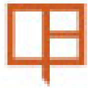

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Book Reviews

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Book Reviews

The Public Historian*'s reviews section strives to define the current state of the field of public history. To that end, we select for review those works that reflect a wide range of theory and practice in public history, as well as selected works from other disciplines that are of particular note to public historians. Reviewers evaluate research in terms of its contribution to historical inquiry as well as for its value as a work of public history. Reviewers are also encouraged to identify emerging trends, problems, and opportunities for public history and its related subfields. The studies under review are most often books, but the journal also seeks to identify and review writings in every form that public historians produce. The editors welcome your comments and suggestions on all aspects of the review enterprise.*

M. E. H.

Benjamin Shambaugh and the Intellectual Origins of Public History by Rebecca Conard. Iowa City: University of Iowa Press, 2002; xvi + 248 pp., photographs, notes, appendix, bibliography, index; clothbound, $32.95.

In *Benjamin Shambaugh and the Intellectual Origins of Public History*, Rebecca Conard provides an elegant discussion of a complex topic: the emergence of public history in the twentieth century. Her book sets an examination of the evolution of the public history idea in the twentieth century against the backdrop of the developing career of public historian Benjamin Shambaugh. Conard couples that professional biography with a discussion of the founding of key professional and institutional frameworks that defined and ultimately delimited the development of history as a discipline. Within the time frame of Shambaugh's life appeared key national professional associations (e.g., Mississippi Valley Historical Association/OAH, American Political Science Association, American Association for State and Local History), state archives, state historical societies, the national archives, and the history-based projects associated with the New Deal. In considerable

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measure Shambaugh's interests, concerns, expertise, career path, and scholarship correlate to these developments. Conard's approach anchors Shambaugh's intellectual and professional life within the professionalization of historical study and links it to contemporary intellectual discussions, ranging from his training in the discipline to ongoing intellectual interests. Thus Conard's presentation carefully ties Shambaugh, as the title argues, to the *Intellectual Origins of Public History*.

After receiving his Ph.D. in 1895 from the University of Pennsylvania, Shambaugh returned to Iowa to cultivate an extraordinarily productive professional life that wove together a traditional academic career with what he termed *applied history*. For Shambaugh, history was a dynamic disciplinary field that he linked to the establishment of a laboratory model, the program at the State Historical Society of Iowa (SHSI), centered on the work of staff engaged full- or part-time on research projects. The SHSI research laboratory embraced his concept of applied history: "the use of the scientific knowledge of history and experience in efforts to solve present problems of human betterment" (Shambaugh, quoted in Conard, p. 83). In his mind public service linked inextricably with applied history "bringing the history of our Commonwealth down to the present hour, in conducting scientific research along lines of political, economic, and social developments" (quoted in Conard, p. 83). The outcome appeared in Society publications, notably the Applied History Series, public history's (Conard notes) first gray literature. Shambaugh's research groups, he claimed, made "practical application of investigations in State and local history in the solution of present-day political, social, and economic problems" (p. 78).

Conard employs several approaches. One is a biographical account of Shambaugh's professional life, utilizing a framework provided by a Shambaugh protege—Jacob Swisher—who left a substantial unfinished, unpublished admiring biography of his mentor. Swisher's manuscript became Conard's tool to explore the professional contributions of Shambaugh. She interweaves an analytical narrative with the Swisher biography, skillfully focusing exclusively on Shambaugh's professional life from the time he joined SHSI until his 1940 death. As readers, we trace his developing professional profile, learn his approach to scholarship, examine his professional involvement in founding or supporting the development of principal disciplinary-related associations. Here was a man who understood the importance of public historical work decades before the current public history movement took shape. His commitment to influencing public policy, collecting and managing documentation, marking and documenting historical sites, establishing archives, and training people for this broad work is deftly explored. We learn about publications, the politicalization of the history field in Iowa, a high-order dedication to scholarship, the training of new scholars, the support for and encouragement to use the documentary record—topics that are key to appreciating his contribution and measuring his impact in the field. We learn about a person deeply committed to lifting local and

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state historical discussion out of the parochial and establishing it at a more sophisticated level, based in rigorous scholarship grounded in good source materials.

At the same time we learn that this public history pioneer embraced an advocacy approach. His vision combined the creation of an academic department and state historical complex in close proximity. His purpose was to create a strong, publically funded collection of excellent source materials to be drawn on for publications that informed the community. Conard's narrative traces Shambaugh's approach to a history serving broad public needs and operating within public venues. We learn how Shambaugh conceptualized applied history, how he contextualized his work, and what institutional frames shaped and defined his work. Similarly, we find out how his work tied to the early history of the American Historical Association, its Conference of State and Local Historical Societies that ultimately transformed into the American Association for State and Local History (1940), and its Public Archives Commission. In positioning Shambaugh's work within the discipline, Conard reveals the profession's self-imposed restrictions that eventually resulted in spin-off associations for historians whose interests lay in archives or local and state history. Thus beyond this professional biography of Shambaugh, the discussion turns on the intellectual foundation of public history over the course of the century. Initial chapters construct the framework. The final chapter brings the subject to the turn of the twenty-first century and folds it into the public history movement, which rekindled applied history ideas that Shambaugh embraced.

Thus the book examines both a life and the remarkable linkage to the profession's changes at the end of the century, and documents the appearance of new professional associations (e.g., NCPH) as well as renewed concern for the role of public history within the broader profession. Public historians will recognize in the professional life of Shambaugh the challenges, limitations, successes, and frustrations still confronted. Those who practice public history from the portal of academe as engaged scholars will appreciate Shambaugh's effort to connect a university department to the public work of a historical agency. This book is at once a case example and an analytical, contextual discussion of the complex disciplinary linkages we still work to define, understand, and value: connections among academic departments and historical agencies, professional applications of scholarship from the academy, professional areas of expertise of practitioners of the field, and the role of historical and cultural agencies in the dissemination of history. It's all neatly set within a discussion about the basic intellectual frame put in place over the last century and reflected in the literature discussed in the opening and closing chapters of this fine work that demonstrates Conard's excellent control over that literature and her subject. In sum, this is a sophisticated addition to public history historiography.

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Her Past Around Us: Interpreting Sites for Women's History edited by POLLY WELTS KAUFMAN and KATHARINE T. CORBETT. Malabar, Fla.: Krieger Publishing Company, 2003, viii + 262 pp., photographs, illustrations, notes, index; clothbound, $33.50.

In *Her Past Around Us: Interpreting Sites For Women's History,* Polly Welts Kaufman and Katharine T. Corbett have made a major contribution to those interested in presenting women's history in public places. This collection of eleven essays combines scholarly research and insightful analysis with a practical guide for using the best strategies of public history and feminist theory for interpreting women's past. Each essay uses a case history approach to focus on a different way to educate the public about women's history.

For those people searching for some how-to guidance that incorporates current scholarship and methodology, this book includes special features on questions to consider and background material to read. The editors' intention that this be a useful handbook is further confirmed by their selection of a durable book cover. Kaufman and Corbett make clear in the introduction that they have designed the book for teachers and staff of historical societies who wish to "use local and national historic sites as windows into women's history." They build on the assumptions of recent research that people are most likely to make connections to the past not through listening passively to a lecture, but by actively visiting historic sites and museums or by researching their own family's past. A notable aspect of the book is the emphasis on using familiar places that have not previously been identified as women's spaces. By looking at sites through the lens of women's history, new perspectives emerge that reveal the complexities of women's activities.

A compelling aspect of this book is the variety of approaches it uses for uncovering women's past. There are chapters that focus on developing women's trails, examining cemeteries for insights into women's lives, and studying women's gardens as well as probing for new ways to make invisible women, such as Irish immigrant domestic servants, come to life in house museums. A most instructive chapter for those who wish to undertake a local women's history project is Kaufman's guide to developing and presenting women's history tours and walking trails. She highlights research areas and the types of questions that produce the most creative scholarship and follows this up with practical suggestions for creating a trail or tour. Additionally, she provides samples of published women's history trail guidebooks.

