



## *The Evolution of Our Quarterly*

HAROLD DEAN CATER

IT WAS thirty-seven years ago that the Minnesota Historical Society established its quarterly. Founded by Solon J. Buck, it is still one of the best vehicles for telling the Minnesota story. From the beginning, it has employed such high standards of authenticity, accuracy, and readability that it has helped maintain for the society a recognized position of leadership among institutions of its kind in the United States.

A magazine, however, like everything else, must keep up to date. Since 1915 several major changes have been inaugurated by successive editors, notably Theodore C. Blegen. From a modest *Bulletin*, simply printed and entirely devoid of pictorial decoration, the quarterly developed, steadily improving typographically until, in 1950, an issue was included in the first national Magazine Show held under the auspices of the American Institute of Graphic Arts. A backward glance indicates that these changes represent an evolutionary process beneficial both to the magazine and to those who wrote for it. With the present issue, we believe we are inaugurating another change that will give the magazine increased momentum in its evolutionary development.

Today's magazine styles emphasize larger pages, plenty of color, white space, and pictures, partly to appeal to a broader audience. Bertha Heilbron, editor of *Minnesota History*, is eager to follow these new trends, while at the same time preserving the quarterly's scholarly traditions. For the present, she has taken only the initial step in producing a new appearance. Gradually she hopes to develop within the more ample dimensions of this new format all the eye appeal her budget will permit.

No excuse is needed for the use of pictures in any magazine. To achieve a more rounded coherence, a greater articulateness, picture and word must be wedded as one. Many articles require this union to extend, intensify, and embellish the reality of the text. But pictures have long been accepted as valuable sources, often as essential to the historian as manuscripts. Fortunately, the society has a rich and practically untapped lode of graphic material in its picture department. We hope in future issues to present more of this pictorial wealth, occasionally even in color. We know that it will greatly increase our readers' understanding of Minnesota history.

*The French in America, 1520–1880: An Exhibition Organized by the Detroit Institute of Arts to Commemorate the Founding of Detroit by Antoine de Lamothe Cadillac in the Year 1701.* (The Detroit Institute of Arts, 1951. 207 p. Illustrations.)

Reviewed by Holger Cahill

"IN TIMES PAST France possessed in America a vast empire which extended from Labrador to the Floridas and from the shores of the Atlantic to the most remote lakes of Upper Canada." This opening sentence of Alphonse de Chateaubriand's romance, *Atala*, is like an epitaph to the grandeur and the tragedy of French dreams of empire in the New World. The story is a tragic one, but as Paul Grigaut says in this excellent exhibition monograph, it is also noble, like the *Song of Roland*.

It is a pity that the exhibition of which this catalogue is a record could not have been circulated throughout the country. Certainly the catalogue, with an introduction by the director of the Detroit Institute, Edgar P. Richardson, excellently edited by Mr. Grigaut, with notations on some 550 items, well illustrated, should be in every library. We need some such reminder as this to keep our memory fresh about the great things the French have contributed to our history and our culture, for we know altogether too little about them and what we do know we take too much for granted.

The French dream of empire in America came to an end in the treaty of Paris in 1763, but the saga does not end there. It continues in our memory of the great French explorers and missionary martyrs, the fur traders and *coureurs de bois*, who did so much to open up the American West. The part played by the French in the American Revolution is an epic

in itself; and the story of the Huguenots and their colonies in the Floridas, the role of other French settlers in the Carolinas, Louisiana and the Mississippi Valley, all these have an important and honorable place in American history. The catalogue touches upon them, often in rich and unusual detail. It tells, for instance, of the great contributions, both spiritual and financial, made to the Revolutionary cause by the author of *The Barber of Seville* and *The Marriage of Figaro*, and of Jefferson's attempts to have the Beaumarchais family reimbursed.

