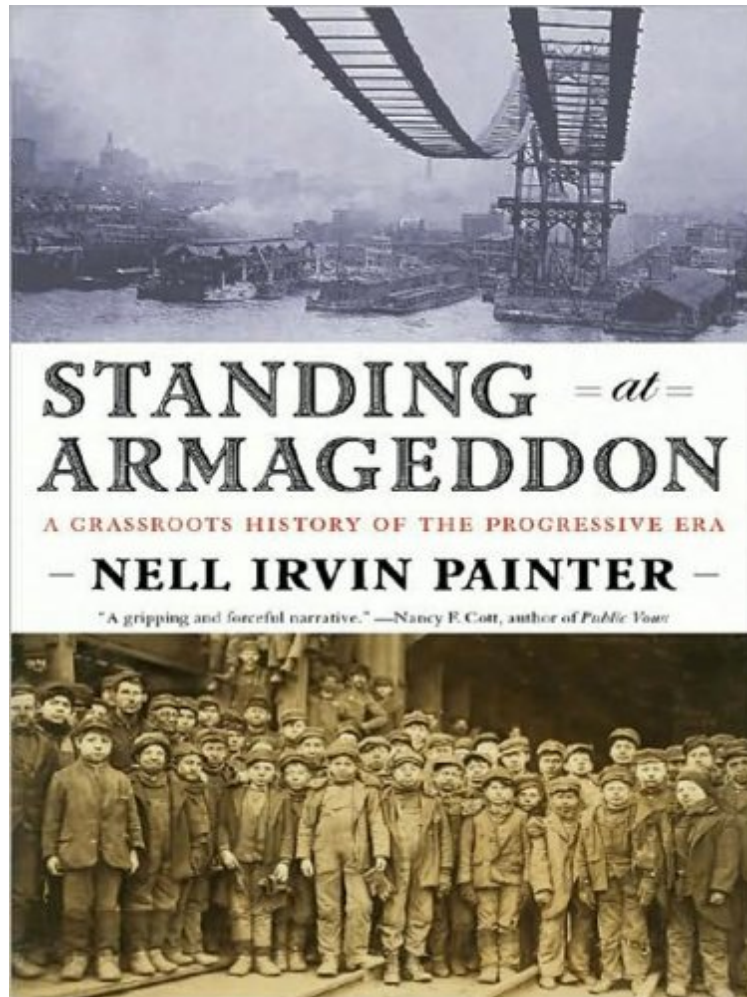


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Standing at Armageddon: A Grassroots History of the Progressive Era

Nell Irvin Painter

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Nell Irvin Painter : Standing at Armageddon: A Grassroots History of the Progressive Era before purchasing it in order to gauge whether or not it would be worth my time, and all praised Standing at Armageddon: A Grassroots History of the Progressive Era:

0 of 0 people found the following review helpful. Five StarsBy George J. MaruskaExcellent transaction!! A++0 of 0 people found the following review helpful. A Timeless introduction leading to an understanding of contemporary Socio-PoliticsBy Ken RussellThe author skillfully led me through a foundation that clarifies deeply embedded principles that both sides of current social and political advocates need to understand if we are to avoid another civil war. We will not hold our standing among nations without using history to heal our division and re-discover our common ground. Painter, provides both poles of our divided nation with guideposts toward a greater country.1 of 1

people found the following review helpful. Different perspective on periodBy tone214I was interested in how a well educated black women would view this period of American history versus most historians who are white men. While it was not as different as a thought it might be, she did offer some different perspectives and broaden my understanding of the progressive era.

"A consistently engrossing, occasionally irreverent, always smoothly written history of America's painful entry into the modern age."mdash;Kirkus ReviewsStanding at Armageddon is a comprehensive and lively historical account of America's shift from a rural and agrarian society to an urban and industrial society. Nell Irvin Painter will be featured in the PBS multipart series The Progressive Era with Bill Moyers, which coincides with the release of the updated edition of this acclaimed work.

From Publishers Weekly"Fear of working-class violence," the author comments in the preface, "explains much of what has been called progressive reform." In this excellent illustrated survey of American labor radicalism and political reaction from the end of Reconstruction to the end of World War I, Painter concentrates largely on the struggle between "partisans of democracy" and "protectors of hierarchy" during a 42-year period when the country was evolving from an agrarian to an urban industrial society. Her major theme is the public's identification of organized labor with incendiary radicalism. She notes that the years of greatest unrest inspired ever more violent "red scares" during which the restoration of law and order meant using whoever could be defined as "reds" as the scapegoats. The author is a history professor at the University of North Carolina, at Chapel Hill. Copyright 1987 Reed Business Information, Inc.From Library JournalThis book offers general readers and students a fresh introduction to the United States during the Gilded Age and the progressive era. Painter has relied on the latest biographies and monographs to write her descriptive synthesis. She gives attention to blacks, women, and immigrants as well as the industrial and political elite, combining social, economic, and political history. The author concludes that the strong pressures of the agricultural and industrial laborers forced the passage of progressive reforms in the early 20th century. Painter's narrative joins other worthwhile surveys of the era, e.g., S.D. Cashman's *America in the Gilded Age* (LJ 12/15/83) and Ray Ginger's standard treatment *Age of Excess* (1975, rev. ed.). Joseph G. Dawson III, History Dept., Texas AM Univ., College StationCopyright 1987 Reed Business Information, Inc. The turmoil that attended America's shift from a rural, agrarian society to an urban, industrial one, described with a highly readable combination of scholarly thoroughness and stylistic verve. . . . A consistently engrossing, occasionally irreverent, always smoothly written history of America's painful entry into the modern age. mdash; Kirkus sA vivid portrayal of people's history with the politics left in. With analytical cohesiveness, intellectual grasp and wit, Painter succeeds not only in integrating issues in Afro-American and women's history with the whole but also in relating the role and presence of the modern state to the trends in ordinary people's lives. . . . A gripping and forceful narrative. mdash; Nancy F. Cott, Yale UniversityLucid and compelling. . . . The first general treatment of this era that does full justice to the struggles of working people. It will provide future historians with a good model for how to do narrative synthesis 'from the bottom up.' mdash; George M. Fredrickson, Stanford University