
R E V I E W S

Remaking Home Economics: Resourcefulness and Innovation in Changing Times

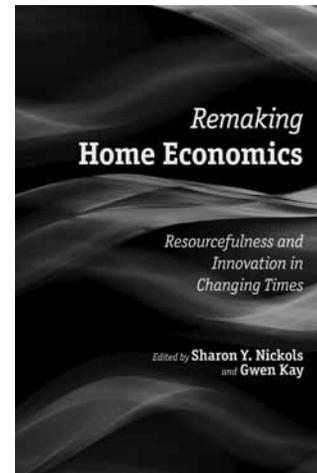
edited by Sharon Y. Nickols and Gwen Kay

vii + 260 pages, illustrations, bibliography, index.
Athens: University of Georgia Press, 2015, paper \$34.95.

Remaking Home Economics' fourteen essays capture the diversity, history, ambitions, and challenges of home economics as an academic field, government bureaucracy, and social movement. The professional affiliations of the authors reflect the multifaceted nature of home economics, ranging from professional historians employed in university history departments and deans of colleges of human sciences, to cooperative extension agents, nutritionists, and employees of the United States Department of Agriculture (USDA). Collectively, the essays demonstrate the continuing relevance of home economics to today's world, as well as the power of the past to provide both models and cautionary tales for the future. This collection complicates the notion that home economics is only cooking and sewing by asserting the importance and centrality of such topics to modern life, as well as exploring the multiple avenues pursued by home economists for over a hundred years.

While most of the essays are celebratory in tone and unabashedly advocate for the value of home economics, there are some notes of caution in this collection. Rima Apple, in "Home Economics in the 20th Century," explores the commitment to social justice held by early home economists and laments "the profound gulf between the hopes of early leaders and the status of the field today" (p. 54). The essays concerned with the modern day implicitly offer a rebuke to Apple. For example, in "From the War on Hunger to the Fight Against Obesity," Richard D. Lewis, Emma M. Laing, and Stephanie M. Foss address the importance of home economists to food politics, both then and now. In "New Patterns for Women's Clothing," Margarete Ordon argues that home economists' attention to women's multisensory experiences of clothes can help create sustainable and environmentally appropriate clothing systems. Peggy S. Meszaros, in "Science Matters: Home Economics and STEM fields of Study," demonstrates the ways that the insights of home economists helped to inspire young Appalachian girls to choose science education, in programs that viewed them holistically and in the context of their environment.

The collection also highlights the important role of Kansas in the history of home economics. In her essay, "Building a Legacy in Stone: Rocks in the Road," Dean Emerita of Kansas State's College of Human Ecology, Virginia Moxley, explores Kansas State's leadership in the field since the 1870s. Moxley's essay, which blends historical analysis with personal reflection, notes the centrality of home economics to the built landscape



of Manhattan, Kansas, with thirteen campus buildings named after prominent home economists. Nonetheless, in 1990, the College of Human Ecology was targeted for elimination as an "outdated" program (p. 237). The College was saved through the efforts of students, faculty, and alumni and, according to Moxley, is "larger, more diverse, and more central to the university's mission than it was in 1990" (p. 244).

Two of the strongest historical essays take the emphasis on cooking and sewing head on, providing institutional histories of how federal bureaucrats in the USDA worked to encourage and advocate for better nutritional knowledge and clothing design. Rachel Louise Moran's "Weighing in About Weight: Advisory Power in the Bureau of Home Economics" illuminates the ways that home economists, who believed the new emphasis on weight to be dangerous and distracting to American women, struggled to meet the needs of their constituents who wrote asking for advice on weight loss in the 1920s and 1930s. Linda Przybyszewski, in "How Economists Taught American Women to Dress, 1910-1950," asks the important question, "Why did the U.S. federal government care about clothing design?" (p. 129). She provides a more balanced view of the efforts of the USDA's home economists, moving beyond interpretations that they simply imposed middle-class values or empowered women.

Attention to home economists' struggles—whether in attempting to rein in an emphasis on weight at the expense of sound nutrition, or striving to teach women economy and frugality while creating beauty in clothing—provides a nuanced and gendered understanding of government power and control in the twentieth century. While this collection should be required reading for all working in the field of home economics, historians of women, gender, higher education, social reform, and state power will also find much of value in this well-crafted book.

Reviewed by Charlotte A. Haller, associate professor of history, Worcester State University, Worcester, Massachusetts.

