

journey through the play therapy process using different lenses, and they challenge readers to analyze their own perspectives about human nature and how people change, heal, and grow. The text provides beginning, intermediate, and seasoned play therapists alike with a unique opportunity to consider various play therapy theories through the use of thoughtful questions. Kottman and Meany-Walen do not just connect with readers as authors, they also connect with them as teachers. Navigating the pages of the book, readers can solidify their theoretical and clinical perspectives and learn enough about alternative theories and approaches to speak intelligently about the clinical decisions play therapists make.

The authors also share with the reader strategic interventions for working with children (adolescents and adults, too) in play therapy. They even go a step further, connecting the clinical perspective and goals of the play therapist with the intervention. Essentially, the authors aid the reader in understanding the nuances of clinical decision making. They frame interventions to make play therapists consider why they begin therapy and what they do therapeutically. They clearly define and thoroughly explain these specific interventions, even including the materials needed and how to augment and adjust interventions for individual, family, and group use.

One of the more refreshing aspects of the book is its overall readability. The authors inject humor, personality, and genuineness into their writing, which helps make the complicated clinical aspects of play therapy, including consulting with parents and professionals, less daunting. There is something special about a book that allows its readers to feel

both connected to—and supported by—the authors: Kottman and Meany-Walen give readers permission to use their creativity and regularly remind them to take thoughtful clinical risks.

Play therapy, like other forms of professional aid, is both an art and a skill, and the authors thoroughly address the nuances of the clinical work and art of play therapy. They consider the necessary skills and include cogent arguments about why these are necessary. They demonstrate a fastidiousness in the presentation of a plethora of play therapy interventions and activities in the book, and they take the same approach to the more nuanced art of play therapy.

Ultimately, the book provides readers with a comprehensive foundation for play therapy. The authors reveal the complexity of using play therapy, even though most of its activities and interventions seem simple. This is important because we must be careful to not let the appearance of relative ease overshadow the clinician's need for reflection, responsibility, and decision making. Indeed, the integration, synthesis, and application of the complex skills addressed here require learning relationships that cannot typically be addressed adequately in the pages of books.

—Jodi Ann Mullen, *SUNY Oswego, Oswego, NY*

Little Cold Warriors: American Childhood in the 1950s

Victoria M. Grieve

New York, NY: Oxford University Press, 2018. Introduction, and index. 205 pp. \$75.00 cloth. ISBN: 9780190675684

The first thing to note about *Little Cold Warriors: American Childhood in the 1950s* is that it is mistitled. The subject centers on efforts to influence and use children in the cold war—American children, but also children of other nationalities—not 1950s childhood per se. Of course, the subjects interrelate—the author offers interesting evidence about the varied exposures of American school-aged children to cold-war propaganda and programs. And she is at pains to urge us to realize that the 1950s were not some return to childhood innocence marred only by civil-defense warnings. But she makes no effort to place cold-war elements in any larger context or to show their impact (as opposed, for example, to other factors including the Baby Boom). Though children's views emerge periodically, the real focus rests on government and corporate policies aimed at the young. This means, among other things, that the main findings do not clearly link to patterns of children's play.

Specific chapters explore comic books and related literature, particularly the popularity of the Lone Ranger, as these reflected cold war themes, because the political service done by Westerns deserves this kind of analysis. The Art for World Friendship program dominates the second chapter, with interesting material on the kinds of middle-class themes that American contributions emphasized. Chapter three explores the State Department's Franklin publishing program to develop reading material for children in other countries (particularly in the Middle East—American children are not directly involved). Final chapters, returning largely to the United States, deal with corporate advertising around cold-war themes but

particularly with the general promotion of consumerism and school-linked efforts including humanitarian fund raising and people-to-people programs. (Interestingly, the changing contents of relevant textbooks are not examined.)

The authors' findings may not seem terribly surprising, but they warrant attention. American leadership, like its Soviet counterpart, was deeply interested in reaching young people around the world while cultivating not only loyalty but enthusiasm among domestic youth audiences. The cold war was an all-encompassing cultural competition. The superiority of the American system was strongly emphasized, primarily through a focus on political freedoms and material abundance, the apotheosis for an idealized white middle class. Problems such as race relations were normally bypassed, although they occasionally emerged. Noteworthy in light of more recent developments, the official vision at this point included abundant praise for trade unions and collective bargaining as emblems both of freedom and prosperity.

A key tension, running through many of the programs discussed, involved the balance between targeted and highly nationalist anticommunism and a broader interest in a humanitarian, global understanding in which American values could take a lead. As one sign of the tension, various agencies reaching out to youth might simultaneously be under FBI investigation.

Ultimately, despite important contributions, the failure to try to assess the impact of all this on childhood experience is disappointing. We do get numbers of participants in several of the programs,

including the art exchanges and some of the fund-raising efforts. Adult testimony suggests that the values touted by the Lone Ranger helped guide a number of young people toward careers in public service. Against this, we are also treated to some questionable assumptions: “American children learned from this (the Lone Ranger) . . . that they were responsible for defending their nation’s unique history of freedom.” The fact is, we do not know what American children actually learned from this, or how the lessons were filtered by differences in location, class, gender, or race. The possibility of skepticism—or, perhaps even more likely, simple indifference—is not explored.

The result is a set of findings that should, indeed, be incorporated into our understanding of childhood in the 1950s and of Baby-Boomer adulthood. I wish Grieve had compared these findings with official messaging in later decades and addressed more, and more diverse, children’s voices.

—Peter N Stearns, *George Mason University, Fairfax, VA*

Paper Dolls: Fragile Figures, Enduring Symbols

Katherine H. Adams and Michael L. Keene
Jefferson, NC: McFarland & Company, Inc., 2017. Introduction, images, conclusion, chapter notes, bibliography, and index. 217 pp. \$49.95 paper.
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In *Paper Dolls: Fragile Figures, Enduring Symbols*, coauthors Katherine H. Adams

and Michael L. Keene analyze the political, social, economic, technological, and religious influences on the creation of paper dolls. The authors examine the ways that these pieces of ephemera portray political satire, notions of womanhood, motherhood and family, the dictates of fashion, and self-image, among other topics. From discussions of ancient Chinese burial ceremonies and theatricals starring pantins (or puppets) at Versailles Palace under the reign of French king Louis XV to the cutout dolls of opera singer Jenny Lind and printable Kim Kardashians on the Internet, *Paper Dolls* proves a noteworthy source for readers interested in learning more about the rich history of paper dolls.

The authors trace the history of paper dolls and organize each of the thirteen chapters around a central theme. In “Political Satire and Change,” Adams and Keene show how pantins, a novelty thought to have been invented at the village of Pantin near Paris, proved a critical part of political commentary. Pantins were figures cut from heavy paper or light cardboard, the appendages were attached by thread, and the doll’s head was controlled by a set of longer strings. Many early pantins satirized kings, judges, aristocrats, and clergy. As pantins evolved into paper dolls with interchangeable outfits, they continued to serve as a means for political critique. The authors reference modern examples including a paper doll version of Justin Trudeau, Canada’s prime minister, as illustrated in 2015 by Kyle Hilton for *New York* magazine. Other satirical paper doll books comment on the circus and lack of substance in politics. Recent examples include *Newt!: A Paper Doll Book* (depict-