediscovery within a framework of transnational moral and ethical questions (What should be done with such footage? How does one remember the victims?), and he concludes by stressing the importance of protecting human rights within the pursuit of medical and scientific inquiry.

In the end, this ambitious work brings into dialogue a number of areas of academic inquiry, including Nazi science as well as the broader fields of the history of medicine, medical education, ethics, and cultural and film studies. It connects the historical investigation of a case in Germany with contemporary debates that extend beyond national borders. Not only will those interested in euthanasia and eugenics practices during the Third Reich find this book of use, but those interested in how scientific educational materials, particularly visual tools, are created and manipulated can draw much from Schmidt's study.

Lynne Fallwell
The Center for Worker Education
New York, N.Y.

David Serlin. *Replaceable You: Engineering the Body in Postwar America*. Chicago: University of Chicago Press, 2004. 244 pp. Ill. \$60.00 (cloth, 0-226-74883-9), \$25.00 (paperbound, 0-226-74884-7).

David Serlin's remarkable book illuminates the culture and politics of postwar America by investigating intersections of race, class, gender, medicine, and

technology. Perhaps inspired by Foucault's focus in *History of Sexuality* on four figures of nineteenth-century discourse (the hysterical woman, the masturbating child, the Malthusian couple, and the homosexual), Serlin presents four mid-twentieth-century case studies of troubled bodies. Analyzing veteran amputees supplied with prostheses; the A-bomb victims brought to the United States for plastic surgery in 1955, known as the Hiroshima Maidens; African American entertainer Gladys Bentley, who reported herself cured of the lesbian lifestyle by hormone treatments; and sex-change pioneer Christine Jorgensen, Serlin finds a postwar concern for reshaping the body enabled by technological developments and an expansive consumer culture that viewed medical regimens as commodities for purchase. Importantly, making use of "medical miracles" to "physically articulate . . . private identities" (p. 161) required interaction with medical and psychological experts, and considerations of normative masculinity, femininity, and patriotic American citizenship.

Serlin provides a thick descriptive context, effectively mobilizing an impressive array of primary sources—including press accounts and photographs, films, television, comics, public art, poetry, and government records of political and medical institutions—and secondary literatures on a wide range of topics, from important studies of Cold War culture, to the history of prosthesis technology and scientific knowledge on hormones, and the publishing history of *Ebony*. The discussion of the Hiroshima Maidens incorporates State Department concerns that their appearance would inflame ban-the-bomb sentiment, developments in plastic surgery, and an astonishing episode of *This Is Your Life* that brought members of the Maidens entourage face-to-face with an *Enola Gay* copilot. While occasionally Serlin provides a rich interpretive framework before he explains its relevance (pp. 76, 150), the reader's patience is well rewarded. Furthermore, Serlin's close analysis of postwar discourse, which draws upon the methodologies of literary and visual culture criticism, offers quite perceptive, and at times humorous, observations throughout the book.

An example of Serlin's fine interpretive sensibilities is the meanings he finds in *Stars and Stripes* and other newspapers that initially reported Jorgensen's sex-change story in positive tones. Utilizing postwar narrative conventions that explained the experience of soldiers returning to combat and home-front veterans alike, he says that Jorgensen's mother's comment, "you send a person over [to Europe] and you have a completely different person coming back," described something familiar to Americans rather than abnormal (p. 169). Interrogating the sources themselves as well as their particular commentary on Jorgensen, Serlin concludes that "postwar military culture encouraged the news media to quantify and reproduce every intimate moment, every private heartbreak, and every recognizable human experience for mass consumption. . . . The war had invested popular culture with a fertile and highly profitable commodity, the human interest story, distilled from the wounded masculine psyche" (p. 169).

One quibble is the positioning of an extended paragraph on postwar historiography in endnote 31 (p. 208), for addressing the themes outlined would clarify how Serlin's book is a "direct response to and departure from" this literature (p.

15). Another is the opposition that Serlin asserts between black bourgeois desire and civil rights struggles to explain Bentley's transformation (p. 151): surely a galvanizing force in the civil rights movement was the lack of equal access to consumption at lunch counters, suburban developments, and myriad other locations.

Replaceable You provides significant insights beyond its historical context. While the brutal results of twentieth-century eugenics are well known, for example, Serlin's consideration of how sexist and racist ideologies infiltrated the field of endocrinology undermines—in important ways—confidence in contemporary medical knowledge about the body as unmediated. Moreover, with higher numbers of U.S. soldiers surviving combat injuries today, Serlin's work raises questions about media coverage of current amputee veterans and their high-tech prostheses, and interest in what similar, comparative cultural analysis of amputee survivors of bombings in, say, Iraq or Israel, or of land mines in a host of countries, would tell us. Serlin's evocative analysis provides scholars willing to tackle those difficult topics a strong foundation for proceeding.

Jill Fields
California State University, Fresno

Hera Cook. *The Long Sexual Revolution: English Women, Sex, and Contraception, 1800–1975*. Oxford: Oxford University Press, 2004. xiv + 412 pp. Ill. \$55.00, £35.00 (0-19-92539-4).

This book is a fresh, important reexamination of contraception use in England, and of the impact of oral contraception in changing twentieth-century sexual behavior and attitudes. Hera Cook's thesis is that oral contraceptives, first developed in the 1960s, revolutionized sexual behaviors and practices for women of all classes in England. Drawing on an impressive range of sex manuals, sex surveys, parliamentary papers, newspapers, women's magazines, and demographic data, Cook seeks to show that, by removing the fear of pregnancy and its attendant economic and social risks, the advent of reliable, accessible, safe contraception culminated in widening sexual choices and lifestyles for women that were unacceptable before the late 1960s. She highlights the importance of the pill as a liberating force in sexual practice for women, ultimately concluding that it was the driving force behind the "transformation in sexual mores" (p. 7), including the liberalization of the sexual double standard and of social attitudes to homosexuality, divorce, unmarried couples, sexually active teenagers, and stepchildren (p. 339).

While not denying that there have been negative consequences of birth control (e.g. population control, medical side effects, and rising male pressure on women to bear the sole responsibility for preventing pregnancy), Cook