BOOK REVIEWS

The Prints of Adolf Dehn: A Catalogue Raisonné. Compiled by Joycelyn Pang Lumsdaine and Thomas O'Sullivan, with Essays by Richard W. Cox and Clinton Adams.
(St. Paul: Minnesota Historical Society Press, 1987. 250 p. $75.00.)

MINNESOTA ARTIST Adolf Dehn (1895–1968) had a remarkable life and career that could readily have served as the prototype for a Gatsbyesque novel by another of the state's favorite sons. In fact, numerous similarities exist between F. Scott Fitzgerald and Adolf Dehn, from their early critical successes and lifelong patterns of personal, professional, and financial highs and lows to exciting life-styles filled with travel, romance, and a sense of high adventure. Dehn's body of work, although not so well known as the Jazz Age author's, merits attention both for the technical innovations which give Dehn a prominent place in the pre-World War II development of lithography and for the amazing variety and originality of his prints.

In attempting to organize a definitive study of Adolf Dehn's extensive printmaking career, a major challenge would involve working judiciously through a great amount of biographical data, correspondence, prior scholarship, and an *oeuvre* of over 660 lithographs. Thomas O'Sullivan, curator of art at the Minnesota Historical Society, has met this challenge in both the exhibition and the publication of *The Prints of Adolf Dehn*. Impetus for the project came in 1985 with the gift of Dehn's own master set of prints to MHS by his widow. Dehn's detailed notes, on the actual prints and elsewhere in his writings, and initial work on a catalogue raisonné–in the early 1970s by Joycelyn Pang Lumsdaine provided additional incentive and a convenient starting point. For three years, O'Sullivan and his coworkers verified and documented each known work, filling in gaps in the master set and making necessary revisions as duplicate titles or previously uncatalogued prints were discovered. O'Sullivan notes in his Preface that there were a few prints which could not be located or accurately identified for inclusion—an inevitable circumstance in view of Dehn's prolific output. The value of this fully illustrated, chronological listing will be recognized by print collectors, researchers, and visual browsers who appreciate precise and straightforward presentation.

The over-all format of the book is well balanced and designed to attract the general reader as well as scholar. Two essays accompany the catalogue, one focusing on Dehn's life and the other concerning itself with his lithographs and technical achievements. Both are well written and contain a wealth of primary source material, quotations, and thoughtful interpretation, all of which help the reader through several areas of overlap in the two pieces. Richard Cox has written previous articles on Dehn, and his chronicle gives a particularly good sense of the artistic climate and community between the two wars. Calling him an "irrepressible romantic," Cox describes Dehn's boyhood in Waterville, his 1914 move first to the Twin Cities and then to New York and the Art Students League in 1917, his internment during World War I as a conscientious objector, his first experiments with lithography in 1920, a tumultuous early marriage to a Russian dancer and a second marriage to a fellow artist, and a long career spent working on both sides of the Atlantic. Dehn's wide-ranging interests brought friends and acquaintances from a broad circle of renowned artists, writers, and social reformers and took him to exotic and often remote destinations around the world.

Clinton Adams's essay examines the Dehn prints in the context of contemporary lithography. Beginning with his first drawings with lithographic crayon on transfer paper—designs that were then transferred to the stone by Manhattan printer George Miller—Dehn's mastery of the medium rapidly led to experiments that the artist proudly described as "raping the stone." Using erasers, fabrics, razor blades, and various solvents (even "high-test gasoline" as in Cat. 357), Dehn would scratch, rub out, scumble, gouge, dissolve, and repeatedly rework the black crayon drawings to create new tonal, textural, and linear effects. Dehn began these experiments as early as 1927, and Adams makes a convincing case for Dehn's influence on European artist-printmakers (via his master printers in Berlin, Paris, and Vienna) and not the reverse.

Dehn was an avid observer of both nature and human behavior, and most of his subjects fall into the categories of landscape and social satire. Both essays deal with the dual nature of Dehn's subject matter and the range of styles he adopted to reflect his complex artistic personality. Both Cox and Adams agree that the over-all body of his work is uneven in quality, while at the same time emphasizing that Dehn's best works in both landscape and caricature easily qualify as some of the finest prints of the 1930s and 1940s. His skill as a draftsman and his ability to capture the spirit of a subject was undeniable, whether in a view of Minnesota, Mexico, or Manhattan, or in commentaries on Berlin cabarets, Paris brothels, or Harlem honky-tonks. Many of the less successful prints were obviously the result of compromises made in order to find a broader market for his work during the lean years, or a result of collaborations with printers who were not as talented as the select group of American and European master printers with whom he usually worked.