Excellent sections are devoted to the enrichment of the arts in America by men of French origin and by our continuing contacts with the French. These sections cover literature as well as painting, sculpture, and the handicrafts. Perhaps the most important is that devoted to silver – French silver in America, American silver produced by French makers of Huguenot descent, and silver made by the French in Detroit and Michigan generally. Some of these silversmiths are well known, like Paul Revere, Elias Boudinot, and Bartholomew Le Roux; others, like the Detroit makers and the makers of Indian trade silver, some of whom may have been Indian smiths now anonymous, will be of particular interest to students of Americana and of the sources of design in American aboriginal handicrafts.

The exhibition had great variety, and its catalogue is edited with care, but there are some things which one misses. Perhaps these were left out by design, or because of the difficulty in finding material. For those interested in the Northwest, one could wish there were more about the fur traders who stimulated both the French and the British in opening up the country, something about the French in Wisconsin and Minnesota, and especially in the Red River Valley. There ought to be something about the Vérendryes and the *bois brûlé* with their dream of a *Nation Metisse*. Important here is the story of Louis Riel, a dramatic chapter in the history of western Canada and

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its relations with the United States, and in the struggle between East and West which was quite as sharp in Canada as on this side of the border. I note that Mr. Grigaut could find little pictorial material relating to the colony of exiles at Démopolis, Alabama. The Alabama Department of History and Archives library in Montgomery could help him locate a good deal. These are not intended as criticisms, but simply in the hope that there may be other exhibitions of the French in America which would include this material.

### BRITISH INDIAN AGENT

*The Papers of Sir William Johnson*, vol. 10. Prepared for publication by MILTON W. HAMILTON. (Albany, The University of the State of New York, 1951. 998 p. Illustrations. \$5.00.)

Reviewed by Edith M. Fox

RUNNING FROM September, 1758, to December, 1763, the present volume supplements volume 3 and part of volume 4 of the *Johnson Papers*. It adds little to our specific knowledge of the personal, political, and business aspects of Johnson's career. But it throws a great deal of light on Johnson the Indian agent, on the rivalries which endangered his position with his wards, and on the general background of Pontiac's War.

The volume opens with Johnson in conflict with Colonel John Bradstreet over the handling of the Indian question. These individuals may be taken as representative of three groups which challenged Johnson: Bradstreet, the rival eastern investor, aspiring toward the position as Indian agent; Amherst, who reflected the army's opinion that the big problem was that of managing the extravagant Indian managers; and George Klock, the Palatine of the Mohawk country, who supported the eastern rival. Their policies and Johnson's on the Indian question were poles apart. Forts, restrictions on trade, refusals to give presents, and the opening of Indian lands encouraged

Indian unity and wars. Only Johnson's method of dividing nation against nation while attempting to meet their economic needs and satisfy their grievances saved for the British the Six Nations, except for part of the Seneca.

At the beginning of 1759 a committee from the New York Assembly and Council began to consider the governor's message on the erection of frontier settlements. In September, 1759, Amherst opened the Lake Champlain region to settlement; in August, 1760, the Mohawk country. Without showing these developments or the prompt scramble of eastern investors for Mohawk and Oneida lands, this volume does give the resulting complaints of the Six Nations.

The volume ends on a note of triumph for Johnson with his local publication of the Proclamation of October, 1763. But the last document, a memorandum listing charges against Klock, reveals that Johnson's local and eastern rivals were still strongly entrenched in the Mohawk country.

It is to be regretted that minutes of meetings held from July 7 to July 11, 1763, found in the Indian records of the Canadian Archives, are omitted from this volume, since they give hitherto unused and unpublished information on the uprising. Nevertheless, volume 10 is a valuable addition to the Johnson set, and we are anticipating the published results of Dr. Hamilton's work on two additional volumes.

### CATHOLIC CENTENNIAL

*On Good Ground: The Story of the Sisters of St. Joseph in St. Paul*. By SISTER HELEN ANGELA HURLEY. (Minneapolis, The University of Minnesota Press, 1951. xiii, 312 p. Illustrations. \$3.75.)

