Chemical additives in food are routine in the twenty-first century, but they were new in the nineteenth when industrialization created American food that was not farm to table, but factory to table. Baking powder is the reason that the expression “flat as a pancake” has no meaning for Americans: it makes the difference between a flat French crêpe and a fluffy American pancake. Feeding a particularly American need for speed, baking powder made baked goods cheaper to prepare and shortened their cooking time radically. Baking powder broke down the dam for the chemical flood in foods that all Americans are familiar with now.
on the critical role geography and social position played in Williams' life, illustrating how the reform activism of Williams and other black women was bound up with place and space. By highlighting how Williams experienced a set of freedoms in the North that were not imaginable in the South, the book expands how we understand intellectual possibilities, economic success, and social mobility in post-Reconstruction America.

Appalachian Dance
Susan Eike Spalding

Published in print: 2014 Published Online: April 2017
Item type: book

This book employs twenty-five years' worth of rich interviews with black and white Virginians, Tennesseans, and Kentuckians to explore the evolution and social uses of dance in each region. It analyzes how issues as disparate as industrialization around coal, race relations, and the 1970s folk revival profoundly influenced freestyle clogging and other dance forms. The book then reveals how African Americans and Native Americans, as well as European immigrants drawn to the timber mills and coal fields, added to local dance vocabularies. By placing each community in its sociopolitical and economic context, the book explores how the formal and stylistic nuances found in Appalachian dance reflect the beliefs, shared understandings, and experiences of the community at large. The book examines the dynamism of Appalachian dance traditions and the creativity involved in their evolution. Focusing on six dance communities, the book documents the experience of dancing as people have enjoyed it, or continue to enjoy it. It also explores the dance communities' divergent responses to social change, including industrialization, as well as the use of dance for community development.

Smokestacks in the Hills
Lou Martin

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Long considered an urban phenomenon, industrialization also transformed the American countryside. This book weaves the narrative of how the relocation of steel and pottery factories to Hancock County, West Virginia, created a rural and small-town working class—and what that meant for communities and for labor. As the book shows, access to land in and around steel and pottery towns allowed residents to preserve
rural habits and culture. Workers in these places valued place and local community. Because of their belief in localism, an individualistic ethic of “making do,” and company loyalty, they often worked to place limits on union influence. At the same time, this localism allowed workers to adapt to the dictates of industrial capitalism and a continually changing world on their own terms—and retain rural ways to a degree unknown among their urbanized peers. Throughout, the book ties these themes to illuminating discussions of capital mobility, the ways in which changing work experiences defined gender roles, and the persistent myth that modernizing forces bulldozed docile local cultures.

Black Huntington
Cicero M., Ill Fain

Published in print: 2019 Published Online: January 2020

This book studies the multi-generational transition of rural and semi-rural southern black migrants to life in the embryonic urban-industrial town of Huntington, West Virginia, between 1871 and 1929. Strategically located adjacent to the Ohio River in the Tri-state region of southwestern West Virginia, southeastern Ohio, and eastern Kentucky, and founded as a transshipment station by financier Collis P. Huntington for the Chesapeake and Ohio Railroad in 1871, Huntington grew from a non-descript village to the state’s most populated city by 1930. Huntington’s black population grew in concert: by 1930, the city’s black population comprised the second largest in the state, behind Charleston, the state capital. The urbanization process posed different challenges, burdens, and opportunities to the black migrant than those migrating to the rural-industrial southern West Virginia coal mines. Direct and intensive supervision marked the urban industrial workplace, unlike the autonomy black coal miners’ experienced in the mines. Forced to navigate the socioeconomic and political constraints and dynamics of Jim Crow Era dictates, what state officials euphemistically termed, “benevolent segregation,” Huntington’s black migrants made remarkable strides. In the quest to transition from slave to worker to professional, Huntington’s black migrants forged lives, raised families, build black institutions, purchased property, and become black professionals. This study centers the criticality of their efforts to Huntington’s growth as a commercial, manufacturing, industrial, and cultural center.
This chapter focuses on builders (Bob Thornburg, Jeff Menzies, John Bowlin, Allen Hart, Jim Hartel, George Wunderlich and Pete Ross) who have chosen exclusively to create instruments that are either inspired by or meticulously replicate the earliest examples of the banjo. These range from instruments made of gourds and other repurposed materials to banjos from the 1840s forward that evince the beginnings of industrialization in instrument manufacture. While individual motivations differ, the thread that unites these makers is a desire to draw attention to the most conflicted elements of this instrument’s history, i.e., its origins among enslaved populations and its cooptation by white entertainers involved in blackface minstrelsy. The response among old-time banjoists has been surprisingly positive, in large part because the playing technique required is very similar to what is currently favored, a fact that strengthens the historical connections between these nearly forgotten instruments and their contemporary counterparts. Yet, as all of these builders have discovered, restoring these early banjos to the old-time musical community necessitates a re-examination of the sources of much of the repertoire and an expansion of the conceptions of a shared, albeit mythical past. These topics are covered in greater detail in Chapter Six.