Supplements to the catalogue raisonné and essays also provide valuable information. A section containing 33 full- and

half-page plates allows a much better examination of Dehn's accomplishments than the small reproductions in the body of the catalogue and also illustrates his later work in color lithography. A general chronology, selected bibliography, and listing of Dehn's major exhibitions are also helpful, as are cross-references to the catalogue consisting of an index of print titles and a catalogue number conversion list to Lumsdaine's earlier work. It is clear that this book will become the standard guide to Adolf Dehn's printmaking career. In addition, it presents the story of an engaging and influential American artist whose work is finally beginning to receive the attention it deserves.

Reviewed by T. VICTORIA HANSEN, *associate director/curator of Tandem Press, an experimental printmaking workshop and fine art press at the University of Wisconsin in Madison.*

Mapping the North American Plains: Essays in the History of Cartography. Edited by Frederick C. Luebke, Frances W. Kaye, and Gary E. Moulton. (Norman: University of Oklahoma Press, with the Center for Great Plains Studies, University of Nebraska, 1987. 239 p. Illustrations. $39.50.)

THIS well-edited and finely illustrated collection of 11 essays provides an enhanced understanding of the place of maps in American history. While the authors offer scholarly descriptions of a large number of key maps, they also introduce new ways of thinking about maps. Cartography emerges not just as a record of fact—to be dismissed as historically marginal when it falls short of modern notions of accuracy—but as a "geography of hope" in which graphic fantasy could lead men and women to the "promise" beyond. And it is no longer a cartography interpretable solely in terms of the exploratory skills and technical ingenuity of Europeans and Euroamericans. Indians are taken into account, and we see how their mapping, often neglected in earlier studies, was a "vital part of a broader encounter, an attempt to communicate ideas and experiences across the cultural divide." We could all do well to think over such ideas before rereading the traditional histories of American discovery, exploration, settlement, and cartography.

Mapping the North American Plains originated as an interdisciplinary conference that brought together the different perspectives and skills of scholars trained in anthropology, cartography, geography, history, and map librarianship. Their potential agenda was massive. The Great Plains is North America's most extensive region, reaching from south Texas to the prairie provinces of Canada; furthermore, although the Spaniards were already mapping its southern fringes in the mid-16th century, the Great Plains was one of the last great regions of the continent to be systematically explored and mapped. One vantage point from which to survey the complexities of this vast cartographic landscape is offered in Ralph Ehrenberg's "Exploratory Mapping of the Great Plains before 1800," in which he summarizes Spanish, French, and English initiatives, and in his detailed exhibition catalog, "Mapping the North American Plains," which accompanied the original symposium.

Many of the maps portraying the Great Plains were probably an honest attempt to be "objective" and "scientific"; this note is struck by Silvio Bedini's "The Scientific Instruments of the Lewis and Clark Expedition." Yet such maps were also constructed from the terrain of perception. As John Allen reminds us in "Patterns of Promise: Mapping the Plains and Prairies, 1800–1860," for much of the 19th century the Great Plains was a zone of passage to the lands of promise beyond, rather than a region of settlement. That popular image as well as scientific knowledge influenced the pattern of permanent farming is also suggested by James Richtik's treatment of "Mapping the Quality of Land for Agriculture in Western Canada."

Another of the historical continuities revealed by these studies is the role of institutions in cartography. The Jesuit order to which the early pioneers of French mapping belonged was such an institution, influencing the direction and the content of their mapping. So, too, were the great commercial monopoly companies. W. Raymond Wood, in "Mapping the Missouri River Through the Great Plains, 1673–1895," documents the 18th-century role of the Missouri Company in charting that river, while Richard Ruggles, "Mapping the Interior Plains of Rupert's Land by the Hudson's Bay Company to 1870," shows how one institution regulated the cartographic image of a vast subregion. After 1800 such institutions were increasingly government agencies. Thus the U.S. Army was the context of the "Practical Military Geographers" highlighted in John Garver's essay, while the surveys in Kansas and Nebraska, the subject of a detailed case study by Ronald Grim, were the outcome of the settlement policies of the General Land Office. The later emphasis is thus on official mapping and, if there is a weakness in this volume, it may be that, apart from a section in Ehrenberg's catalog, more systematic attention could have been paid to 19th-century commercial atlases as the popularizers of the basic surveys.