Candace Kanes's chapter "Revisiting Main Street: Uncovering Women Entrepreneurs" is an excellent example of how new research can shed light on forgotten women and their places of business. She was inspired to undertake this project when she saw a plaque that noted the founding in 1919 of the Zonta Club, an international organization of businesswomen. The plaque on the corner of the Statler Hotel in Buffalo led Kanes to investigate who these businesswomen were and what were they doing in 1919. The records of the Buffalo Zonta Club, now

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housed in the archives of the University of Buffalo, provided a gold mine of information. The Buffalo chapter had 150 founding members who represented a wide range of entrepreneurial experiences, including women-owned grocery stores, lunch rooms, millinery and florist shops, and a textile-weaving business. In studying the lives of these women, Kanes found that they were often middle aged, remained in business for decades, and made significant contributions to the city. For communities that do not have records of a Zonta Club, Kanes supplies ideas of other sources for discovering the experiences of businesswomen. The public presentation of this research can take many forms such as incorporation into women's history trails or special photographic exhibits in a public place.

One of the most illuminating chapters deals with reclaiming the places of African-American women in the urban South, specifically in Durham, North Carolina. Leslie Brown and Anne Valk undertook extensive research of photographs, public documents, oral histories, maps, and city directories to discover the "territory" of the city that African-American women claimed as their own. African-American women in Durham in the period between end of Reconstruction and the Depression established public and private spaces that supported the black community in the Jim Crow era. Although the landscape of Durham has undergone enormous changes since that period, Brown and Valk were able to reconstruct residential patterns and identify places that tell the stories of African American women's work, private lives, reform efforts, and religious experiences.

Her Past Around Us is a book that will prove most valuable to those who wish to promote women's history in public settings. The case study approach stimulates ideas for local implementation and the background resources, including web sites, provide the needed resources for getting started.

PAGE PUTNAM MILLER

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Interpreting Historic House Museums edited by JESSICA FOY DONNELLY. Walnut Creek, Calif.: AltaMira Press, 2002; photographs, notes, index; clothbound, $70.00; paperbound, $24.95.

Those of us who were unable to attend the important house museum conferences sponsored in the 1990s by the McFaddin-Ward House in Beaumont, Texas, were delighted to hear that this volume was in production. Edited by former McFaddin-Ward staff member and historian of domesticity Jessica Foy Donnelly, *Interpreting Historic House Museums* addresses itself to a busy lot. House museum professionals seldom have the time to read all of "the latest," and so peruse these reviews to choose one book for the bedside table if not for the paper-laden desktop. For those of us involved in interpreting house museums, this is the

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selection to make. Along with the recently published *Great Tours: Thematic Tours and Guide Training for Historic Sites* (Altamira Press, 2001) we now have a new body of guidance and encouragement as we work to locate a vital cultural niche for house museums in the twenty-first century. In Donnelly's words, that means at the very least avoiding being "just plain boring."

Thirteen contributors revised their conference papers for this collection. All of the essays focus in one way or another on the problem, if you will, of the traditional house tour, inherited from earlier generations of museum founders (which is why the book begins with a historical orientation by Patrick Butler III). Our generation of house museum professionals faces the daunting but important task of remaking the house museum experience while not throwing the baby out with the bathwater. These authors grapple with this distinction. Overall their recommendations are that we engage in some serious self-study and explicitly shift our primary interpretive mode from "facts about things" to well-researched narrative. Further, they suggest that house museums that "concentrate heavily on the lives of the rich and famous" at the expense of broader stories "jeopardize their own credibility and public appeal" (pp. 1–2). The fact that revision must frequently occur without substantial change to the house or collection presents a singular complication.

The place to start is with a plan. Barbara Abramoff Levy has emerged as a leading mentor to the field in structuring approaches to interpretive planning. Reading her two essays with Sandra Mackenzie Lloyd's clear and sensible outline for developing theme-based tours offers a sample of the user-friendly approach detailed in *Great Tours*. Bradley Brooks enlivens the role of the "Furnishings Plan" by arguing that it should be the "execution of the vision" of the interpretive plan, and not, has so often been the case, developed independently, or worse, not at all (pp. 133–34).

There are some particularly useful essays dealing with interpretive content and revision. Debra A. Reid's scholarly "Making Gender Matter: Interpreting Male and Female Roles in Historic House Museums" is a comprehensive description of current work in the fields of interpretation and women's history, from which new strategies may be easily be developed. Rex Ellis supports house museums with the courage to broaden their stories and embrace change in a conservative "atmosphere that reveres the past" (p. 63). Also valuable are Catherine Howatt on the importance of interpreting the landscape as inseparable from a historic house, and Nancy E. Villa Bryk's bold argument, "do not be reticent about using your imagination" to vivify period room exhibits and interpretation with histories of real people and daily life (p. 167).

And then there is the practical matter of delivering all of this well-planned, richly researched material to the museum visitor. Jamie Credle and Patricia L. Kahle write cogently about program development, Margaret Piatt discusses the craft of communication, and Meggett B. Lavin offers a handy "tool kit" for interpreter training. In "Balancing Our

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Commitments: Access and Historic Preservation," Valerie Coons McAllister advises us about developing an "access plan" that harmonizes the ideals and requirements of the Americans With Disabilities Act with those of the National Historic Preservation Act.

It is clear that if house museums are to remain viable, we must be able to assert their relevance and purpose to new audiences in a new century. Donnelly calls it a "fundamental question of survival." Taken together, these essays propose some worthy models for processes that may lead to the reconfiguration and revitalization necessary to fulfill this vision. The utility of *Interpreting Historic House Museums* highlights how crucial it will be to create and sustain a network of communication between people working with historic house museums in order to "meet with vigor the interpretive challenges that lie ahead" (p. 12).

PATRICIA WEST

National Park Service

Thomas Jefferson's Monticello by WILLIAM L. BEISWANGER, PETER J. HATCH, LUCIA STANTON, and SUSAN R. STEIN. Chapel Hill: Thomas Jefferson Foundation with the University of North Carolina Press, 2002; xxii + 218 pp., photographs, notes, bibliography, index; clothbound, $45.00.

The public began visiting the Virginia home of Thomas Jefferson in the early decades of the nineteenth century just to catch a glimpse of the great man in the flesh. One historian noted that the crowds coming to the house to watch Jefferson and his relatives became a bit of a nuisance, writing that while the family sat in "the shade … to enjoy the coolness of the approaching evening, parties of men and women would sometimes approach within a dozen yards, and gaze at [Jefferson] point-blank until they had looked their fill, as they would have gazed on a lion in a menagerie" (p. 29). The public has continued to make pilgrimages to Monticello ever since, making the structure one of the most visited historic houses in the United States.

While all houses serve as symbols of their owners, Monticello particularly represents the complex, if not paradoxical, personality of Jefferson. Although Jefferson was one of the nation's most fervent spokesmen for liberty and freedom, he owned dozens of slaves—many of whom helped build Monticello. In addition, the man who wanted America to be a particular symbol of individual freedom cherished the culture, society, and philosophies of Europe. Monticello, too, is full of contradictions. For example, the simple one-story fa ade of the building that Americans know from countless reproductions, including the back of the U.S. nickel, actually hides a three-story house containing dozens of rooms for work, leisure, scholarly study, and domestic service.

Jefferson worked on Monticello with a fervor that bordered on the compulsive. The former president once wrote: "Architecture is my delight, and putting up, and pulling down, one of my favorite amusements"

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(p. 34). Jefferson began the mountaintop house in Charlottesville in 1768, creating a compact two-story, eight-room house that scarcely resembled the elaborate building the visitors see today. Jefferson returned to the project in the mid-1790s, removing the second floor and adding rooms, making the larger and more complex twenty-one-room structure, including the dome (the first in the United States) and the L-shaped terraces that embrace the western lawn. Not everyone was delighted in the finished result, however, and one critic wrote in 1839, "We will venture to say that Mr. Jefferson had no distinct conception of any design when he commenced building, but enlarged, added and modified as his ingenuity contrived, until this incomprehensible pile reached this acme of its destiny in which it stands at present, still indeed unfinished" (pp. 1–2).

Thomas Jefferson's Monticello is an excellent and comprehensive exploration of the complexities of the house and the politician/architect who supervised construction. Produced by a team of scholars employed by the Thomas Jefferson Foundation, which runs Monticello, *Thomas Jefferson's Monticello* contains five essays addressing the design of the building itself, the use and decoration of the individual rooms, the furnishings, the gardens, and, finally, the use and cultivation of the thousands of acres of land around the building.