Introduction
Sam Mitrani

This book examines the development of the Chicago Police Department from the 1850s through the 1880s amid class tensions and political and economic conflict in the city. During the late nineteenth century, Chicago was the most violent, turbulent city in the country. From the Lager Beer Riot of 1855, through the Civil War, the 1867 strikes for the eight-hour workday, the Great Chicago Fire of 1871, the 1877 strike and riot, the May Day strikes and the Haymarket bombing, and the Pullman Strike,
Chicago was the scene of the crises accompanying industrialization and the development of a wage labor economy. This book explores how the various political and economic groups in Chicago, particularly the business elite, shaped the Chicago Police Department, as well as how the police shaped the relations between those groups. The book demonstrates the crucial role played by state institutions in the rise of capitalism and how businessmen influenced these state institutions to meet their needs.

Dynamic Traditions
Susan Eike Spalding

in Appalachian Dance: Creativity and Continuity in Six Communities

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Item type: chapter

This book examines the dynamism of Appalachian dance traditions and the creativity involved in their evolution. Focusing on six dance communities—three in Eastern Kentucky, one in Northeast Tennessee, and two in Southwest Virginia—the book documents the experience of dancing as people have enjoyed it, or continue to enjoy it. It shows that dance traditions are never static; they constantly shift and change over the course of decades. Like all customs, they are characterized by “flexibility of substance” or continued evolution. Characteristics are retained, discarded, or altered according to adherence to precedents. This is evident in old time square dancing and footwork dancing, both of which have waxed and waned in popularity from decade to decade in all six communities. This book also explores the dance communities' divergent responses to social change, including industrialization, as well as the use of dance for community development.

Old Time Dancing in Northeast Tennessee
Susan Eike Spalding

in Appalachian Dance: Creativity and Continuity in Six Communities

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Item type: chapter

This chapter examines the impact of social and economic changes on old time dancing in Northeast Tennessee in the twentieth century, using the Beechwood Family Music Center in Fall Branch as a focal point of
discussion. It begins with a background on Beechwood, one of several places in the Northeast Tennessee–Southwest Virginia valley where old time dancing took place in the late 1980s and early 1990s. It then considers how rural values and industrialization converged in early-twentieth-century Northeast Tennessee, along with its effects on local dance traditions. It also explores the marketing of square dancing as part and parcel of the rural image produced by the barn dances and by recordings of “hillbilly” music; the emergence of modern western square dancing and wagon training in Northeast Tennessee; and folk revival and festivals. The chapter concludes with an overview of the evolution of dance forms and styles as well as dance music at Beechwood, along with the revival of traditional Appalachian square dancing and clogging in Northeast Tennessee.

Afterword
Susan Eike Spalding

in Appalachian Dance: Creativity and Continuity in Six Communities
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This book has explored what has given life and meaning to old time dancing in six communities in Eastern Kentucky, Northeast Tennessee, and Southwest Virginia in the late twentieth and early twenty-first centuries. Through interviews, it has identified a variety of circumstances responsible for the appearance of dancing in these dance communities, and the ways that residents of each community experienced and responded to industrialization and other societal changes. It has also examined how decisions made by individuals and groups shaped dancing and how decision making was affected by factors such as culture and cultural exchange. Finally, it has discussed the decline and revival of old time dancing in the six communities as well as change and continuity as evidence of the power of local tradition in the Appalachian region. The book concludes with an afterword, which expresses the hope that all six stories will stimulate thinking and exploration and pave the way for future projects on American dance traditions.
This chapter discusses the problems of pesthouse siting. For more than half a century, strong, collective feelings of fear, anger, and disgust drove the relentless opposition to the various sites suggested for San Francisco's pesthouse. San Franciscans continued to appeal to miasmatic theories of disease to justify threatening to burn down and destroy existing structures. Political decisions about “place making” for an institution housing “loathsome” bodies were always highly emotional, contentious, and bitterly fought. Elocuently expressed at neighborhood meetings and in lobbying efforts, these sentiments suggest the presence of an emotional climate that developed within the context of nineteenth-century dangers associated with urbanization and industrialization in San Francisco.