Were compensation needed, it would be amply found in the two essays on Indian cartography. G. Malcolm Lewis's synthesis, "Indian Maps: Their Place in the History of Plains Cartography," and James Ronda's " 'A Chart in His Way': Indian Cartography and the Lewis and Clark Expedition," are both original and convincingly affirmative pieces of scholarship. Such Indian maps are of archaeological, ethnological, historical, and cartographic significance. For historians they provide an unusual example of communication and negotiation between Indians and whites which was partly able to surmount the confrontations of culture and language. And for cartography they provide a hidden stratum of knowledge which can be excavated from the images of European mapping. Yet Indian maps were not always what they appeared to be. They represented conceptions of distance, space, and time that were often fundamentally different from those held by Europeans. The way ahead will lie in careful interdisciplinary exploration.

This is more than a regional cartographic history. Because of its scholarship and the novelty of some of its themes, the range of approaches offers working models for writing about early maps in other parts of North America. *Mapping the*

North American Plains should prove to be a book not only for scholars and educators but also for collectors who will find their horizons lifting as they are given fresh clues to unravel the genealogy and meaning of items they collect. But finally, and important for all who enjoy or use maps, it suggests that the history of cartography is alive and well and that it can speak to other disciplines.

Reviewed by J. B. HARLEY, *professor of geography at the University of Wisconsin-Milwaukee and director of the Office for Map History of the American Geographical Society Collection of the Golda Meir Library. He is coeditor, with David Woodward, of* The History of Cartography (Vol. 1, 1987)

Professionalism and Social Change: From the Settlement House Movement to Neighborhood Centers, 1886 to the Present. By Judith Ann Trolander.

(New York: Columbia University Press, 1987. 300 p. Cloth, $37.50.)

THIS WELL-CRAFTED VOLUME explores the relatively untold history of the settlement house movement from its beginnings to the present. During these years the settlement evolved from houses with residents serving a neighborhood to centers staffed by professionals living outside of the neighborhood. In addition, the institutions seemed to become less agents of social change and more agents of social control. As the settlements underwent this transition, their influence declined and they appeared to be marginal rather than the dynamic centers of the early 20th century. According to Trolander, three elements are central in this change of status—the rise of professionalism, the impact of race, and the settlements' approach to reform.

Trolander begins her study with a review of the settlement house movement from 1886 to 1945, a period of drastic change. Examining largely published materials, she found that the heritage of paternalism, lack of professional staff, and relative inability to deal with the issue of race hampered the settlements' ability to serve as the "spearheads of reform" that they had been at the beginning of the movement.

The chapters that follow trace the impact of professionalism on the make-up of the settlement staff, the limitations of the settlement house approach to social change, the difficulty involved in the staff's accommodation to the change from white to black neighborhoods, and the transition from a white female leadership to a predominantly black male one. Trolander found that even when the settlements initiated activities that evolved into programs more in line with the changing realities of post-World War II America, their legacy combined with contemporary attacks on their method to obscure the continuing importance of settlement house work. Despite, in many cases, a desire on the part of the staff to help smooth the transition from white to black neighborhoods and to promote interracial understanding, the settlement's commitment to integration hindered its ability to appreciate and understand the rise of black pride. Professionalism may have brought settlement staff into the mainstream of the world of social work, but it also meant that settlement programs may have been shaped more by issues appealing to the profession as a whole and less by the actual needs of the neighborhoods served. And, the shift from female to male leadership has meant that approaches more associated with women—such as consensus—have become less apparent in settlement house work.

Like any historical work Trolander's study has both strong and weak points. A major strength of her examination is the primary research that underlies her treatment of the post-World War II period. Additionally, her recognition of settlement work in the South sets her study off from most other investigations of the settlement house movement that claim to be national in scope but which are not. The major weakness, if one wants to call it that, is that each of the chapters on the post-World War II period could and should be developed into a study in its own right. As it is, these chapters suggest more than they often reveal, and the end result is a precarious balance of illumination and frustration.