At first glance, this book might seem just another coffee table volume designed to be an attractive souvenir for the Monticello tourist. *Thomas Jefferson's Monticello* contains more than 200 full-color photographs and illustrations, several of which are spread over two pages. The book is elegantly designed, even though the spacing of the text makes it somewhat difficult to read. Although the lavish presentation might cause many readers to dismiss the book as an uncritical portrait of Jefferson by an organization that benefits from increased tourism to the site, the authors and the foundation must be commended for producing a scholarly and balanced study of the house and the man, giving attention to subjects such as the life of the slaves who made Monticello and Jefferson's day-to-day activities.

The first chapter, "Thomas Jefferson's Essay in Architecture," by William L. Beiswanger, introduces the reader to Monticello and describes the construction of the house and the architectural sources Jefferson drew upon in the design of the structure. Jefferson largely eschewed the traditional house forms found in Virginia and instead liberally borrowed from classical architectural sources, including the use of Roman orders, but also from Italian Renaissance and French Neoclassical designs. Susan R. Stein contributes two insightful chapters to *Thomas Jefferson's Monticello*. The first, "A Look Inside Monticello," explores the use of individual rooms and, in the process, recreates the busy social life within the building. As with most studies of Monticello, this essay—and, especially, the accompanying photographs—largely focuses on the spaces used by Jefferson, his family, and guests rather than the often hidden spaces used by servants and slaves. The second chapter, "Furnishing Monticello," examines the paintings, maps, furniture, and other objects

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that filled the rooms and halls of the building. The sheer amount and array of these goods—often acquired at great cost from Paris, London, and American cities—help explain why Jefferson was in debt during the final years of his life.

The text then moves out from the house onto the land surrounding Monticello. In these concluding chapters, *Thomas Jefferson's Monticello* makes clear that we cannot understand Jefferson without taking the larger landscape into consideration. In "The Gardens of Monticello," Peter J. Hatch investigates how Jefferson used gardens, orchards, and forests as a laboratory, and considered horticulture a "means of transforming American society" (p. 117). Lucia C. Stanton captures the routine of slave life at Monticello in the final chapter, titled "The Plantation." Stanton describes the importance of slaves to the entire functioning of Monticello and also addresses the conditions in which they lived in the shadow of the main house. Here the coffee-table quality of the book runs counter to harsh realities of slave existence, as the beautiful images present African-American life as almost a bucolic realm, replete with pleasurable and meaningful work and enjoyable activity once the work day concludes.

Scholars in the field of architectural history could learn a great deal from *Thomas Jefferson's Monticello*. Architectural historians focus too often on the surface of buildings and not enough on the use of the internal spaces within the structure as well as the surrounding landscape. All buildings, iconic or ordinary, are more than just two-dimensional art objects and thus demand to be analyzed using methods not only from art history, but from sociology, archeology, and geography. The authors and the Thomas Jefferson Foundation should be applauded for creating a rich portrait of Monticello and Jefferson, producing a book that can please both scholars and Jefferson enthusiasts, and manages to explore the complex ways that all buildings represent the lives of their owners.

William Littmann

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Independence Hall in American Memory by Charlene Mires. Philadelphia: University of Pennsylvania Press, 2002; xviii + 350 pp., illustrations, notes, index; clothbound, $34.95.

Sealed with Blood: War, Sacrifice, and Memory in Revolutionary America by Sarah J. Purcell. Philadelphia: University of Pennsylvania Press, 2002; x + 278 pp., illustrations, notes, index; clothbound, $35.00.

It will not surprise readers of this journal that "historical memory" is a hot topic now, but does this "heat" have a history, or is it a recent fruit of public trauma, a therapeutic culture, and a vicarious generation that invented the phrase "makeshift memorial"? In 2002, after nine trapped coal miners were rescued in Pennsylvania, a squabble erupted between

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the Smithsonian Institution and a local museum over the device that brought the men to the surface. At stake was control of the "memory" of an event that once would have been local news. I admired the farmers who in 1778 gazed out at a sea of abandoned huts at Valley Forge and saw, well, great land on which to resume growing wheat. Surely, our mawkish need to shape the emotions of our descendants must be something new under the aquarian sun? Not exactly, according to the books under review.

New Englanders—by their odd reinvention of Guy Fawkes' Day and morbid embrace of the Boston Massacre—have long used the past as a tape loop doing political or cultural work. In *Sealed with Blood: War, Sacrifice, and Memory in Revolutionary America,* Sarah Purcell takes up the story with the Battle of Bunker Hill. Yankee oratory turned a middling physician, Dr. Joseph Warren, into a heroic gentleman warrior for stopping a musket ball there. New Yorkers soon offered General Richard Montgomery as a martyr to safe, deferential revolt. Purcell argues that Warren and Montgomery forged a conservative model for revolutionary public memory, as elite figures around whom Americans could unite in the cause of nationhood.

That model barely survived the war unchallenged, Purcell finds, and it died the death of a thousand tiny contestations by 1825. Beginning with memorials for the battles of Lexington and Concord, an alternative vision credited all of "the people" for the work of nationmaking. New York City militiamen marched in "Evacuation Day" parades, then adjourned to separate partisan taverns to hurl politicized toasts at each other. Women publicly questioned the sacred character of the Revolutionary War, rendering moot their exclusion from its memory. Kentucky revelers punctuated July 4th by heckling a senator who voted against war in 1812. Mixed with evidence of such mild frays are hints of outsiders' acceptance of the limitations on their roles in national commemoration. Ordinary veterans offered to the public their own "memoirs" of the war, but often they seemed abashed in the emerging house of print. During the Marquis de Lafayette's 1824 tour of America, aging soldiers jostled at rope-lines as if to remind revelers that they had been there too. Purcell admits that such conduct was "not necessarily radical," but it did, she asserts, "evidence some level of empowerment in the act of expressing public gratitude" (p. 180).

Sealed With Blood is beautifully, and even brilliantly, written, but whether the book shows meaningful patterns of difference, and change, in florid literary materials once dismissed as mere patriotic blather, or overinterprets texts rightly so categorized, is unclear. One thing that it does suggest is the overthrow of the "new social history" by its wild-eyed culturalist offspring. In one telling moment, Purcell considers the commemorations of the battles at Lexington and Concord. We "cannot accurately speculate," she notes "on the size of attendance" at these events, or know "exactly who planned the gatherings or exactly who showed up," (pp. 43, 42). But Robert Gross, working thirty years ago in gritty repositories far beyond Worcester and Beacon Hill, recovered worlds of social

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circumstance about Concord, while portraying a town that put the war behind it with relative emotional ease. These contrasting perspectives deserve to be reconciled.

These questions frame the issue of "audience," one critical to the meaning of the texts that the book treats, whether as random celebratory content or patterned cultural code. In 1808, John Leland, a speaker at a celebration of the Battle of Bennington, went interactive on his listeners. "While I am speaking I hear you replying," he boomed (p. 156). "Each heart says 'I will sacrifice a little, I will sacrifice much to preserve the inheritance." Perhaps, but a waggish, postmodern reader might hear an impatient crowd muttering "let's eat." Could "revolutionary military memory" have been as much a matter of ventriloquism as one of shared commitment?

The book is largely New England in focus. There, the "memory" of the Revolutionary generation was as pulpit-massaged as the consciousness of the Puritan "Great Migration" cohort, but finally, and ironically, the meek did inherit the earth. In 1825, when Boston dedicated its Bunker Hill Monument, most veteran returnees were privates rather than officers. Purcell implicitly attributes this fact to the "democratization" process that she has traced, but what was at work may have been demography more than democracy. The privates of 1775 were younger than their officers, and these men, merely by surviving, had become the Revolution's memory.

Much of the evidence here hardly seems military at all. The heroic figures invoked are dead soldiers, but there is little of the tang of battle. In his 1980 classic, *A Revolutionary People at War*, Charles Royster traced growing alienation between American civilians and their defenders over what the Revolution was and who contributed what to it. Soldiers forged their identities by immersion in the technics and arcana of war. Proficiency as much as might or bravery became their ideal. To imagine such a focus emerging parallel to, or in competition with, civilian orators' possessive fixation on "brave dead guys" and bloody sacrifice is both poignant and instructive.

