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## Book Review: Challenges on the Emmaus Road: Episcopal Bishops Confront Slavery, Civil War, and Emancipation

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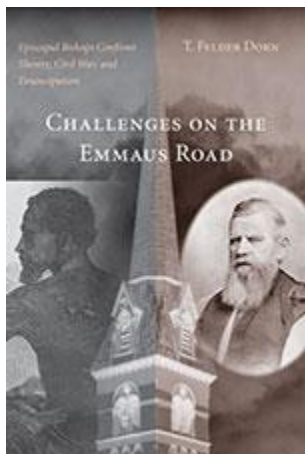
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## BOOK REVIEWS

**Challenges on the Emmaus Road: Episcopal Bishops Confront Slavery, Civil War, and Emancipation.** Dorn T. Felder. Columbia, SC: University of South Carolina Press, 2013. ISBN 978-1-61117-249-2. 472 pages. \$49.95.



Author T. Felder Dorn declares the years before and during the Civil War and its immediate aftermath to be “the most significant of any that have occurred on American soil.” Dorn’s work is tightly focused on one thread of ecclesiastical history during this tumultuous period. He presents the divergent political and theological views of Episcopal bishops in the United States—and, for the duration of the war, the Confederate States of America—regarding the institution of slavery, the validity and progress of the war, and the role of clergy and the church in political and social developments. Much of his text consists of quotations from the bishops’ personal and official correspondence, church documents and papers relating to diocesan conferences and activities, newspaper reports of public events, and similar archival materials.

The title, *Challenges on the Emmaus Road*, alludes to a New Testament story in which Jesus’ followers, walking despondently along the road to Emmaus three days after the crucifixion, fail to recognize the risen Jesus as he walks and talks with them. Dorn presents the Episcopal bishops as similarly imperfect in their perceptions of the issues and events in which they were embroiled. He concludes that the bishops were united in the belief that God was present and taking an active role in current affairs: “their God was, in fact, the stage manager and ultimate arbiter of the affairs of each human as well as those of humanity in general. Nothing occurred unless God intended it to happen.” Though both northern and southern bishops agreed that God was responsible for the direction and outcomes of political and social matters, they struggled to formulate explanations of divine purpose that accounted for the vicissitudes of the national conflict with God on their side.

The book emphasizes the bishops’ political, administrative, and military activities—one bishop from Louisiana even

took up arms and served as a Confederate general—as much as their spiritual challenges. The Protestant Episcopal Church in the United States of America (PECUSA) identified itself closely with the national government, or at least its political boundaries. Following the Revolutionary War, bishops in the new country felt obliged to separate themselves from the Anglican Church in Great Britain. This scenario was repeated at the beginning of the Civil War, as southern bishops formed their own organization, the Protestant Episcopal Church in the Confederate States of America (PECCSA).

In hindsight the southern bishops’ rapid succession from the PECUSA seems precipitous and extreme, but they assumed that the new Confederate States would prevail and persist as a sovereign nation; under those circumstances continued administrative ties with the PECUSA across national boundaries would be impractical, at best. There were also liturgical issues dividing the northern and southern bishops: church doctrine mandated support for all those in civil authority. The prescribed PECUSA liturgy included a prayer for the President of the United States; one of the first formal actions by the PECCSA was to edit that prayer to invoke divine blessings on the President of the *Confederate* States. This one-word alteration created rifts in congregations and dramatic confrontations between bishops and military authorities in occupied areas.

The bishops did little to provide for the welfare of freedmen following the war, despite numerous assertions before and during the war regarding the Church’s responsibilities towards slaves. The bishops’ greater failing was to perpetuate racial divisions in the Church, generally maintaining segregated churches and limiting acceptance of black clergymen. Dorn states that bishops north and south failed to shine a light in the darkness on the fundamental social issues of the time by not providing a positive model for the nation regarding integration of African Americans.

*Challenges* focuses almost exclusively on the activities and writings of the bishops themselves, with limited discussion of the bishops’ interactions with their congregations, priests, and political and military authorities; one notable exception is his documentation of the slave trade and numbers of slaves in specific regions over time. It is unfortunate that Dorn does not effectively place the Episcopal bishops’ story in a larger context (*e.g.*, the ways in which other denominations addressed these challenges). For example, Dorn does not reference works like Timothy Lawrence Smith’s *Revivalism and Social Reform: American Protestantism on the Eve of the Civil War* or George C. Rable’s acclaimed *God’s Almost Chosen Peoples: A Religious History of the American Civil War*.

The structure of the book is complex. There are seven parts containing a total of forty-one titled sections. The sections vary in length, from a one-page preamble to vignettes of a dozen or more pages. Regrettably, the divisions do not function as part of a unified whole; the narrative jumps back and forth chronologically as well as regionally, making this a difficult read. There is also a small section of the book, discussing the activities relating to the welfare of

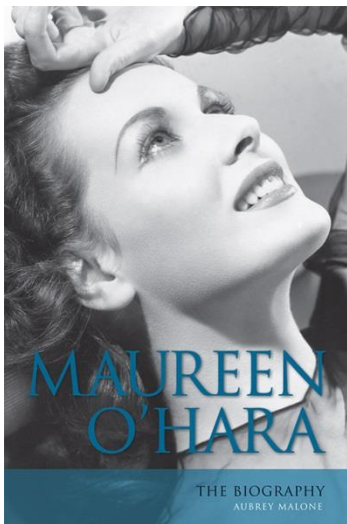
Native Americans that seems oddly out of keeping with the rest.