In the end, the real value of *Professionalism and Social Change* is in Trolander's look at the entire span of the settlement house movement. Most historical studies of the subject end with discussions of the settlements and the Great Depression. Little historical scholarship exists of the more recent phase. While a variety of social scientists and social work professionals have discussed settlement activities of the post-World War II period, they have done so in a vacuum. While they have examined the dynamics of specific situations in some detail, their analysis has been flawed by a lack of historical perspective. Trolander's volume represents the first attempt to provide the necessary historical context for a responsible evaluation of the more current settlement house world. It is this perspective that allows us to appreciate that while settlements may not shape the social welfare agenda today as they did during the first quarter century of their existence they nonetheless have been important actors in the nation's quest for social progress.

Reviewed by PATRICIA MOONEY MELVIN, *associate professor of history at the University of Arkansas at Little Rock, whose research fields are urban history and social welfare history. Her most recent publication is* The Organic City: Urban Definition and Neighborhood Organization 1880-1920 *(1987).*

After the West Was Won: Homesteaders and Townbuilders in Western South Dakota, 1900–1917. By Paula M. Nelson.

(Iowa City: University of Iowa Press, 1986. xvi, 220 p. $22.50.)

IN THIS WORK, initially a doctoral dissertation at the University of Iowa, Paula M. Nelson has produced a very readable account of pioneering in western South Dakota in the early 20th century for both the general and scholarly audience. Nelson documents the settlement of approximately 100,000 newcomers to the "west river country," called this because of its location west of the Missouri River. Lured by

the availability of homesteads from former reservation land, settlers poured into western South Dakota between 1900 and 1917 seeking to escape industrialized America and find self-reliance on the frontier. In chronicling the experiences of these 20th-century pioneers, however, Nelson describes the destruction of their dreams as the environment proved inhospitable. Thousands fled the region following the drought of 1910–11; those who remained on the land and in small towns learned to live with less and developed a sense of pride in their ability to deal with adversity.

In developing this sympathetic account of an overlooked frontier experience, Nelson relies on published diaries, newspapers such as the *Kadoka Press*, and manuscript collections available at the South Dakota Historical Resource Center in Pierre. The author has a good eye for detail as she seeks to re-create daily life in western South Dakota. For example, the story of the Otto Dunlap family of Lyman County dramatizes the lack of water in the region. The Dunlaps, relying on a dam to trap rainwater, had to monitor water use carefully; they did not rinse their dishes, and several family members would bathe in the same water. The tar-paper shack that some settlers found so disconcerting is described in detail with the observation that heavier blue building paper was a sign of social status.

Nelson also gives considerable attention to the essential role of women in settling the west river country. In addition to those women who tilled the soil and ran households that included husbands and families, many single independent women filed for homesteads while working in occupations such as schoolteaching. Women were also important in maintaining a viable social life on the isolated frontier with such activities as church socials, ladies aid societies, and helping one's neighbors in time of need.

In developing the sense of community in western South Dakota, Nelson also focuses on the towns established to serve the influx of homesteaders. There was not a conflict between town and country because urban prosperity was dependent upon gaining a railroad link and a successful agrarian base. City editors devoted considerable space to agricultural issues and boosterism. Following the drought, editors urged farmers to stay on the land as they recognized an exodus of homesteaders would lead to the decline of many towns. Despite the laments of newspapers, thousands of farmers did return to their former occupations east of the river, while city services, prosperity, and optimism faded.

Nelson's account is interesting and informative, although the reader is left with some unanswered questions. For example, Nelson insists that homesteaders sought "to build a new world that would, in most respects, resemble the world they had left behind. But this world would embody traditional rural, agricultural values and was in some respects a rejection of the new industrial values of the 'old' world." However, Nelson offers little in the way of documentary evidence to support this claim. Also, one would like to know what happened to some of the families, such as the Ammons sisters, who are introduced throughout the narrative. More reliable figures on just how many homesteaders were absentee landlords would clarify the picture of development in western South Dakota. There is also a tendency to treat this region in isolation from national affairs and issues. Were questions such as prohibition, women's suffrage, and World War I, with its ethnic considerations, divisive? What impact did populism and progressivism have on the area? While the Nonpartisan League prairie fire burned in North Dakota and Minnesota, why was there no outcry for political solutions to the problems of farmers in western South Dakota?

Thus, a reading of this history leaves one wanting more. But this reservation should not discourage readers from examining Nelson's work on western South Dakota. In addition to displaying a good narrative style, Nelson has dotted her volume with photographs that visually reproduce the frontier experience her words so ably describe. An adequate bibliography and endnotes guide the reader to additional sources. One hopes that Nelson will continue her work and explore some of the questions left unanswered in this volume.