Reviewed by James L. Connolly

THE SISTERS of St. Joseph are fortunate in their historian. Sister Helen Angela has brought to her task great competency, historical sense, and an intimate knowledge of the origins and objectives of the work she describes. We have here an account of the

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growth of a religious community from four pioneering members to nearly eleven hundred. We are witnesses to an unfolding interest that went from frontier school and Indian mission to the founding of a college, and the conducting of numerous academies, five hospitals, training schools, and almost fifty elementary schools. The early sowing was good, the care constant and devoted, the harvest plentiful.

The author has a fine biographical style and an insight into character and incident that makes her personalities live in the pages of her book. She has Willa Cather's gift of dramatizing and making eloquent innocent, everyday occurrences. An illustration is her presentation of the simplicity and withal the strength of the religious ideal in the story of Mother Seraphine Ireland and Sister Antonia McHugh and their training and teaching. The aura of mystery with which religious life is clothed lifts not a little in this narrative, but the characters are not in the least less estimable or loveable for that.

Chapter 4, "The Gate of the Corner," telling of the two Ellens – Ellen Ireland and her cousin Ellen Howard – and how they entered the convent, is excellently done. Chapter 9, "A Fountain Springing," gives an account of the founding and growth of the College of St. Catherine. Here the author could not resist setting the spirit and traditions of her religious community over against the needs of our day. There is no question that the Sisters of St. Joseph contributed valiantly and generously to the tremendous development of religious life and social consciousness in Minnesota during the past hundred years, and no question that Sister Helen Angela has had a pleasant task in describing their accomplishments. The reader of this volume will be repaid in many ways for the time he takes to study it.

No story of the Sisters of St. Joseph in Minnesota could be told without introducing their great patron and sponsor, Archbishop Ireland. His activities are sympathetically described, although it might be said that if less of the international scene had been introduced, the perspective might have been surer and better. So too with Father Vivaldi, missionary to the Indians. Interesting as his life was, in an account of this sort it is digressive to follow his career for forty or more years after he left Minnesota. On page 18, Father Vivaldi and

Father Ledon are referred to as seminarians when they were long ordained priests.

In the "Bibliographical Notes" we are given a fine analysis and estimate of source material and the various depositories of documents used. The University of Minnesota Press is to be congratulated on the excellent format and arrangement of the volume and the accurate, detailed index provided.

*Academy for a Century: A History of Saint Joseph's Academy Located in Saint Paul, Minnesota.* By SISTER ELIZABETH MARIE, C.S.J. (St. Paul, The North Central Publishing Company, 1951. 89 p.)

#### Reviewed by Sister Grace McDonald

THIS SMALL BOOK, published on the occasion of the centennial of the Sisters of St. Joseph and their first school in Minnesota, is dedicated to the alumnae of St. Joseph's Academy. The Sisters of St. Joseph have been a religious and an educational force in the state since 1851, when the first group of four sisters led by Mother Celestine came to St. Paul. Upon their arrival the old log chapel on Bench Street was given to them for their residence, and a week later they opened a school in what had been the sacristy. The two teachers had only fourteen pupils on opening day, but in a short time the place was overcrowded as news of the teachers' skill spread.

The author touches but lightly on the struggles of the 1850's and the cold, poor food, and crowded quarters common to frontier life, and she takes the reader in short space to the newly built academy on St. Anthony Hill. This move from the river flats of the original town to the newer and select residential section, from a frontier building to a modern and beautiful three-story structure showed that in the interval between 1851 and 1863 the academy had proved to be a successful teaching institute. It also showed that its faculty shared with the prominent citizens of the community that great faith in the future growth of St. Paul. From then on the school made rapid strides, until today it numbers 798 pupils and a teaching staff of forty.

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Perhaps the writer has given too much space to routine affairs, to important visitors, to changing use of rooms as improvements were made, and to details which to the general reader are trivial. To the alumnae these things are of interest, and they will bring back to their minds many happy reminiscences. It was for them that the book was written and to them it is dedicated.

### FLOATING THEATERS

*Showboats: The History of an American Institution.* By PHILIP GRAHAM. (Austin, University of Texas Press, 1951. x, 224 p. Illustrations. \$3.75.)