Finally there is the question of just what was "public" in the memory of the Revolution. Purcell focuses on "public culture" as popular print and oratory that found its way into print. But some old soldiers told tales of stuff that actually happened; of carts yanked from the mud, bridges built, cattle found, terrain mapped, sentries overpowered, or even of bloodshed deftly avoided. (Their army, after all, famously "lived to fight again another day.") When such stories made their way onto paper, in pension applications, before judges and witnesses, was that process any less public than Fourth of July oratory? If such tales and Purcell's were told in a braided narrative, we would have a better understanding of the memory work of the Revolutionary generation.

Sealed With Blood is an academic work that will be useful to public historians interested in early American subjects. Charlene Mires's *Independence Hall in American Memory* is more context-, structure-, and policy-specific. Philadelphians, like my Valley Forge farmers, made their

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revolution and moved on, leaving memory to the hindmost. In the hands of a scholar and former journalist, irony jumps off of every page. Pennsylvania's "State House" was built in the 1730s by colonial elites as a token of their lack of cultural autonomy. Only geographical convenience made the building a center of colonial resistance during the 1770s. Militant leaders in the Continental Congress awkwardly shared space with reactionary members of the Pennsylvania Assembly. The latter had to be extralegally toppled just to get "Independence" declared, and then the suddenly cautious national legislature cohabited with a state government that was more radical than itself.

In 1784, in another token of vestigial cultural dependence, a British merchant landscaped the grounds and designed an addition for the American Philosophical Society—a copy of the Royal Society of London. The Constitutional Convention in 1787 showed that the culture of the coup still lurked in local politics. The Pennsylvania Assembly physically rounded up stray members to ensure that the state would ratify the new instrument of government. Most of this rough politics is known to specialists, but Mires adroitly shows general readers that the building was compiling a complex record that future generations of Americans might not want to remember very closely.

Some stories that Mires recites are merely colorful; others are symbolically stunning. In the 1790s, municipal, state, and federal governments operated from the hall, while an artist, Charles Wilson Peale, leased space for a museum and wild animal menagerie. Local politicians made the building literally into a ballot box, as electors passed their votes through the windows! As the governmental presence in the building shrunk, Peale's museum expanded, and it took a visiting Englishwoman to object to the irony of stuffed animals replacing live statesmen.

After the departure of the federal and state governments in 1800 the building became "surplus property" (p. 65). A rider buried in a state law gave it to the city. As a byproduct of Gen. Lafayette's 1824 tour, the east room on the first floor was restored as the "Hall of Independence." The rest of the structure could be devoted to mundane city office space. In the nineteenth century, however, Philadelphia was at the crosshairs of forces that made even routine municipal business historic. The first self-sustaining free urban African American community sprang up nearby between the Revolution and the Civil War. Workers and manufacturers confronted each other in the State House Yard during Andrew Jackson's "Bank War." In 1848, immigrant groups came there in support of revolutions in their nations of origin. Abolitionists used the building to call attention to the perennially unfinished business of 1776, and it was an arena of official and popular conflict over efforts to enforce, and then subvert, the Fugitive Slave Acts during the 1850s. Abraham Lincoln spoke in the "Hall of Independence" in 1861, and prophetically offered to be "assassinated" on that spot. As urban government grew, the last municipal functions tore away from the building. The story of how Philadelphia's current City Hall did not get built directly across Chestnut Street may astonish even Philadelphia-area historical cognocenti.

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Gradually, the ceremonial space devoted to remembering "Independence" expanded, pushing out the town's already celebrated and rowdy City Council.

The story loses some of its momentum in the last chapters. This is partly because not even Mires's exquisite journalistic sense of proportion, pace, and tone can carry the accumulation of ironies and involuted plot-twists that the site generated decade by decade. By 1900, in a city famous for being "corrupt and contented," roguish local officials no longer seemed as colorful. Voices of dissent also lost some of their bite as the original ways that they could hope to exploit the leftover paradoxes of the Revolution diminished. Pennsylvania lost momentum as a cradle of change and its orators began to sound almost as contrived, overproduced, and self-absorbed as Bunker Hill's Demosthenes had a century before. Then, there is the bureaucratization of irony. Reformers' efforts to create a National Park around Independence Hall after 1940 saved the building itself, but the prodigious record generating and preservation mechanisms that come with any federal agency will challenge a scholar's capacity for intuitive reconstruction. At book's end, both protestors and dignitaries have been reduced to scheduling appointments to "tap" the Liberty Bell, lest it actually crack some more in a still-cooling republic.

Memory is outsourced and multi-tasked today. The Quecreek Miners' Tour might swing down Market Street any day. Independence Hall is caged by a post–September 11 security fence, but important local voices are already objecting. Projects to build a Liberty Bell Pavilion and a National Constitution Center have inadvertently tapped the ubiquitous roots of Philadelphia's early African community and re-exposed the constitutional obscenity of slavery. An expanded edition of *Independence Hall* will be needed soon. The contrived Federalist effort to marbleize the Revolution before 1825 led only to a cultural dead end. The *laissez-faire* alchemy of bricks and time in Philadelphia promises to be evergreen. Public historians please take note.

WAYNE BODLE

Indiana University of Pennsylvania

The Oral History Manual by BARBARA W. SOMMER and MARY KAY QUINLAN. Walnut Creek, Calif.: AltaMira Press, 2002; viii + 134 pp., photographs, appendices, glossary, bibliography, index; clothbound, $70.00; paperbound, $24.95.

As the popularity of oral history grows, so do the number of "how-to" manuals both in print and, in increasing numbers, on the Internet. The latest arrival in hardcopy is Sommer and Quinlan's *The Oral History Manual*, published by the AltaMira Press. This 129-page text covers all the basics for conducting oral history in twelve chapters, plus appendices (including sample forms and letters), a glossary, index, and a reprint of the Oral History Association's exemplary Oral History Evaluation

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Guidelines. The *Manual*'s outline takes a predictable shape, though the ordering of at least one component is unusual. There is a basic introduction to oral history followed by a chapter devoted to the overview and planning of a project. Next comes a chapter titled "Legal and Ethical Considerations," a topic usually found towards the end of oral history manuals. Clearly, the authors want to emphasize the importance of treating oral history interviewees (they call them "narrators") with respect and applying the right legal and ethical principles to doing oral histories and making them available to the public afterwards. Other chapters cover getting started with a project, recording technology, financial matters, interview preparation, the interview setting, conducting an interview, processing a recording after it is done, and potential uses for oral histories. A final chapter provides information about various professional associations connected with oral history.

The authors are sincere in their enthusiasm for oral history and intent on providing the newcomer with sound advice and encouragement. Both have extensive experience in the field. Barbara W. Sommer has been an oral historian for more than twenty-five years and is a founder of the Oral History Association of Minnesota. Mary Kay Quinlan is a freelance journalist and oral historian who has ably edited the Oral History Association Newsletter for many years. They lead the reader gently into the field, anticipating and allaying anxieties while at the same time emphasizing that oral history done properly requires a lot of forethought, thorough preparation, and attention to detail. The *Manual* covers everything from the so-called "life interview" (a wide ranging autobiography) to interviews focused on a particular event, place, or topic. Guidance is here for someone doing a personal family history as well as for those working on projects for public and private institutions and organizations.

For my money, the best how-to-do-it manual has been Donald A. Ritchie's *Doing Oral History*, published in 1995 and soon to come out in a new edition. Any new work, it seems to me, should come close to equaling Ritchie's or focus on a particular aspect of the field. In my mind, the current work as a general introduction comes up a little short. For one thing, *Doing Oral History* uses a Q&A format that makes accessing information very easy. Information in Sommer and Quinlan's *Manual* is presented in a much more diffuse fashion. The subject of conducting interviews, for example, pops up in four different chapters. The reader has to find and put the parts together. Ritchie's book often goes beyond basic information but states it a way that leads the novice to an understanding of some of the less straightforward aspects of the field. Sommer and Quinlan seldom deviate from the basic, although the chapter on recording technology (always a challenge because of its complexity and the absence of constants) provides more technical information than the beginner needs, presented in an undigested fashion. Some readers will prefer the *Manual*'s more informal and talkative style and they certainly will not be led astray by following Sommers and Quinlan's advice.