Reviewed by Ron Briley, *assistant headmaster at Sandia Preparatory School, Albuquerque, New Mexico, whose work has appeared in numerous historical journals.*

Buffalo Bird Woman's Garden: Agriculture of the Hidatsa Indians. By Gilbert L. Wilson. Introduction by Jeffery R. Hanson.

(St. Paul: Minnesota Historical Society Press, 1987. 127 p. Paper, $7.95.)

THIS is a wonderful first-person account of traditional Hidatsa gardening in mid-19th-century North Dakota. It is a case study, based on the experience of Buffalo Bird Woman (Maxi´diwiac), who was born about 1839. History in most American Indian tribes was transmitted orally; anthropologist Gilbert Wilson appropriately gathered this information during interviews in the years 1912 to 1915 at the Fort Berthold Reservation in Independence, North Dakota. Buffalo Bird Woman narrated her account of Hidatsa agriculture in her native language; it was translated by her son, Edward Goodbird, and transcribed by Wilson. The work was completed as Wilson's Ph.D. thesis in anthropology at the University of Minnesota and was first published by that university in 1917 as *Agriculture of the Hidatsa Indians: An Indian Interpretation.*

In his foreword to the original edition, Wilson declared that his thesis was not intended as a "study merely in primitive agriculture," but rather as "a phase of material culture interpreting something of the inner life, of the soul, of an Indian." Wilson achieved his goal. He allowed Buffalo Bird Woman's love of her traditional life-style to flow through his rendition of her narration. In a sense, the garden becomes a metaphor for what was good in Hidatsa traditional life: family and community co-operation, a love and deep respect for living things, and an unspoken, subtle awareness of the harmony and synchronicity of a traditional life-style with the prairie and river ecosystem within which the Hidatsa lived. Clearly, though, Buffalo Bird Woman did not see herself or her tribal group as passive participants in nature. For her, the Hidatsa were "husbandmen" who prudently conserved and nurtured their resources.

This book will seem strangely contemporary to modern readers because it emphasizes current themes of interest, such as gender roles, ethnicity, material culture, and landscape and garden history. Buffalo Bird Woman explains traditional Hidatsa gender roles in which women—and sometimes old men—cultivated garden crops, while men were largely occupied with hunting, warring, and gossiping. Old men were also in charge of the tobacco crop, which was raised specifically for their personal use. (Young men did not use tobacco, because the Hidatsa believed it shortened their wind and, consequently, made them more vulnerable in war and less capable in the hunt.) On specially constructed watching stages, young women protected the garden from crows, stray horses, and small boys intent on stealing and roasting green ears of corn. While they watched, they sang songs to the corn. According to Buffalo Bird Woman, "We cared for our corn in those days as we would care for a child; for we Indian people loved our gardens, just as a mother loves her children; and we thought our growing corn liked to hear us sing, just as children like to hear their mother sing to them." The garden was also a place for courtship, and flirtatious young men often passed by the garden stages to be noticed by the young women and to hear and share teasing songs. As with most culturally prescribed gender divisions, though, there were exceptions to the cultural norm; for example, Buffalo Bird Woman's brother, Wolf Chief, remembered that their father, Small Ankle, helped in the garden and taught Wolf Chief to do the same because "that man lived best and had plenty to eat who helped his wife."

The book provides a virtual blueprint for readers interested in Hidatsa gardening. Garden plans; planting, cultivation, and harvesting techniques; varieties of corn, squash, and beans; and recipes the Hidatsa women used to prepare their garden bounty for eating are all fully delineated. Buffalo Bird Woman also carefully described the tools and structures the family used in gardening, from their traditional buffalo-bone squash knives and hoes to drying structures, threshing enclosures, and storage pits. Descriptions and illustrations are detailed enough that nature centers, living history farms, or amateur gardeners interested in experimenting could reproduce Hidatsa gardening.