Reviewed by John T. Flanagan

THE SOPHISTICATED audiences who for the last thirteen years have gone to the St. Louis levee to see melodramas on board Captain Bill Menke's "Golden Rod" probably do not realize that they are helping to keep alive the last of the showboats and thus to perpetuate an American tradition. Certainly they differ radically from the entranced spectators who for a hundred years watched showboat performances at various muddy flats and back-country landings scattered along the Ohio and Mississippi rivers. For today the showboat is an anachronism, unable to survive the competition afforded by motion pictures and cheap land transportation — a victim, according to Philip Graham, of the passing of the frontier. The "Golden Rod" itself remains only because it is based permanently in a large river city and because it presents entertainment which allows the audience to laugh at as well as with the actors. Melodrama played "straight" produces only contemptuous cat-calls from an urban audience; burlesqued and violently overplayed, it can still provide an amusing evening.

Despite the established position of the showboat in American theatrical history, and despite the fame of certain actor-entrepreneurs, showboat history has been strangely neglected. River folk in the past have been more vocal

than literate, and historians have slighted the showboat as they have the itinerant circus and the western lyceum. Indeed Philip Graham's book is the first extended treatment of the subject to appear in print. By checking log-books, newspapers, diaries, and official records, and by indefatigable interviewing and listening to river yarns, he has collected a great deal of fascinating material which he presents in lucid and readable form.

Actual showboat history begins in 1831 when the English-born actor William Chapman constructed a suitable vessel at Pittsburgh and with his own family doubling as actors and operators drifted down the Ohio and Mississippi in what was called the "Floating Theater." Without motive power, the boat could only go with the current. At New Orleans Chapman's plan was to junk or sell his barge, then to return to Pittsburgh, and next season repeat the itinerary in a new boat.

Steam power and later gasoline power subsequently changed the picture, of course, and succeeding showboats were invariably towed by other vessels. By the end of the century showboats were both numerous and adventurous. Their territory included the rivers of the Pennsylvania mining country, such tributaries of the Ohio as the Cumberland, Tennessee, Green, and Wabash, the Illinois River, and the whole stretch of fluvial valleys from Cairo to New Orleans, as well as the attached bayous and delta-enclosed lakes. Only a very bold or fool-hardy captain attempted the treacherous Missouri, and most showboat troupes apparently found the remote upper Mississippi unprofitable (there are a few references in the book to performances at Hastings and Prairie du Chien). In general the boats pushed as far as possible into the populous hinterland, since there they were assured of naive and spellbound audiences and there they found no competition.

In the nineteenth century the typical showboat program consisted of variety acts and vaudeville. Later, melodrama proved the backbone of showboat performances and plays like *East Lynne*, *Uncle Tom's Cabin*, and *Ten Nights in a Bar Room* became established favorites. Yet Shakespeare was not unknown, and Captain E. E. Eisenbarth once toured a whole season with *Faust*. The one great criterion was that morality must ultimately

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triumph. Audiences who returned year after year to French's "New Sensation" could always be assured of a clean show, and showboat actors who were attracted by the primrose path quickly found themselves out of a job. Professor Graham emphasizes that Edna Ferber's *Showboat*, effective as it may be as popular romance and spectacle, is neither an authentic nor an accurate reflection of actual river showboat life.

Readers of this book will probably find the many details about boat ownership and history repetitive and monotonous, not to speak of occasionally confusing. Professor Graham is at times more the chronicler than the interpreter, and his volume becomes something of a catalogue. Students of theatrical history would also welcome more comment on the plays given, the conditions of performance, the skill of the actors (one should probably not expect too much when the maximum salary was twenty dollars a week, plus board and room). But this is only to say that the focus of the book is the boat itself. Anyone interested in the cultural history of interior America will benefit from reading *Showboats*. The volume makes one nostalgic for the sound of the steam calliope that could be heard eight miles away.