Dorn earned a bachelor of science from Duke University and a PhD in chemistry from the University of Washington. He retired as Dean Emeritus from Kean University in Union, New Jersey, having served as a chemistry professor, dean, and vice-president for academic affairs. Dorn has written three other books: *The Tompkins School: 1925-1953, a Community Institution* (Attic Press, 1994); *The Guns of Meeting Street: a Southern Tragedy* (University of South Carolina Press, 2001); and *Death of a Policeman, Birth of a Baby: a Crime and Its Aftermath* (Xlibris Corp., 2012).

This book is recommended for libraries with large ecclesiastical history or comprehensive civil war collections.

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**Maureen O'Hara: The Biography.** By Aubrey Malone. Lexington, KY: University of Kentucky Press, 2013. ISBN: 973-08-8131-4238-8. 263 pages. \$29.95.



The superior monograph *Maureen O'Hara: The Biography* has some connection to the Southern USA by content and the author's association with the south. Firstly, it is part of *Screen Classics*, a group of monographs produced by University of Kentucky on movies connected to the southern state Kentucky. Maureen O'Hara of Ireland starred in *How Green Was My Valley* about Ireland coal mining similar to Kentucky's coal mining such as *Coal Miner's Daughter* starring Sissy Spacek based on Kentucky's Loretta Lynn. Both the South's Kentucky and Ireland have beautiful green hills. The brilliant author, Aubrey Malone, writer of *Historic Pubs of Dublin*, is from western Ireland. The southern state of Kentucky has Molly Malone's Restaurant and Irish Pub, Lake Malone State

Park, and Malone, Kentucky. Kentucky's initial explorer was Ireland's James McBride.

The writing style is outstanding and immensely captures a reader's attention and intrigues with the contents of Maureen O'Hara's glamorous lifestyle, stardom, and her three husbands Will Price, Charlie Blair, and George Brown who she was with only at the marriage ceremony and never again. Later, their nuptials were annulled. Genius Aubrey Malone splendidly shares an astounding amount of intricate details of all of Maureen O'Hara's sixty-one films and her life that greatly captivates readers. The magnificent biography enchants with a gorgeous picture of Maureen O'Hara on the book cover and discloses her beauty and several of her superb films with thirty-nine black and white glossy photographs including photo data below the pictures. A stunningly exhaustive filmography reveals from 1930's to 2000's the titles of her movies, the year, and the director. The monumental research is shown in a twenty page notes section divided by the introduction and thirteen chapters. The extensive bibliography is thirteen pages separated by the divisions of books, articles, and television, radio, film, and DVDs. There is an accurate index, contents page, and acknowledgments.

The forties were the decade of the most movies for Maureen O'Hara at twenty-three movies. Maureen O'Hara's first movie was in 1938 *My Irish Molly*. Her newest was *Last Dance* in 2000. Presently, Maureen O'Hara lives in the United States and is planning on a film and a book. O'Hara was never an Oscar recipient. She thought her role in *The Quiet Man* with John Wayne might be an Oscar winner. Another movie O'Hara is legendary for is *Miracle on 34<sup>th</sup> Street*, a Christmas film with Natalie Wood as a child. O'Hara portrayed Lady Godiva in *Lady Godiva* and is renowned for the movie *Hunchback of Notre Dame* with Charles Laughton. O'Hara has been publicly honored with numerous awards like the John F. Kennedy Outstanding American of Irish Descent for Service to God and Country and the 1958 National Hosiery Manufacturer's winner of the best United States legs. Maureen O'Hara is in the Hollywood Walk of Fame Stars. Kells, Ireland displays a Maureen O'Hara body sculpture.

Conor Beau, son of Maureen O'Hara's daughter Bronwyn born 1944 from her husband Will Price, asked Maureen O'Hara to write a book on Maureen O'Hara which she did titled *Tis Herself*. A Maureen O'Hara Foundation in 2010 is creating a location in Glengariff Ireland for developing people as actors and actresses. O'Hara's last name is FitzSimons. O'Hara obtained the name O'Hara from Charles Laughton after the newly captivating 1939 Scarlet O'Hara in *Gone with the Wind*. Maureen O'Hara's mother was an opera singer. Her father sold hats. Maureen O'Hara wanted to sing opera professionally. O'Hara produced her singing album "Love Letters of Maureen O'Hara." O'Hara could always obtain a role such as with James Stewart, John Payne, Henry Fonda, Tyrone Power, Roddy McDowall, Donald Crisp, Walter Pidgeon, Claude Rains, Charles Laughton, Anthony Quinn, John Wayne, John Ford director, Ray Milland, Jeff Chandler, Burl Ives, Alex Guinness, Alfred Hitchcock director, Brian Keith, Jackie