

background as a newspaper writer is reflected in his emphasis on the events, not the larger forces at work driving the feudists' actions. Although providing important historical facts, such as the collapse of the salt industry in Clay County following the Civil War, he does not fully connect these economic and political activities to the localized violence. Scholars of Appalachia will need to pursue further study of Pearce's account for their own work. For the general reader, this book is a detailed look at the reality behind the feudist stereotype of Eastern Kentucky.

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The House on Diamond Hill: A Cherokee Plantation Story. By Tiya Miles. (Chapel Hill: University of North Carolina Press, 2010. Pp. xi, 315.)

Every year thousands of tourists travel to the mountains of North Georgia to visit the Chief Vann House and walk the expansive grounds of the Diamond Hill plantation. The grand homes of the pre-Civil War South have long held the collective American imagination captive and evoke a mythic southern past of garden parties, mint juleps, and an easy life of leisure. But, as Tiya Miles reminds us in *The House on Diamond Hill*, "these scenes of nostalgia" obscure more than they reveal (11). After touring the historic site and attending a 2002 dedication ceremony, Miles felt compelled to ask the question, "what does this house *stand for*?" (xv). Indeed, Cherokee women and African-descended slaves were conspicuously absent from the Chief Vann House narratives.

In *The House on Diamond Hill*, Tiya Miles reconstructs the history of the plantation and the multiple worlds that intersected on its grounds—African, Cherokee, and European-American. She then places Diamond Hill into the broader context of American colonization of the Cherokee (and their resistance to it) and the growth of racial slavery. At the center of the book sits James Vann, a Euro-Cherokee and the first patriarch of Diamond Hill. While most accounts of Vann—past and present—describe him as a vicious, churlish, and impulsive drunk, Miles's treatment of him is much more nuanced. Vann was a man of contradictions—shrewd, violent, and self-interested, but also principled and a fierce defender of his fellow Cherokee. Vann's demons, Miles argues, are best understood in the "context of colonialism" (38). He amassed his wealth just as the Cherokee faced increased pressure to accommodate to American encroachments. While Vann rejected some American ways, he adopted others. His inability to navigate to his satisfaction both of the worlds he simultaneously traversed likely contributed to his turbulent character.

Moreover, his accumulation of a vast and private fortune “set him apart” from his fellow Cherokee (60). Indeed, Vann resembled many elite white men of the slaveholding South—men who built their fortunes on the backs of black slaves and by marrying for profit. In large part, James Vann’s success “depended on the subjugation” of African slaves, whose labor he exploited and Cherokee women, whose “wealth he pilfered” (55).

While the complicated figure of James Vann has most captivated the imaginations Diamond Hill’s visitors, his story is but one fragment of the plantation’s history. One of Miles’s most important contributions is her careful reconstruction of the histories of the slaves of Diamond Hill. She details the world of over one hundred enslaved men and women belonging to the Vann family. In particular, she describes the lives of four enslaved women—Cathy, Grace, Pleasant, and Patience—in order to remind us that “every slave on Diamond Hill possessed a name, a life, a story” (86). Their stories represent a vital, if forgotten, part of the Diamond Hill history. The men and women owned by the Vann family were a diverse group, including American-born English speakers, recently arrived Africans, and Afro-Cherokees. The slaves of Diamond Hill created a vibrant black community and a rich “cultural identity rooted in the memory of African values and practices” (97). The indigenous Cherokee context, Miles suggests, allowed for the retention and adaptation of “African ways of life” (103). Indeed, the parallels between Cherokee culture and African cultures—such as the belief in the supernatural and the acceptance of polygamy—provided a “supportive environment” for an African-influenced slave community (103).

Miles also reconstructs the histories of the Cherokee women of Diamond Hill, most notably Peggy Scott Vann, James Vann’s wife. Miles uses the life of Peggy Vann to trace the ways in which American conquest displaced Cherokee gender practices and subjugated Cherokee women to Cherokee men. In the wake of the Revolutionary War, the United States made attempts to “civilize” the Cherokee by encouraging them to adopt American gender ideals. While James Vann did not embrace all white settlers’ cultural practices, he did accept American ideas about men and women’s roles and a patriarchal plantation system. By the early 1800s, Peggy Vann, and some Cherokee women like her, began to experience a loss of political power. Moreover, at the whim of her husband’s impulsive, selfish, and often violent nature, and separated from her maternal kin, Peggy Vann lived a life of isolation and mental and physical abuse. With a deft hand, Miles demonstrates the ways in which Euro-American “technologies of violence” seeped into Cherokee culture (129).

At bottom, Diamond Hill is no fantasy land. It is, like its original owner, James Vann, rife with contradictions. It was a site of suffering and oppression,

for both African-descended slaves and their Cherokee slaveholders. It was also a symbol of the resistance and the perseverance of the Cherokee when confronted with white intrusion. *The House on Diamond Hill* challenges us to look past the plantation's exquisite grounds and fully examine the worlds of the people who once lived and labored there. It is a must read for anyone interested in the histories of slavery, gender, Native America, and colonialism.

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Helen Matthews Lewis: Living Social Justice in Appalachia. By Helen Matthews Lewis. Edited by Patricia D. Beaver and Judith Jennings. (Lexington: The University Press of Kentucky, 2012. Pp. xii, 263.)

Helen Matthews Lewis has long been heralded as a leading voice in Appalachian Studies. Born in 1924 in rural Georgia, she made her way to Appalachia in 1955 to teach sociology at Clinch Valley College (later University of Virginia's College at Wise). There she developed a lifelong interest in coal mining and the culture and history of the Appalachian coal fields. In the 1970s she helped to establish Appalachian Studies, drawing on the energy of the war on poverty, a wave of progressive movements, and more democratic educational models. *Helen Matthews Lewis: Living Social Justice in Appalachia*, with co-editors Patricia D. Beaver and Judith Jennings, brings together in one volume Lewis's many contributions to Appalachian Studies. This collection provides the historical backdrop to Lewis's career and activism, and it offers a glimpse into the personal influences and struggles that helped to shape her.

Lewis and the editors knit together oral history interviews, excerpts from essays, speeches, reports and proposals, reflections from former students and colleagues, and poetry and recipes to create a tapestry of Lewis's extraordinary personal and academic life. Each chapter captures a phase in the life of Helen Lewis. The first chapter charts her childhood and young adulthood in the Jim Crow South. Her earliest forays into progressive activism were as a student at Georgia State College for Women. There she became involved in progressive social and political campaigns, including the YWCA, which was promoting interracial solidarity in the 1930s and 1940s. Chapter two (1955–1977) covers Lewis's move to Appalachia and her growing interest in the coal-field economy, culture, and history, as well as the intellectual development of internal colonialism. Documents in chapter three (1975–1985) trace Lewis's transition to