#### IMPORTED PLAYHOUSES

*The Swedish Theatre of Chicago, 1868-1950.*

HENRIETTE C. K. NÆSETH. (Rock Island, Augustana Historical Society and Augustana College Library, 1951. xvi, 390 p. Illustrations. \$3.00.)

Reviewed by Donald Woods

WHEN THE IMMIGRANT arrived in America, he frequently brought his theater with him, for the familiar comedies and dramas, presented in his native language, could provide a pleasant social evening in this new and strange land and at the same time revive fond memories of the old country. Two of these "foreign language theaters," those organized and supported by the newly arrived Germans and French, have been the subject of numerous special studies and have had their stories

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told in several histories of the American stage. The theaters of other immigrant groups, however, have received too little attention. Henriette Naeseth's clear and interesting account of the Swedish theater in Chicago will undoubtedly do much toward remedying the neglect previously suffered by one of the less widely known foreign language theaters.

In 1868, with a performance of the comedy *Better Late than Never*, the Swedish theater of Chicago began. In the ensuing eighty-two years, its career hit both peaks and slumps in the extent and quality of its activities. During some seasons there was a single theater; during others two or more producing groups would be active; in the 1940's several seasons went by with no theater at all. At times the acting groups were of an amateur or semi-amateur nature; at other times—as in the 1880's and 1890's, when Carl and Anna Pfeil, actors from Sweden, lent their talents to the scene—the theater assumed a professional status, occasionally leaving its Turner Hall headquarters on the North Side for downtown engagements.

Although the great bulk of the plays presented were the standard comedies and folk dramas of the Swedish theater of Europe, the Chicago actors often presented original pieces prepared for them by the theater-loving writers on the Swedish newspapers of Chicago. The most important of these writers was journalist-actor Gustaf Wicklund, whose play *En afton på "Tre Byttor"* ("An Evening at Three Buckets") was eventually produced in Stockholm, where it had a successful run in 1895. Wicklund also provided the Swedish translation of *Pinafore*, the presentation of which was the top event of the Chicago-Swedish season of 1896-97. Among the Swedish theatergoers of Chicago, the works of Shakespeare, Sudermann, Ibsen, and Strindberg do not seem to have aroused as much popular enthusiasm as the Wicklund pieces.

The "typical immigrant phenomenon" which is the subject of Miss Naeseth's book cannot yet be called extinct, but changes in immigration patterns, the retirement of the old stalwarts who, through the years, provided much of the necessary talent and energy, and the availability of Swedish-made movies have almost finished its career. Nevertheless, one must agree with Miss Naeseth's closing state-

ment: "In the history of the social and cultural life of the Swedish immigrant and in the history of the foreign language theatre of America, the Chicago Swedish theatre has earned a place of honor."

As a document of the theater, Miss Naeseth's book succeeds, for its author has avoided the two worst evils of many theatrical histories — endless listing of plays and performers in the body of the text and overgenerous recounting of the anecdotes which flourish wherever footlights shine. Lists, both alphabetical and chronological, are confined to the ends of chapters and to the appendix; behind-the-scenes anecdotes have been used only when they are meaningful.

Minnesotans will have a special interest in the book, for the Chicago acting groups frequently went on tour, sometimes to play engagements in the Twin Cities and in Duluth. At various times Wicklund and others of the Chicago theater made their homes in Minnesota, where they combined their interest in the stage with newspaper work and farming.

#### POLITICAL PROTEST

*Midwestern Progressive Politics: A Historical Study of its Origins and Development, 1870-1950.* By RUSSEL B. NYE. (East Lansing, Michigan State College Press, 1951. 422 p. \$5.00.)

Reviewed by George H. Mayer

THE STATES of the Mississippi-Ohio-Missouri basin have been traditionally regarded as the center of the great political protest movements in America. Although he excludes a few peripheral states from consideration, Mr. Nye has written a history of reform politics in the Midwest. He opens his account with the Granger upheavals of the 1870's and carries it down to 1950.