From a material culture perspective, it is interesting that the transition from bone to iron tools in the 1840s did little to affect Hidatsa gardening methods. Although iron hoes and steel knives may have made work more efficient, they did not change the basic pattern of Hidatsa agriculture. It was not until the people were moved from Like-a-fishhook village in the mid-1880s and placed on reservation land allotments near Fort Berthold that the agriculture of the Hidatsa changed abruptly and dramatically as a consequence of being compelled to use Euroamerican plows and other farming techniques. At the reservation, the government plowed upland prairie for the tribe, gave them potatoes, and introduced other vegetables and varieties that the Hidatsa had not used previously. The Hidatsa did not like the new vegetables. They did not like their taste and did not know how to prepare them for eating. The dry prairie upland was less fertile, more droughty, and more troubled by weeds than the Hidatsa's traditional floodplain fields. Although the description of the introduction of Euroamerican techniques forms only a small portion of the book, it is clear that their imposition on the Hidatsa broke the tribe's traditional symbiotic relationship with the land. Nevertheless, Buffalo Bird Woman continued to garden—in the old way as much as possible—and she won a prize for the best corn in an agricultural fair held on the reservation in 1911.

Anthropologist Jeffery Hanson provides an introduction from a cultural ecology perspective for this new Borealis edition. Hanson's essay is a helpful and succinct review of Hidatsa history and Buffalo Bird Woman's life. It could have been improved, though, with more contextual information. Cross-cultural comparisons, for instance, would have provided information about how Hidatsa agriculture compared to other American Indian agricultural techniques—and even to Euroamerican methods of the period. Hanson only touches on the relationship of the book to current scholarship and public interests. More discussion of such relationships would have helped the reader to place the book in a contemporary context, thus adding to the book's appeal and usefulness.

But these are not serious faults, and the Minnesota Historical Society Press deserves kudos for rescuing this book from the dusty shelves of obscurity. *Buffalo Bird Woman's Garden* is a small book of simplicity and clarity that should appeal to a diverse audience of public and academic historians and anyone else who is interested in northern American Indian culture or garden history.

Reviewed by Tom Woods, *site manager of the Oliver H. Kelley Farm near Elk River operated by the MHS, whose doctoral work was in American studies.*

The Sentinels of Order: A Study of Social Control and the Minneapolis Settlement House Movement, 1915–1950. By Howard Jacob Karger.

(Lanham, Md.: University Press of America, 1987. xviii, 183 p. $22.75.)

THE Sentinels of Order is an interesting, but limited, account of the Minneapolis settlement house movement. The book is limited by its purpose, which is to treat the history of Minneapolis settlement houses or neighborhood centers as a case study in social control and only secondarily to look at factors shaping the Minneapolis settlements themselves. By social control, Karger is not referring to any sort of conspiracy, but rather to paternalistic, middle-class settlement workers (in alliance with the wealthy) foisting their middle-class values and attitudes onto the lower-class neighbors of the settlement houses. The author's interest is in painting a picture of social control, not in doing a balanced assessment. Thus, factors Karger does not stress undermine his social control thesis. For example, he points out that a number of the earliest settlements in Minneapolis were started by churches but does not mention that these early settlements appear to have respected the religious beliefs of their neighbors and not proselytized extensively. Karger also assumes that the lower class was one monolith that differed significantly in values and outlook from the middle class, rather than consisting of

different groups with different attitudes, some of which might be quite in agreement with certain settlement house positions. For example, during this period lower-class Protestants and Catholics may be expected to have had different attitudes toward birth control; likewise, lower-class blacks and whites could exhibit quite opposing views toward civil rights. While Karger presents a good definition of social control and has some examples to back up his thesis, his exploration of the issue is superficial and biased.

Related to this social control bias is the author's discussion of the settlement house role in reform. He is correct in noting the general absence of reform rhetoric in Minneapolis settlements, and he offers some well-documented examples of how the forerunner of United Way squelched some reform initiatives. However, Karger criticizes Minneapolis settlement houses for losing some of their functions to other agencies, such as their dental clinics. He seems oblivious to the demonstration project method of reform, for example, setting up a dental clinic for low-income people to demonstrate the need so that any agency with greater resources could take over the service and expand or improve it. He also fails to appreciate the role that the National Federation of Settlements played as an outlet for the local reform impulse.

A second limitation to this work is the 1950 cutoff date. The author justifies this date by saying that settlement houses in Minneapolis today are not much different than they were in 1950; going beyond that date would not have affected the argument that settlement houses were agencies of social control. But a lot has happened since 1950 that is relevant to the social control idea. For example, Karger can only take the trend toward professionalization through the adoption of professional jargon, but not into the period when settlement workers with master of social work degrees were hired. He thus skips the relationship between the University of Minnesota's School of Social Work and the settlement houses. He also misses the opportunity to show the influx of settlement leaders with lower-class and/or minority backgrounds. Other significant trends since 1950 include the disruption of neighborhoods due to urban renewal and increased black migration plus the impact of black power, the "War on Poverty," and settlement mergers leading to some multineighborhood operations.