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Sommers and Quinlan have been ill-treated by their editors. Enough textual errors exist (words omitted or ideas repeated) to suggest that the final manuscript did not get as close a reading as it deserved. A special nuisance to me is use of the term "filming" when actually describing an aspect of videotaping. Videographers tape; filmmakers film! Finally, I found many of the *Manual*'s illustrations baffling (a condition not unique to this work at a time when oral historians need to become more visually attuned). The *Manual*'s cover features a dramatic, low-angle photograph of three laughing women posed beneath a massive tree. It's an attractive image, but what is its connection to oral history? A photo in the technology section shows a tantalizing array of historic and present-day recording devices, but the caption fails to identify which is which. A photo of an elementary school student interviewing her grandfather is pleasant enough, but the caption fails to mention that the grandfather is fingering the microphone cable—a missed opportunity to instruct the beginning oral historian that this will result in interference on the recording. And what purpose is served by a full-page photograph of one of the authors holding some unidentified "oral history-based publications" out in front of her? Maybe it is meant to suggest that, good, friendly people are the ones who tend to get involved in oral history. If that is the point, I think I'd have to agree!

BRIEN R. WILLIAMS

American Red Cross
Washington, D.C.

Industrial Cowboys: Miller & Lux and the Transformation of the Far West, 1850–1920 by DAVID IGLER. Berkeley: University of California Press, 2001; xiv + 274 pp., maps, photographs, notes, bibliography, index; clothbound, $37.50.

With the California Gold Rush, American and European immigrants began in earnest to appropriate and exploit California's human and natural resources. An earlier school of writers and historians has painted a picture of the California cattle industry that began at this time as one of romanticized ideals. Images of the Hispanic vaquero, herds of wild cattle, and open grazing lands abound in historical and literary works alike. Narratives of the golden land of opportunity and a sense of progress have clearly given us a skewed sense of the past.

Publication of David Igler's *Industrial Cowboys: Miller & Lux and the Transformation of the Far West, 1850–1920* provides a long overdue revision to the kinds of narratives cited above and is a great deal more than a history of Miller & Lux. As such, it is a corrective that richly describes something well beyond a narrow view of the cowboys and cattlemen of California. It is an analysis of consequences. The veneer of the fanciful vaquero is quickly set aside. Deep layers of the history of business, industry, land policy, environmental manipulation, and labor are combined to give a new understanding of the subject.

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Beginning with the stories of two immigrant German butchers, Charles Lux and Henry Miller, the book chronicles the story of their enterprise as it aggressively acquired land, managed and held water rights, expanded livestock and agricultural production and marketing, controlled labor forces, and manipulated the environment. In doing so, the volume places Miller & Lux within the context of the West's regional "industrial transformation." From the gold rush on, this is the story of how one company dominated and controlled its business. It is the story, as the author points out, of how Miller & Lux developed "a systemic approach to city markets and western lands" (p. 38). The reader gains a more accurate view of the laboring classes, a clearer understanding of management, and a deeper appreciation for the general impact of business and people on the environment. Put in the most simple of terms, this is the story of how "Miller & Lux's power ultimately derived from the ability to tap both human and natural energy for its own ends" (p. 124).

Igler tells the story of Miller & Lux in an effective, clear, and straightforward manner. Frequent summaries in the text help to keep the main points in focus, although some repetition within the text seems unnecessary. If anything, this reviewer wanted the book to be more compelling. Although it is rich in providing understanding about economic, ecological, legal, business, and management issues, it could have been stronger in providing understanding about the daily lives of people—the managers, the workers, and the owners. This could have been more evident in the descriptive narrative about life on the ranches where the cattle, sheep, and hogs were raised and about life in the butchering operations where livestock was "disassembled" for distribution. It could have been more evident in reciting something more alive about those who grew rich and those who remained poor in the process. For example, the story of the "Dirty Plate Route," where Miller & Lux fed the homeless, is fascinating. This is recited factually, but it is also poignant and did not have to be told in so sterile a manner.

Alongside the histories of mining companies and many other enterprises, the Miller & Lux story provides an important tool for understanding much more than the history of the immediate region. In this sense, David Igler's research and interpretation have accomplished a task that depicts how "large-scale industrial enterprises fanned out across the West and plundered its public domain and natural resources." He notes how this was not "exceptional to western industry," but that "they nonetheless textured a national transformation with regional significance and revealed how environmental factors interacted with economic and social ones to shape U. S. industrial enterprise" (p. 181). The author closes with a reminder that "wealth and power remained with those who could engineer the landscape and temporarily elude the environmental and social consequences" (p. 183).

To find fault with this important volume is difficult. In the mid-twentieth century, historians such as Paul Wallace Gates and Robert Glass Cleland explored the history of land use and ranching in California.

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They set an interpretive standard for their time. At the beginning of the next century, David Igler has built upon earlier ground work to create an interpretation for a new generation. His work will stand alongside that of William Cronon, Donald Worster, Richard White, and others who are providing a deeper, more balanced, and more lasting interpretation of the interaction of people with the Western environment.

JAMES H. NOTTAGE
Eiteljorg Museum of American Indians and Western Art

Wired for Success: The Butte, Anaconda, and Pacific Railway, 1892–1985 by CHARLES V. MUTSCHLER. Pullman: Washington State University Press, 2002; xviii + 136 pp., illustrations, photographs, maps, notes, appendices; bibliography, index; paperbound, $31.95.

At the apex of the Gilded Age, several major players in the American economy, most famously Standard Oil, attempted to monopolize all facets of a given commodity—its extraction, refinement, transport, and sale. The decision of the Anaconda Mining Company, which dealt in copper, to "vertically integrate" its operations with the construction of a series of smelter works from 1891 to 1902, was meant to complement its colossal mining operations in Butte, Montana. Charles V. Mutschler's *Wired for Success: The Butte, Anaconda, and Pacific Railway* examines the role of transportation in the company that at one time was the world's largest producer of copper.

Prior to the construction of the smelters at what eventually became the town of Anaconda, the mine owners had been forced to send ore of whatever grade several hundred miles south to Colorado, or even abroad, to properly refine their product. Technical circumstances dictated Anaconda Mining Company's (ACM's) choice of a suitable site for its smelting operations, the chief of which was an abundance of water, both for the process of smelting and in certain instances as a source of hydroelectric power.

For the scale of operations that the ACM contemplated in the 1890s—some 500 tons per day in the Anaconda smelter complex initially—the closest candidate was on Warm Springs Creek, some 26 miles from the Butte mines. This was a distinct improvement over smelters in Colorado, or even in Great Falls (another hub of ACM's smelting activity), but the company still had to deal with the engineering problem of moving thousands of tons of minerals that were significantly more than a short hop away. How best to get the ore from mine to smelter?

Even the smallest and most primitive railroads had quickly demonstrated their superiority over the older method of ox-drawn wagons for moving freight, especially heavier freight such as timber and ores. ACM's problem was that it was at the mercy of the railroads operating in the region even to get its ores the relatively short distance to its new works on Warm Springs Creek. Gilded Age railroad history is a notoriously Byzantine subject, and the struggles between the lines in western

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Montana, both large and small, are beyond the scope of a brief review. Suffice it to say that the ACM did not get to the top of the copper business by thinking small, and realized that having true vertical integration in the end meant owning its own railroad.

The steam engines used by all railroads of the day, however, presented severe operational headaches regardless of who owned them, particularly in the cold and rugged terrain of the Northern Rockies. Steam engines consisted of hundreds of intermeshing steel parts, many requiring regular lubrication. Even with the revolutionary Westinghouse airbrake and experienced crews, steam headed trains were difficult to control on the steep grades that surrounded Butte. Running two steam trains from Butte to Anaconda per day meant two eight-hour shifts: two sets of engineers, firemen, brakemen, conductors, and other ancillary personnel too numerous to mention here.

Motive power for all wheeled vehicles was a wide open question in the early years of the twentieth century—witness the era's fierce competition between electric, steam, and internal combustion automobiles. Although the steam engine still held primacy in the arena of railroading, it was abundantly clear that wringing more efficiency out of the technology was a game of ever-diminishing returns. Electric motors offered smooth, quiet power, and direct current motors in particular could easily be manipulated to operate at a variety of speeds. Being simpler mechanically, they were much easier to maintain than steam engines, displayed amazing longevity, and actually thrived in colder weather, a definite asset in the Butte region, where steam engines had sometimes failed in deep winter.