In this undertaking Mr. Nye was confronted with formidable problems, partly because the topic is somewhat amorphous and partly because it is difficult to isolate the specifically sectional characteristics of a movement that

frequently transcended sectional lines. On the whole, the author came through the ordeal with gratifying success. The problems confronting the Midwest in the post-Civil War period are analyzed accurately, and the successive responses of Grangers, Populists, and Progressives are dispassionately evaluated. The author diligently uncovers the common threads of protest running through all these movements. His portraits of Midwest political leaders are particularly masterful. He describes the elder LaFollette with unusual insight, and brings to life the lesser figures of the period, like Albert B. Cummins of Iowa and "Golden Rule" Jones of Toledo, Ohio.

Like most twentieth-century historians Mr. Nye has trouble devising a satisfactory formula for that ambiguous oracle of reform, Theodore Roosevelt. He inclines to the currently popular interpretation of Roosevelt as a kind of Machiavellian boy scout who introduced a calculated confusion into the Progressive movement behind a smoke screen of moral exhortations. This view has much to commend it, but it also creates some problems for Mr. Nye, particularly when he employs Roosevelt as the *deus ex machina* to betray the Progressive movement. Roosevelt may well have been bored with Progressivism in 1916, but this attitude he shared with many Americans who thought the Progressive program had been fulfilled. The tariff had been reduced; the railroads and trusts had been regulated; even the avowed political representatives of the predatory interests had been eliminated from Congress with the exception of the incorrigible Senator Penrose. Progressivism might have lost momentum for want of anything to do, without the questionable activity of Roosevelt.

Matters go less well for the author when he tries to tie the manifestations of Midwest protest during the 1920's and 1930's to the prewar movements. The comparisons between the platforms and legislative objectives of the two periods are drawn competently. However, he has difficulty applying his admirable definition of Midwest protest to the numerous and ephemeral third-party movements of the post-war era — to say nothing of the New Deal.

The trouble is that these movements did not always meet the standard to which Mr. Nye hoped they would conform. They often included old-style Progressives whose sole pur-

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pose in wanting government intervention was the restoration of nineteenth-century America; socialists who wanted government intervention whenever they could get it; and others who doubted that the old America could be restored, but lightheartedly favored government-sponsored reforms short of socialism.

Without a great many more monographs than are currently available to draw on, one could hardly expect the author to weave his way unscathed through this maze of booby traps. His one point of real vulnerability in dealing with the period stems from his courageous effort to make meaningful generalizations. For example, he unhesitatingly places the Minnesota Farmer-Labor party in the Populist tradition without noting its suspicion of the direct primary, as well as its socialistic organizational structure and objectives.

Such interpretations of recent Midwest politics do not seriously impair the value of the book, but suggest the difficulty of the problems to be faced. Mr. Nye deserves wide attention from general readers as well as serious students.

#### LABOR LEADER

*Woman at Work: The Autobiography of Mary Anderson.* As told to MARY N. WINSLOW. (Minneapolis, The University of Minnesota Press, 1951. xii, 266 p. \$3.50.)

Reviewed by Marjorie H. Sibley

THIS IS THE STORY of a patient and courageous woman as worker, trade unionist, and government official.

In 1889 Mary Anderson left Sweden and came to America to find work. After an unsuccessful attempt at domestic service, she found employment in a Chicago shoe factory, joined the Boot and Shoe Workers Union, and later was for many years the only woman member of its executive board.

Mary Anderson's work as a trade unionist (to this reviewer's mind, the most interesting part of her career) encompassed among other things the Hart, Schaffner and Marx case establishing arbitration as a method of collective bargaining in the United States. She was instrumental in organizing formal workers'

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education; the Chicago Training School for Girls and the Byrn Mawr Summer School, which was to become the Hudson Shore Workers School, were two of her favorite projects.

During World War I Miss Anderson's career in government began as assistant director of the women's division of the Ordnance Department. Later she moved to the Department of Labor, and became, shortly after its establishment in 1920, the director of the Women's Bureau, where she remained until her retirement in 1944.