A third limitation is that this book suffers from a lack of editorial attention. It contains numerous typographical errors and other inaccuracies. Karger justifies his tendency to overquote by saying he wants his subjects to speak for themselves; as a result, however, important or unique expressions are buried in excessive verbiage. The quotes also slow the narrative. In the case of two chapters previously published elsewhere, "Minneapolis Settlement Houses in the Not So Roaring 1920's," and "Phyllis Wheatley House: A History of the Minneapolis Black Settlement House, 1924–1940," the journal editors had pared back the quotations.

In spite of these limitations, the book is well researched and is certainly provocative. This reviewer does recommend it for those interested in Minneapolis's 20th-century social history.

Reviewed by Judith Ann Trolander, *professor of history at the University of Minnesota, Duluth, and author of* Professionalism and Social Change: From the Settlement House Movement to Neighborhood Centers, 1886 to the Present *(1987).*

NEWS & NOTES

HMONG ART: Tradition and Change (Sheboygan, Wis., John Michael Kohler Arts Center, 1986, 152 p., $30) is more than simply the sumptuous catalog that accompanied an exhibition at that gallery. Substantive essays on "Antecedents of Hmong Resettlement in the United States," by Timothy Dunnigan; "The Hmong and Their Music . . . A Critique of Pure Speech," by Amy Catlin; and "Hmong Art: Tradition and Change," by Joanne Cubbs precede the illustrations and catalog of objects. These latter are grouped into sections on ritual belief, traditional costume, costumes of birth and death, acculturated textiles, jewelry, and artifacts of daily use. Much of the art is from Wisconsin and Minnesota; however, examples from Laos and refugee camps in Thailand are also included.

A book such as this needs as much color photography as possible to do justice to the artwork, and the Kohler center is to be congratulated for not skimping. Readers should also applaud the decision to picture costumes and many artifacts *in use* in their natural contexts. This treatment greatly enhances understanding and enjoyment of the meaning and function of the artifacts.

Rounding out the volume are biographical notes on Hmong artists whose work is included, a select bibliography, and several other guides and reports.

JOHN (Jack) Linklater, Legendary Indian Game Warden (Duluth, Priory Books, Inc., 1987, 74p., $6.50) tells the story of the man who was arguably the best-loved warden of all time in the Ely-Winton area. In an informal, chatty style Sister Noemi Weygant interweaves the story of Linklater's life with developments in the conservation movement and the way the state of Minnesota managed predatory animal control. Linklater,

the son of a Dakota woman and a Scottish factor for the Hudson's Bay Company, was "born to belong to the wilderness." He married an Ojibway woman and, before being asked to join the department of game and fish's squad of wardens, established a reputation as a crack wilderness guide. His story is pieced together largely from oral interviews with "old timers" who knew the principal characters, and quotations from these interviews give the book a personal flavor. A brief section at the end of the book tells the life story (to date) of Warner Wirta, grandson of John Linklater, a man who triumphed over his own share of trouble and racial prejudice. While the story of the grandson seems an anticlimax to the longer history of his illustrious grandfather, the author explains: "John Linklater is a magnificent role model for the Indian, and Warner . is also an Indian of wisdom and stability, full qualified to function successfully in the white world but holding on to and perpetuating the best that Indian culture has to give."

John (Jack) Linklater can be ordered from Priory Books, 1200 Kenwood Ave., Duluth 55811 for $6.50, which includes tax, postage, and handling.

