

United Kingdom, Canada, and other Western democracies. Its author, Eric Kaufmann, comes to this subject from a genuinely—dare I say it?—diverse, even cosmopolitan, personal history. As the book jacket explains, he was born in Hong Kong but raised in Vancouver, British Columbia, and spent eight years in

effort to understand and explain the anxieties

democratic outlet.”

Lest there be any confusion, Kaufmann is no white nationalist; he’s not even a guilty white conservative! And his argument is utterly prudential, not principled. He concludes that “[p]ermitting freer expression of the majority group’s sense of cultural loss...is, in the long run, probably less dangerous than repressing [it].”

Kaufmann places the blame for our predicament squarely at the feet of those whom he refers to as “left-modernists,” whose history he traces back not to the Progressives, nor to labor activists and working-class socialists, but to artists and intellectuals such as Mabel Dodge Luhan and Randolph Bourne. First dissected by historian Christopher Lasch, these “new radicals” launched a cultural revolution from the salons of Greenwich Village back at the beginning of the 20th century. And as Kaufmann rightly notes, the pluralism espoused by these progenitors of today’s multiculturalists led to their embracing selected, exotic aspects of immigrant subcultures while disparaging and rejecting “a desiccated puritanical Americanism.” As he puts it, “Sixties multiculturalism was a more strident, ambitious and large-scale application of

Bourne's double-standard of applauding the

restriction in that era was fueled in no small degree by the increasing competition experienced by workers, many of them earlier immigrants, with more recent arrivals. As economic historians Timothy Hatton and

immigration—whether legal or, if need be, illegal—to which Kaufmann pays no attention whatsoever. Similarly neglected are the economic interests of intellectuals, academics, and other such knowledge workers whose

policy. He begins with a call for “an accommodation between the freely expressed

the competing interests of its cultural constituencies, weighted by size."

What is remarkable here is Kaufmann's explicit acceptance of the legitimacy of "white interests" and the notion that "the desire to slow ethnic change is a legitimate expression of the ethnic majority's cultural interest." As he puts it: "Ideally, desires for cultural protection should be openly aired, in a respectful way, by members of majority groups who identify strongly with their ethnicity, without drawing the charge of racism."

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Yet how exactly his technocratic ideal comports with the messy realities of intergroup cultural comparison and competition remains disturbingly unclear. What is clear, at least to this observer, is that while Hispanics and Asians might find such a regime worth considering, African Americans almost certainly would not. Not for a moment do I envision them ceding to other groups in

roiled politics not only in America but in other Western democracies. And that, as Eric



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