But ACM's decision to opt for electrification in 1912 was not based on technological superiority alone. Many have argued that ACM's then-president, John Ryan (who also sat on the boards of the BAP, Milwaukee Road, and founded what would become Montana Power) championed the project owing to the rather obvious benefits that would fall at his feet. To be fair, ACM mulled other options, including a twenty-six-mile-long *conveyor belt* from mines to smelters—a case of industrial gigantism if there ever was one. But the choice of a 2400 Volt DC rail line prevailed in the end, and it proved a significant improvement over the steam engines the BAP had previously utilized. The new trolley lines and electric locomotives were to be a showcase for the potential of new high-voltage traction even in the very heaviest of industrial applications, and were also arguably a practical template and proving ground for the even larger electrification that the Milwaukee underwent only two years later.

Mutschler's work is admirably thorough in its technical aspects, but the author also does a commendable job of putting rail electrification in the larger context of the ACM's overall operations and long-term plans. There are a series of appendices that would satisfy the most detail-obsessed rail buff, excellent descriptions of the BAP's various locomotive and trolley design innovations for technological historians, and enough hard details synthesized with contextual background to make the work

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useful for public historians looking into the operational history of the Anaconda Company and its satellites.

ROBERT LYNN

Missoula, Montana

Montana Legacy: Essays on History, People, and Place by HARRY W. FRITZ, MARY MURPHY, and ROBERT R. SWARTOUT, JR. Helena: Montana Historical Society Press, 2002; xiv + 378 pp., maps, photographs, notes, bibliographic essay; paperbound, $19.95.

Comprehensive book-length works on twentieth-century Montana history are few and far between. Notable among these are the works of the late K. Ross Toole and the fine overview *Montana: A History of Two Centuries* by Michael Malone, Richard Roeder, and William Lang. Many works are otherwise heavy in the now-tiresome nineteenth-century subjects of cowboys, copper kings, the Lewis and Clark expedition, and Indian wars.

Montana Legacy: Essays on History, People, and Place is a welcome addition to this landscape. Edited by the well-known historians Harry Fritz, Mary Murphy, and Robert Swartout, Jr., the volume consists of collected essays on a wide range of mostly twentieth-century topics that will appeal to students and general readers. These include much-needed perspectives on women and gender, Native Americans, Mexican Americans, the Chinese, farmers, World War II, and the mines at Butte. As the authors state in the introduction, the volume updates and replaces Fritz and Swartout's *The Montana Heritage: An Anthology of Historical Essays* (Montana Historical Society Press, 1992) as recent scholarship on the state has offered new interpretations and approaches.

Arranged chronologically, the essays begin with the little-known 1833 expedition of Maximillian, Prince of Wied, and continue up to Fritz's very fine essay on Montana in the twentieth century. (The hundreds of University of Montana students who have taken his popular Montana history course will recognize the latter.) The volume is well illustrated with photographs from archival repositories around the state, and concludes with a useful and complete bibliographic essay.

Public historians, particularly the many who work on issues in and around the state of Montana like environmental reclamation, will find the volume a very useful resource for the background of numerous contemporary issues in the state, including environmental problems from mining, the host of quandaries for and about Native Americans, political power struggles, and the puzzle of managing growth in a state popularly known as the "last best place." With some population growth in the 1990s and many new arrivals in the state, many residents of Montana are unaware of the historical precedents for current issues; this volume offers them a fine introduction and additional resources for particular interests.

The volume is in most ways a remarkably complete treatment of new perspectives that relate to contemporary problems. Perhaps the only issues not given sufficient attention are the history of agricultural and timber pro-

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duction and harvest; the perspective of an environmental historian on those topics is sorely needed. Given the number of master's students in history at the University of Montana who are working with the well-known environmental historian Dan Flores, this is a surprising omission. Missing as well in the bibliographic essay are references to archival sources for Montana history, which are scattered both across the few professionally staffed repositories in the state as well as at major institutions in California and on the East coast. With burgeoning online access to Montana-related archival collections, the authors would do well to mention and promote the many resources available to the contemporary Montana historian.

Montana Legacy is a useful compilation of essays that are a pleasure to read both individually and as a group. It is another valuable contribution from the Montana Historical Society Press. We hope to see another similar collection from these authors in 2012 as new perspectives on the state's history continue to develop.

JODI ALLISON-BUNNELL

The University of Montana–Missoula

Mining Among the Clouds: The Mosquito Range and the Origins of Colorado's Silver Boom by HARVEY N. GARDINER. Denver: Colorado Historical Society, 2002; x + 134 pp., photographs, drawings, notes, bibliography, index; paperbound, $12.95.

The Moose Mine on Colorado's Mount Bross (in Park County, northwest of Fairplay) does not conjure recognition to even many of the most dedicated Colorado history readers. Harvey Gardiner, long time scholar of mining in that part of the state, sets the story straight in his *Mining Among the Clouds: The Mosquito Range and the Origins of Colorado's Silver Boom*. He could not have selected a more apt title for mining in the 13,000-14,000-foot range.

The struggle to mine at this elevation reminds one of the mining adage, "the higher the silver mine, the richer the ore." That led prospectors into some high climbing, here and elsewhere, and the Moose must be considered one of the highest productive mines in Colorado. When the miners reached 14,157 feet, the claim for the highest in North America could be made.

Despite the attempts to overcome the marginal working conditions, the district lasted only a decade and, by the early 1880s, had "pinched out." It was not a major district as far as production and, certainly, could not compare with its neighbor across the Mosquito Range, Leadville. It worked against those triumphant problems that faced all but a few western mining districts—isolation, poor transportation, and limited mineral potential. In the end, the district lost.

One of the strengths of Gardiner's study is that he selected a small, relatively insignificant mine and district and examined these in detail, while carefully placing them within the larger mining scene. There are many more Moose mines and lower-paying districts than there are bo-

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nanza, famous, and legendary ones, such as at Leadville, Colorado; Virginia City, Nevada; and Butte, Montana. Their story also needs to be told to explain the opportunities, disappointments, successes, and failures of the nineteenth- and early-twentieth-century West.

"Three cheers and a tiger"—one can apply that popular century-ago expression to Gardiner for his thorough research, well-written story, and obvious love of his subject. The work that went into digging out the scattered documents, reports, and other research material must have been prodigious. It would be the hope of this reviewer that *Mining Among the Clouds* encourages others to work on these small, less important districts. Congratulations also to the Colorado Historical Society for publishing this study. The narrowness of the topic precluded it from being a "best seller" or one that would attract much attention. It would be most rewarding for the historical society to publish more studies like this one.

This is a book from which both the general reader and the scholar may benefit. Gardiner has carefully fit the Moose and its neighbors into the wider Colorado and western mining scene and to a degree, national developments. He handles technical subjects very clearly, shows the motivation for a boom and the causes of the all-too-quick bust. The isolation and altitude of the district precluded it from being near major transportation arteries (railroad especially), and production was too small for a local smelter. One of the particularly fascinating chapters is "Living at These High Mines." If the reader ever wondered what the lure of gold and silver meant, and what it did to people and what they would put up with, this chapter will explain it.

Only at one point would I quibble. It was not the Moose mine that laid "the foundation for Colorado's Silver Decade" (p. vii) in the 1870s. That was Caribou, over in Boulder County, which opened a year before, produced more, and lasted longer. Then came Leadville and the rest of the saga.

Duane A. Smith

Fort Lewis College

Recording a Vanishing Legacy: The Historic American Building Survey in New Mexico, 1933–today edited by Sally Hyer. Santa Fe: New Mexico Historic Preservation Division and Museum of New Mexico Press, 2001; xviii + 150 pp., maps, photographs, appendices, index, glossary, bibliography; clothbound, $45.00; paperbound, $29.95.

New Mexico offers some of the richest opportunities in the country to explore historic as well as pre-contact ruins and historic places. The state also has a long history of preserving those places. Using the Historic American Building Survey (HABS) of New Mexico, *Recording a Vanishing Legacy: The Historic American Building Survey in New Mexico, 1933–today* documents the almost one thousand years of architectural tradition in the region. This book is essential reading for anyone inter-

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ested in the historic preservation movement, the HABS program, or how architecture has evolved in New Mexico. A joint project between the Albuquerque chapter of the American Institute of Architects and the New Mexico Historic Preservation Division, the book includes eleven essays which discuss a wide range of topics including the HABS program in New Mexico (begun in 1934), Pueblo Indian beliefs and worldview, religious sites and public buildings, and governmental initiatives to both document and preserve the built legacy of New Mexico.