Her government service, both with the Ordnance Department and with the Women's Bureau, was largely concerned with setting and publicizing standards for women's work in industry and research into actual factory conditions. Probably the highlight of her government life was her work in the international field, beginning with a minor role at the Paris Peace Conference of 1919.

What emerges from this straightforward book is the personality of a woman with a fundamental allegiance to working people—"the cause of the workers, which is really the cause of all the people of the United States," as she says at one point (p. 46). Her greatest asset was an ability to translate policy into human terms of better working conditions and job security. What is lacking in this simple, compelling autobiography is any very revealing portrayal of Mary Anderson's personal life.

All those interested in trade union history, the feminist movement, or the development of government services will find this book useful.

#### RAILROAD RECORDS

*Guide to the Illinois Central Archives in the Newberry Library, 1851-1906.* Compiled by CAROLYN CURTIS MOHR. (Chicago, The Newberry Library, 1951. xvi, 210 p.)

Reviewed by Frank P. Donovan, Jr.

LIKE ITS PREDECESSOR on the Burlington archives in the same library, this book does for the Illinois Central what the earlier guide did for the "Q." It is indicative of a new trend

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to make correspondence, reports, and minute books of the leading American railroads available to scholars. The IC guide classifies into categories for easy reference some four hundred thousand letters, over a hundred boxes of miscellaneous material, and two thousand bound volumes of account books. In addition, the terms of office of directors and officials are included, along with a listing of maps. All this material is carefully indexed at the end of the volume. Happily, the work is authored by one of the compilers of the Burlington guide, and it shows the same care and thoroughness which characterized that earlier book.

Although the Illinois Central has in Minnesota only a freight line twenty miles long from Lyle to Glenville and another extending ten miles in the southwestern corner of the state, the *Guide* should be of interest to North Star historians. The letters of the "Main Line of Mid-America's" officials, for example, concern many and diverse problems of operating, traffic management, and regulatory methods addressed to people all over the nation. In addition, the Albert Lea Gateway, where the IC interchanges with the Minneapolis and St. Louis, is a standard and accepted freight routing between the Twin Cities and Chicago. In other years it was also a fairly important passenger artery from points in Minnesota to the Windy City.

It is to be hoped that more railroads will find the Newberry and other libraries suitable places to deposit valuable material which will aid historians and writers in the future. Fully as important, however, is the classification of this material for ready use. On both points Newberry ranks high!

## GOLD STRIKE

*An Alaskan Gold Mine: The Story of No. 9 Above.* By LELAND H. CARLSON. (Evanston, Northwestern University Press, 1951. xii, 178 p. Illustrations. \$3.50.)

Reviewed by Carl L. Lokke

WHEN REX BEACH died in 1949 the *New York Times* reported that Hollywood had produced *The Spoilers* four times. Whether through reading this best seller of 1906, or seeing the movie, or both, thousands of Americans owe to this rugged figure their impres-

sions of the Nome gold rush. It was only a question of time perhaps before a scholar imbued with the spirit of Ranke would appear and attempt to tell from the written records how "it really was." He has appeared in the person of Professor Leland H. Carlson. Readers of Pacific coast historical quarterlies know his articles on Nome. In the present volume he has brought together several articles on an Anvil Creek claim that were first published in the *Covenant Quarterly* of Chicago. The book, a model of historical investigation, is based largely on court records.

Here are recounted the ramifications of a controversy which originated in November, 1898, when P. H. Anderson, a missionary at the Swedish Evangelical Covenant mission station in Cheenik, secured for twenty dollars the mine known as No. 9 Above. The purchase price in no way suggested the potential value. In 1900 alone No. 9 Above produced \$175,000 in net proceeds (how did it elude the grasp of Alexander McKenzie?); two years later Attorney Conrad M. Thuland of Nome, a former student at the University of Minnesota, pronounced it "the richest claim on Anvil Creek." Thus the question arose as to whether the claim belonged to Anderson, two Eskimo boys, or the Covenant mission. The case dragged through the courts for years. Finally, in 1920, when the circuit court of Cook County dismissed the case against Anderson, the costly litigation came to an end.