THE UNUSUAL and little-known career of a 19th-century American woman naturalist is given the attention it deserves by Maxine Benson in *Martha Maxwell, Rocky Mountain Naturalist* (Lincoln, University of Nebraska Press, 1986, 335 p., $23.95). Pennsylvania-born Martha Dartt Maxwell (1831–81) found her way to Colorado and the Rocky Mountains by a circuitous path: first to Baraboo, Wisconsin, with her family, where lack of funds forced them to stop in their westward trek to Oregon to become missionaries; and then some years later onward to Boulder, Colorado, as the wife of James Maxwell, a Baraboo widower with six children, who was seeking gold in the mountains. Between these events Martha spent two years at the then-young Oberlin College, an experience that not only nurtured her talents but strengthened her characteristic strong will and independent nature. In Colorado a chance meeting with a German taxidermist introduced her to the art of taxidermy. Here were united her interests in art and natural history, and from this emerged her motivating concept, "Taxidermy, as a fine art, subservient to science." Her determination to capture, preserve, and display the fauna of the Rocky Mountains became the work, indeed the obsession, of her life. Her collection of mounted mammals and birds, which brought her local acclaim as she established a museum first in Boulder and later in Denver, ultimately brought her national and even international fame when she was invited to mount the collection at the Philadelphia Centennial Exhibition in 1876. Her contributions were recognized by eminent scientists of the day, among them Spencer Baird, Elliott Coues, and Robert Ridgway, who named a subspecies of owl after her (she had collected it herself). Most important, perhaps, was her contribution to museology; she was among the first to develop the natural habitat group as a form of museum display.

Benson's meticulous documentation and analysis of the abundant source material result in a book that will interest not only students of 19th-century natural history, but also students of 19th-century pioneer life, intrafamilial relations, women's education, and feminism. Maxwell's personal sacrifices—a broken marriage, alienation from her daughter, poverty, and a lonely early death—are eloquent testimony to the difficulties faced by a woman who dared to be different. Sadly, for lack of care Maxwell's collection is totally gone; only the photographs and press notices of her 1876 centennial exhibit remain.

Beatrice Scheer Smith

TWO PHOTO historians, Paula R. Fleming and Judith Luskey, both from the Smithsonian Institution, have written *The North American Indians in Early Photographs* (New York, Harper & Row, 1986, 256 p., cloth, $35). It is a large, handsome volume with well-chosen illustrations and quality reproductions. Each of the nine chapters focuses upon a historical theme. For example, "Peaceful Encounters" deals with posed photographs of Indian delegations visiting the Great White Father at Washington, D.C., from about 1851 to 1900. This volume closes with two appendixes: one lists "Delegation Photographers"; the other lists "Selected Frontier Photographers," and both furnish biographical information.

Minnesotans will take a special interest in portraits of Santee Dakota Indians such as Little Crow, Passing Hail, and Shakopee, all participants in the Dakota War of 1862. Others are Old Bets, the captive Dakota camp at Fort Snelling, 1862-63, and the Reverend John Eastman. Photos of war scenes by Adrian J. Ebell are incorrectly attributed to Joel E. Whitney, who "grubstaked" him and who published them. Charles A. Zimmerman (c. 1844-1909) taught himself the rudiments of photography and then worked for Whitney whom he eventually was able to succeed at the Whitney Gallery in St. Paul.

TWO of Meridel Le Sueur's children's books have been reissued by Holy Cow! Press with new illustrations and covers. *Little Brother of the Wilderness: The Story of Johnny Appleseed* (Stevens Point, Wis., 1987, 72 p., $9.95), first published in 1947, retells the story/legend of Jonathan Chapman in clear and rhythmic prose. The hard-cover book is intended for ages 6 to 10 years, but adults should enjoy reading Le Sueur's version, too—especially aloud. *Sparrow Hawk* (1987, 178 p., $13.95) is meant for those 12 years and older. First published in 1950, this book includes striking illustrations by Ojibway artist Robert DesJarlait and a new foreword by Vine Deloria, Jr. It tells of two boys, an Indian and a white, who "experience the joy of discovery and the tragedy of swift, mindless change on the western frontier near Davenport, Iowa, and Rock Island, Illinois, at the time of the Black Hawk war."

A HANDSOME and eminently readable volume is John A. Garraty's *The Great Depression* (Garden City, N.Y., Anchor Books, 1987, 292 p., $9.95). Advertised as "a classic study of the worldwide depression of the 1930s" and subtitled "An Inquiry into the *causes*, *course*, and *consequences* of the Worldwide Depression of the *Nineteen-Thirties*, as seen by contemporaries and in the light of History," the book delivers virtually all that it promises. Simple chapter titles convey the work's outline and scope: why it happened; how it started; what it did to farmers; workers and unions; what it did to the jobless; what to do about it; radicalism; New Deal and Nazi reactions; British and French policies; how it ended. Evocative photographs introduce each chapter; though their lack of captions enhances their power as icons, readers might wish to know more about them—at least the repository where they may be found.

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