Recording a Vanishing Legacy intersperses these essays with reproductions of the original HABS architectural drawings from the various surveys over the years. The essays that explore the worldviews of both the Native Americans and the Spanish colonists help convey the harmony and spirituality that connect landscape and ancient architecture in New Mexico. From the thirteenth-century Anasazi ruins built of stone to the seventeenth-century adobe brick Catholic missions and churches, from the Palace of the Governors (built in 1607) to the Victorian-style residences of the 1880s, the HABS surveys of New Mexico contain a wealth of details about how people have built and used these structures over the centuries. In a place where successive waves of Native Americans and Europeans exchanged and interacted, the architectural legacy of New Mexico is both engaging and intriguing. *Recording a Vanishing Legacy* shows how the basic human need for housing intersected with the spiritual lives of both Native Americans and Europeans to create a unique American architectural presence.

Divided into two major sections, *Recording a Vanishing Legacy* looks first at the HABS program in New Mexico. The West was not a priority for HABS in 1934, but the importance of the Native American ruins such as those at Chaco Canyon, of the living pueblos at Acoma (the oldest continuously inhabited community in the U.S.) and Taos, and of the Spanish colonial villages and churches attracted the attention of HABS officials. As a history of HABS in New Mexico, *Recording a Vanishing Legacy* follows the evolution of this program which has to date surveyed almost 150 sites in the state.

The second part of the book explores the people who lived in those communities and buildings. Rina Swentzell, in "Pueblo Structures and Worldview," addresses the differences between Native American and European beliefs and concludes: "Spirit cannot be measured.... It can, however, begin to be hinted at by the complete drawing" (p. 73). For many Native Americans, inanimate as well as animate objects hold a spiritual presence. The HABS drawings hint at this essence that resides in the built environment of the Pueblos.

Two small details mar this book. First the title—"a vanishing legacy" might irritate those people who work to preserve the buildings and built environment of New Mexico. Granted, historic buildings and sites are lost every year to development and neglect, but many historic preservationists around the state are active in protecting the cultural resources of New Mexico and would argue that the legacy is not vanishing. The second difficulty concerns the HABS program itself more than the volume.

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Of the 143 sites surveyed over the years, two-thirds of them focus on the narrow corridor along the Rio Grande valley that runs through the northern part of the state. Numerous ruins and historic buildings in other parts of the state are noticeable in their absence.

Nonetheless, *Recording a Vanishing Legacy* makes up for these minor shortcomings by offering insightful essays, rich reproductions of the original HABS drawings, and a well-documented account of the HABS program in New Mexico. As Sally Hyer, editor of the book, writes: "The work of the three generations of HABS architects described in this book... will be the starting point for a more profound understanding between builders and recorders of New Mexico's vanishing legacy of historic architecture" (p. 101). *Recording a Vanishing Legacy* is more than a starting point. It is essential reading for anyone working with or interested in the built environment of New Mexico.

JON HUNNER

New Mexico State University

Vernacular Architecture in the Codroy Valley by RICHARD MACKINNON. Hull, Quebec, Canada: Canadian Museum of Civilization, 2002; x + 190 pp., photographs, maps, notes, bibliography; paperbound, $29.95.

Richard MacKinnon's *Vernacular Architecture in the Codroy Valley* tells the story of the Scotch, French Acadian, and Irish people who settled in southwestern Newfoundland in the mid-nineteenth century. The Canadian Museum of Civilization published the volume as part of The Mercury Series. Although characterized as intended for a specialized audience, this study in vernacular architecture should be easily read and enjoyed by a general public interested in the ways in which historians can analyze and interpret material culture to reveal truths about the way individuals and groups construct meaning.

MacKinnon bases his narrative upon evidence derived from the nature and function of Codroy Valley houses, farms, and outbuildings as well as materials from a variety of sources that include geography, history, anthropology, sociology, folklore, and studies of material culture. Through fieldwork, interviews, and local folklore, as well as by living with the people in their homes and participating in community labors and celebrations, MacKinnon reconstructs the history of the valley by documenting, analyzing, and interpreting their houses from the earliest period of settlement from the 1840s to the present. Maintaining traditional framing techniques that resulted in a hall and parlor house type, settlers built structures made of timber cut and hewn from the forest along the Codroy River. Maps that orient the reader to the valley and locate specific houses allow one to travel with the author as he accomplished his fieldwork—surveying the valley settlement, recording types of houses, ascertaining dates of construction, noting type and times of modifications to original structures as well as photographing each site and creating measured floor plans of houses, barns, and outbuildings.

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Black-and-white photographs, floor plans, and maps comprise the one-hundred-and-ten illustrations in the text that visually inform the reader of the essentials of the domestic structures that in the early period of settlement ranged from the unadorned simplicity of one-story houses to two-story homes finished with minimal classical detailing or Gothic revival features. This nod toward architectural style occurred when the isolation of the valley inhabitants ended in the 1890s with the completion of a railroad line that connected scattered farms and communities with cities and ports to the north on the island. Increased trade and economic growth influenced builders to add to existing structures or construct large house designs. Despite increase in scale and relations to mainland fashions, Codroy Valley houses remained essentially vernacular, rooted in a local sense of architectural form and use of indigenous materials. Even when the international bungalow type became a popular model in the 1920s, builders assimilated its form into a local vernacular. Ranch houses and tourist cabins appeared on the landscape after World War II. Local traditions and customs began to disappear only after newspapers, magazines, radio, and television reached the valley following the 1950s.

Consistent with practices of vernacular builders in other parts of North America, Codroy Valley families modified their houses with "add-on" units, to meet the needs of a large family and to respond to a desire for privacy that additional bedrooms provided. Some alterations followed fashions, as when carpenters lowered the pitch of a roof of an older house so that it appeared similar to the low profiles of a bungalow or rambler. Homeowners also moved houses from one location to another inside the acreage of a farm, within the precincts of a community, or from a rural site into a community. Families and dwellings relocated intact to be nearer to the economic opportunities of the railroad line. Others moved a house to a site that was protected from violent storms with winds over 100 MPH that could lift a house from its foundation and roll it across the countryside.

The author traced the history of an Irish immigrant farm owned by the Downey family as an example of a typical agricultural venture from 1842 to the present. A chronicle of the extended family, ledger of landholdings, farm records, and diaries form the basis for the reader's understanding of the original farmhouse and subsequent alterations, locations and arrangements of outbuildings, the effect of mechanization on farming, and the state of the property today as a hobby farm for the last of the Downey clan on the home place. This pattern of growth and decline is characteristic of many family farms in other agricultural regions of North America.

After describing and analyzing the physical characteristics of the vernacular architecture of Codroy Valley and explaining use of building materials, MacKinnon focuses upon the ways in which local culture influenced ways occupants valued and used interior spaces of houses. Large kitchens, some directly connected to a dining room space, were significant features of every Codroy Valley home. Here families of ten to

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twelve children could gather for meals. The hearth at the social center of the house also served as a festive meeting place for various "frolics" for various kinds of shared work—shearing sheep and milling wool, threshing grain, butchering livestock, and processing meat. At these occasions, singers performed Gaelic, English, and Acadian lyrics based upon island folklore or local satire. Bagpipe and fiddle provided music for celebration and dance, especially at wedding receptions held at family homes. Sharing food was essential to these social functions when young folks met and courted in the context of family and community or when neighbors mourned the passing of a member of the family.

Few readers of MacKinnon's study may visit the Codroy Valley on Newfoundland to retrace the author's paths that resulted in this documentation and interpretation of a relatively isolated area of North America. The attentive reader may, however, learn from the model of research used by MacKinnon to perceive the significance of ordinary buildings in other parts of the world and ask questions about one's immediate environment that will lead to a fuller understanding and appreciation of what we overlook as commonplace. The historian's role is fundamental to this kind of inquiry that seeks to discern the beliefs, values, and behaviors of persons who created and now maintain the physical and cultural substance of their everyday lives to build traditions that mark their place and time as unique.

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Social Memory and History: Anthropological Perspectives edited by JACOB J. CLIMO and MARIA G. CATTELL. Walnut Creek, Calif.: AltaMira Press, 2002; xii + 240 pp., notes, bibliography, index; clothbound, $70.00; paperbound, $26.95.

Social Memory and History: Anthropological Perspectives is a wide-ranging and informative collection of essays. The volume grew out of a symposium held in honor of Marea C. Teski at the 1999 American Anthropological Association meeting, and is aimed at anthropologists as well as other scholars interested in anthropological approaches to memory.