The story of No. 9 Above resembles, Dr. Carlson concludes, the fable of the person who killed the goose that laid the golden eggs. It does indeed. One wonders whether the history of this gold mine would have been different had Anderson's Nemesis, missionary Nels O. Hultberg, not left for the United States just three weeks before the Anvil Creek discovery. The strife over No. 9 Above and other rich claims may explain why Tollef L. Brevig, the Norwegian Lutheran Synod's observant missionary at Teller, recorded no regrets at not securing a gold mine.

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## NURSING THEN AND NOW

*Nursing in Ohio: A History.* By JAMES H. and MARY JANE RODABAUGH. (Columbus, The Ohio State Nurses' Association, 1951. x, 273 p. Illustrations. \$4.00.)

Reviewed by Jonathan Forman, M.D.

BEGINNING with the kindly disposed females with a flare for caring for the sick in pioneer days, and continuing to our present great lack of nurses of all kinds, the authors, professional historians that they are, have given us a powerful and interesting story. Here, also, is a socio-historical record of the growth and social integration of a great public service group. The authors' path leads to the work, before and during the Civil War, of the nuns of the Catholic nursing orders imported by the bishop of Cincinnati and of their later Protestant equivalents — the deaconesses. The Civil War proved once and for all that women were needed both in war and peace to soothe, to sustain the sick and the wounded, to administer on time the care and the medicine ordered by the doctor, and to record and report promptly any significant changes in a patient's condition which a trained eye could detect.

The authors describe briefly the history of each of the many hospitals that were going up toward the end of the nineteenth century all over Ohio in response to the ever-increasing success of surgery after it had both anesthetics and asepsis. Since these institutions were unable to retain or recruit nurses in sufficient numbers from among religious orders, they had to turn to lay graduates of high schools. To these young girls they offered a two-years' training course with allowances of spending money, free tuitions, and books. Upon graduation, they received diplomas and pins and went forth as members of a noble profession to earn twenty-five dollars a week with free meals while on the job.

Then came the great deluge of scientific facts, followed by the "elevation" of educational standards, and the lengthening of the nursing course from two to three and four years. Expenses increased both for nurses and patients, until a point has been reached at

which society, both individually and co-operatively, can scarcely pay even the cost of hospital care and nursing in case of a major illness. That the only solution to the problem is to do away with sickness is the thought aroused in the mind of a medical historian and editor by this excellent history of nursing in Ohio.

## IOWA MEDICINE

A HISTORY of *One Hundred Years of Iowa Medicine* has been published by the Iowa State Medical Society to mark its centennial (483 p.). The organization's role in Iowa medicine since its founding at Burlington in June, 1850, is fully treated. Its history, however, serves merely to introduce a story of far wider interest and significance. Included are chapters on medical education and journalism in Iowa, on hospitals, on the state medical library, on the board of health, on nursing and public health nursing, on pharmacy, on psychiatry, on women in medicine, and on the services of Iowa doctors in three wars. Informing extracts from the diary of a pioneer physician, Dr. J. M. Shaffer of Keokuk, form the substance of one chapter.

## AS SAID BY THE MAYOS

"IF THERE IS a sixth sense, it is intuition, that instinctive summing up of memories and other evidences collected by the special senses and correlated in man's consciousness." This is only one of the many *Aphorisms of C. H. Mayo and William J. Mayo* collected by Dr. Fredrick A. Willius, a member of the Mayo Clinic staff, and published as a slight volume (109 p.). These assembled remarks and sayings add a peculiarly human touch to the almost legendary figures of the brothers who brought fame to the Minnesota prairie town of Rochester.

## CENSUS RECORDS

UNDER the title *Population Schedules, 1800-1870*, the National Archives has published a convenient guide to the census schedules in its custody (217 p.). It takes the form of a work arranged alphabetically by states and territories, with a breakdown by counties and major cities. Listed in the volume are census records for eighty of Minnesota's eighty-seven counties. R.M.B.

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