Introduction
Michael K. Rosenow

This book examines the rituals of dying and the politics of death among the working class during the period 1865–1920. It considers how wageworkers and their families experienced death in the United States between the Civil War and the end of World War I by focusing on John Henry—one of the hundreds of thousands of workers who died in service to industrialization—and the lack of surviving accounts about what happened to his dead body. The book draws on case studies to investigate how workers used the rituals of death to interpret, accommodate, and resist their living and working conditions; the ways social class shaped Americans' attitudes toward death; and the social and cultural contexts that shaped interpretations of workers' deaths resulting from work accidents. The book shows how rituals of death reflected the ways that working communities articulated beliefs about
family, community, and class and negotiated social relationships—how common people interpreted their roles in the industrial republic.

The Marks of Capital
Michael K. Rosenow

in Death and Dying in the Working Class, 1865-1920
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This chapter examines the politics of death regarding industrial accidents in the United States during the period 1865–1919. More specifically, it investigates how ideas about the body—and the classed, raced, and gendered meanings mapped to it—facilitated the industrial accident crisis and impacted workers' experiences with death. The chapter first provides an overview of corporeality and the industrial imperative during the Industrial Revolution, along with the triumph of the machine and of individualism that came with industrialization. It then establishes the broader social and cultural contexts that shaped interpretations of workers' deaths resulting from work accidents. It shows that cultures of order and progress, cultures of work, and cultures of reform and protest motivated working people to use the space of death to reflect on the meanings of their lives and deaths.

Every New Grave Brought a Thousand Members
Michael K. Rosenow

in Death and Dying in the Working Class, 1865-1920
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This chapter examines the politics of death in Illinois coal mining communities during the period 1883–1910, with particular emphasis on how miners and their families experienced death in one of the country's most dangerous occupations. It explores three causes of death in coal mines and how they shaped miners' experiences with death: mass-fatality mine disasters, the deadly hazards in everyday mining, and the violent confrontations between miners and employers. It also discusses the coal miners' political and cultural responses to the deaths of their coworkers, focusing on the emergence of the United Mine Workers of America (UMWA), which combined previous burial practices established
by churches, fraternal societies, and other unions to lay the foundations for a coherent set of ritual practices for union coal miners. Finally, it describes the coal miners' creation of a repertoire of rituals of death that melded religious, fraternal, and immigrant traditions. The Illinois coal miners' experiences with death and dying highlights the human and emotional impact of industrialization.

Conclusion
Michael K. Rosenow

in Death and Dying in the Working Class, 1865-1920

This book concludes by summarizing developments that made death a contested terrain of political authority and ideology containing elements of class, gender, ethnicity, race, and religion during the period 1865–1920. It begins by focusing on the exhortation by American Federation of Labor's Samuel Gompers at the International Labor Congress in 1893 that "the lives and limbs of the wage-workers shall be regarded as sacred as those of all others of our fellow human beings." It then discusses the emergence of class-based rituals of death and dying as an undercurrent of industrialization from the end of the Civil War to the close of the Progressive Era as working communities infused their funerals, processions, and memorials with meanings and invented traditions that became customs used by the working class to measure the dignity and respect paid to the deceased. The book also considers how labor conflict such as strikes produced an array of funerary tableaus in the years leading to American participation in World War I.

Nostalgia, Modernity, and the Reconstruction Roots of Southern Gospel
Douglas Harrison

in Then Sings My Soul: The Culture of Southern Gospel Music

This chapter traces the emergence of modern southern gospel forward from its Reconstruction roots. It pays attention to the abiding influence of the songbook publisher, songwriter, romantic poet, and melancholic Civil
War veteran Aldine S. Kieffer. As the more creative half of the Ruebush-Kieffer songbook publishing empire, Kieffer played an inimitable role in the industrialization of southern gospel at a pivotal moment when shape-note music education was transitioning from a paraprofessional recreation to a commercialized economy based on songbooks and increasingly professionalized music teachers and singers. In the process, this chapter makes the first comprehensive case in extant scholarship for Kieffer as the most important originator of modern southern gospel discourse, an archetypal figure whose work in early southern gospel infuses the music with a lasting concern for tensions between the self and society that arise from sociocultural upheaval in the postbellum South.

Introduction
Lou Martin

in Smokestacks in the Hills: Rural-Industrial Workers in West Virginia

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This introductory chapter argues that studies of the industrialization of rural places like Hancock County can help in understanding the nature of industrial capitalism, particularly the relationship between capital mobility and the working class. Industries periodically entered periods of crisis that required a general restructuring for companies to remain profitable, and relocations were a key component in the process. In “undeveloped” rural areas, some manufacturers believed that they could create new environments free of discord and find grateful and compliant pool of rural laborers—often women and other low-wage workers—to surround the core of handpicked skilled workers. Thus, manufacturers' old labor problems and their high hopes for an improved workforce figured prominently in the migration of capital to rural places. Eventually, rural migrants and young people from local farms brought their own ideas, goals, and culture—distinct from those of the skilled craftsmen—and came to constitute a truly rural-industrial workforce.