Climo and Cattell's introductory chapter provides an inclusive and informative overview of memory as an object of study from psychological and historical as well as socio-cultural perspectives. The introduction situates the concept of social memory in relation to ethnography and postmodern criticism, then proceeds to establish distinctions between individual and collective memory and point to the challenges involved in conceptualizing the relationship between them. It goes on to address questions of continuity, change, and conflict—questions that relate directly to the role of memory in the construction of identity and difference.

The rest of the book is divided into three parts. The first, "Continuity in Memory, History, and Culture," contains a total of six chapters; the

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last two parts, "Contested Memory and Identity" and "Reconciliation and Redress" contain two essays each. Thematically, the book thus leans toward continuity. The chapters organized under this theme describe a rich variety of sites where memory carries social and personal force, many of which contain latent points of tension and conflict. These include vernacular gardens in rural Burgundy, Irish working-class women's narratives of domestic labor, a Miles Davis commemoration in St. Louis, stories of a changing Philadelphia neighborhood's past told by its elderly white residents, social practices and symbolism in a multi-ethnic British cemetery, and narratives of young Jewish-Americans' migration to Israel. Many of the essays rightly emphasize the powerful roles of social ties, places, and artifacts in social constructions of the past.

Public historians will likely find the four essays that make up Parts II and III the most relevant to their work. These chapters address explicitly the issues of power and inequality often at stake in what might be called mnemonic practices by depicting specific struggles to (re)claim pasts and receive social and political recognition based on those pasts. I admit that my preference for these four essays may be a product of my own ethnographic work on historic preservation and the politics of heritage in Eastern Germany, where continuity and consensus are better regarded as objects of desire than as realities to be documented.

Luke Eric Lassiter's essay, which begins Part II, describes the Kiowa Indians' uses of song to assert connections with ancestors and their own versions of history, while Adina Cimet examines the ways Spanish and indigenous languages both reflect and contain traces of centuries-old relations of inequality in Mexico. Cheryl Natzmer offers a moving account of the many creative forms used by Chileans to remember the traumas of the Pinochet era and the difficulties surrounding the creation of narratives that might promote reconciliation between the regime's victims and supporters. The final chapter returns to the material and spatial dimensions of remembrance with Larry Nesper's compelling description of Miami Indians' efforts to "repatriate" a schoolhouse that evokes ambivalent aspects of the past but still marks their presence in the landscape.

The impressive breadth of the material included in this volume reflects just how encompassing the concept of social or collective memory has become. Memory is now recognized as both an extremely useful interpretive lens and an integral aspect of social life. Yet the vast range of phenomena now treated under this rubric leads to a concern that the expanding scope of the concept has almost deprived it of significant analytical meaning. The concept of social memory may not be truly essential in some of the essays in Climo and Cattell's volume. To be sure, acts of remembering play a role in the phenomena these authors describe: transmitting local knowledge between generations, constructing points of ethnic and local identification, forming social ties, and fashioning autobiographical narratives. But it is worth asking whether it would be more effective in such cases to make the operative term "social knowledge" or "autobiographical narrative" while reserving a more carefully circumscribed role for social memory.

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Social memory is perhaps best confined to practices of representing individual and collective pasts. This is not to say that the residues of the past embedded in language, narrative, and the body (Paul Connerton, *How Societies Remember*, Cambridge University Press, 1989) are not extremely important, but treating these phenomena as forms of memory may not always be the best interpretive strategy. One reason for my reticence about the concept lies in its contemporary resonance: like the terms identity and community, memory carries heavy cultural and political baggage that cannot be so easily jettisoned for the sake of conceptual precision. Scholarly writing about memory partakes of the current obsession with it (see Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia,* Routledge, 1995) in some fashion, even when it seeks to understand that obsession. The primary challenge posed by the study of memory is therefore to remain vigilant about the longings embedded in the idea. The most powerful among these is the desire to locate and ultimately possess memory as a kind of authentic, stable artifact that connects the present with the past.

This desire, combined with the long-standing tendency toward misplaced concreteness in social science, makes it difficult to avoid reifying memory. Doing justice to the "social" in social memory thus requires insistent attention to practice as well as politics in the broadest sense. Terms such as "memory work" (e.g., Iwona Irwin-Zarecka, *Frames of Remembrance: The Dynamics of Collective Memory,* Transaction Publishers, 1994), "mnemonic practice," and "commemoration" (John R. Gillis, *Commemorations: The Politics of National Identity,* Princeton University Press, 1994), when employed judiciously, therefore strike me as potentially more useful than social memory. To call attention to these difficulties is not to say that the volume's editors and contributors have failed to recognize them, but rather to emphasize that they pose significant challenges to anyone studying collective memory.

The essays in *Social Memory and History* reflect both the strengths and potential pitfalls of current social memory research. Although it offers a valuable supplement to the existing literature, it is not recommended as an introduction to the field. Readers ought to remain wary of the appeal of social memory as an analytical concept. It is indeed powerful and important, but its growing appeal may also be its greatest weakness.

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The Most Striking of Objects: The Totem Poles of Sitka National Historical Park by ANDREW PATRICK. Anchorage: Alaska Support Office, National Park Service, 2002; 194 pp., photographs, endnotes, bibliography, appendix; paperbound, no price.

This carefully researched and handsomely illustrated monograph explores one of the great conundrums of cultural resource management: the challenges of preserving wooden works of art designed and erected

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in a temperate rain forest. The solutions, as Andrew Patrick lays out, are neither simple nor easily reached. Above all, *The Most Striking of Objects: The Totem Poles of Sitka National Historical Park* presents the fascinating saga of the "traveling totem poles" of southeast Alaska, a tale of repeated removals, raisings, transfers, alterations, restorations, recarvings, and preservation efforts.

Nearly a century ago, John G. Brady, an ardent promoter of settlement in Alaska and preservation of Native American arts, initiated a project to secure the gifts of totems poles from native peoples for preservation in a government park in Sitka. Brady's mission met the objectives of owners of house posts, mortuary poles, frontal poles, and detached poles. In a few months of persuasive promotion, Brady secured offers of more than a dozen monumental artworks for the project. "Many of the clan leaders, who were generally the pole caretakers, had witnessed the ravages that alcohol and disease had waged upon their people," writes Patrick, "and aspired to do all they could to improve future living conditions" (p. 70). The pole preservation project, as envisioned by Brady, opened the prospect of jobs, travel, appreciation of cultural heritage, and possibly government aid to Alaska native communities.

The poles, removed from the old villages, came first to Sitka, but other agendas intervened. The Louisiana Purchase Exposition (1904) in St. Louis and the Lewis and Clark Exposition (1905) in Portland afforded opportunities for Brady to tout Alaska and celebrate Indian arts. A dozen poles thus began journeys by ship and rail for sojourns in Missouri and Oregon before their return to southeast Alaska. Much of Patrick's account is a chronicle of the checkered history of the poles and their management in Sitka from 1906 to the present. Neglect, installation, underfunding, New Deal preservation and documentation projects, travels to other "fairs" and the history of administration of the Sitka National Monument from 1910 to the present are part of the interesting account of how to exhibit yet preserve major works of wood sculpture in a challenging environment.

Forthrightness is a hallmark of Patrick's historical assessment. "While NPS dedication to the Sitka poles has been improving," he writes, "one bureau-wide policy has hindered the ability of the Sitka National Historical Park's administration to effectively manage their poles" (p. 156–57). A major issue is the NPS position that recarving a pole does not preserve it and thus is not a fundable project. "This forces Sitka's management to scrounge for preservation funding from other parts of their budget," he concludes (p. 157).

The Most Striking of Objects meets the interests of multiple audiences. For the visitor who has walked the dripping spruce forest and viewed the handsome totems along the shore at Sitka, this book is full of history and information. For the student of art history, the appendix with color plates provides a detailed inventory of the major works in the park and links many through photographic research to their places of origin and dates of creation. For the specialist concerned with preserva-

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tion of art, wooden objects of material culture, and the ravages of time, rain, and fungus, this volume has much to consider. Patrick explores a wide range of totem conservation initiatives from Portland cement to chemical sprays and dips and the pros and cons of these approaches. This book is a fine contribution to the continuing series of National Park Service monographs.

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