Albert Bloch and the Blue Rider: The Munich Years

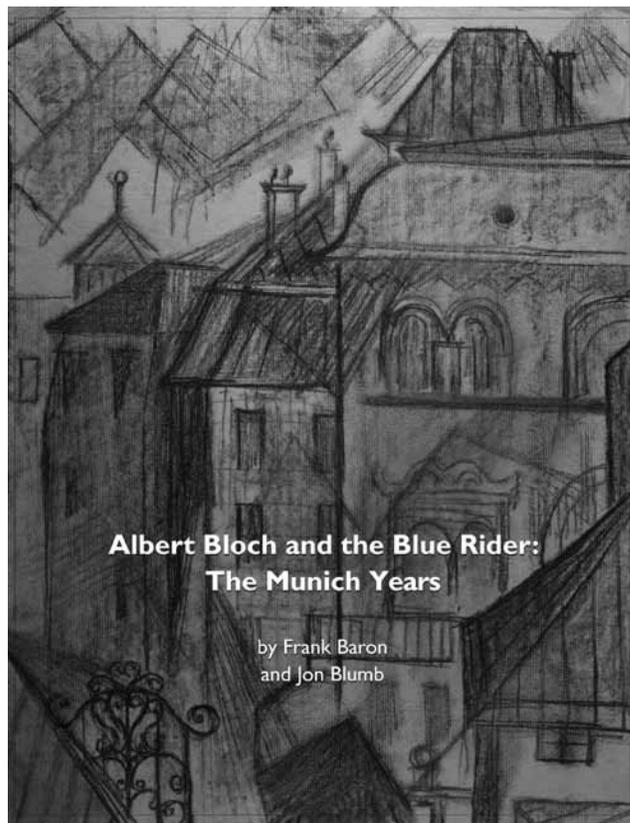
by Frank Baron and Jon Blumb

viii + 216 pages, illustrations, notes, index.
Lawrence: Jayhawk Ink at the University Press of
Kansas, 2014, paper \$20.00.

In this historical account of Albert Bloch's participation in the 1911 and 1912 exhibitions of *Der Blaue Reiter*, or Blue Rider, a group of artists organized in Munich, Germany, and Bloch's personal and artistic relationship to Wassily Kandinsky and Franz Marc, Frank Baron and Jon Blumb make a welcome and significant contribution to Bloch scholarship. Secondary literature on the tense artistic atmosphere that led to the breakup of the *Neue Künstlervereinigung München* (NKVM) and the formation of the Blue Rider has often overlooked the involvement of the only American expressionist artist who participated in both of the groundbreaking 1911 and 1912 exhibitions of the Blue Rider group with a total of six paintings. Having mined previously unpublished primary sources from the Albert Bloch Foundation, Baron and Blumb have resuscitated and fleshed out the important impact that Bloch made on the early efforts of the Blue Rider group. By perusing personal correspondence between the artists, the authors suggest that Bloch was instrumental from the outset in helping Kandinsky and Marc to fully realize their goal of creating a progressive circle of artists in Munich who would operate outside of the confines of the NKVM. In so doing, Baron and Blumb assert an alternative narrative for the formation of the Blue Rider that emphasizes the cosmopolitan and international tenor of artistic endeavor in Munich before World War I.

The fact that Bloch was one of the most frequently exhibited artists of Herwarth Walden's *Sturm* circle is largely forgotten today so Baron and Blumb's detailed account of Bloch's time in Munich is a useful reminder of the vital contribution the artist made to Germany's expressionist movement before and during World War I. The German defeat in the war proved to be both caesura and tabula rasa for Bloch who returned to the United States and supplemented his painting with a teaching career at the Chicago Academy of Fine Arts from 1922–23 and then at the University of Kansas for the next twenty-four years. Following the harrowing death of his friend, Franz Marc, Bloch was never able to recapture the idealism of the Blue Rider, or the heyday of his own years in Munich. Whether through choice or from lack of commercial success, Bloch retreated from the art market, curtailing what had been a promising start to his career.

Of great interest to Bloch scholars will be the publication of 140 black and white photographs from Bloch's "Record Books," two albums photographic albums from 1911–1917 and 1916–1919 respectively, containing photographs of the work Bloch produced during this time. These albums capture a sense of the intense stimulation the artist experienced in the environment



of the Munich avant-garde. Thankfully, the book also includes some images of extant paintings in color, providing a good sense of how Bloch employed an expressionist sentiment to color. Though the photographs are displayed in collages in the albums, each photograph is presented individually here—save for one image that depicts what a sample page of the Record Books actually looks like. It would be interesting for the art historian to see more reproductions of the completed pages to gain an idea of how Bloch arranged his work for his own personal record keeping. Additionally, it appears that there are several handwritten notes in the Record Books that might bear transcribing. One assumes that no tombstone information exists on the paintings, as none has been included in the captions or record of exhibitions included in the book's appendix. The Record Books are a fascinating visual account of Bloch's own artistic progression as a foreign artist in Germany, but their stylistic range also presents information about Bloch's reciprocal sources of influence. These books are a valuable resource for research on the artist and his commitment to the fledgling Expressionist movement in Germany and, as such, their publication, accompanied by a scholarly and detailed account of the underlying historic circumstances of Bloch's career, will surely yield further studies of the artist.

*Reviewed by Michele Wijegoonaratna, research associate,
Department of Modern and Contemporary Art, Metropolitan Museum
of Art, New York, New York.*

Carnival in the Countryside: The History of the Iowa State Fair

by Chris Rasmussen

206 pages, illustrations, notes, index.

Iowa City: University of Iowa Press, 2015, paper, \$27.50.



Perhaps it is the quadrennial images of presidential candidates chomping on corn dogs, or maybe it is just the fascination of the butter cows, but for whatever reason, no state fair has quite the cultural resonance of Iowa's annual event. It is, Chris Rasmussen argues in this study, "Iowa's central institution, event and symbol (p. 1), and thus worthy of historical attention. He is not the first historian to notice it, as his is the third recent study of the Iowa State Fair; Rasmussen's footnotes mention two of the others, Mary Kay Stanley's *Our State Fair* (2000) and Thomas Leslie's *Iowa State Fair* (2014). While not cited, the most recent, Kurt Ullrich's *The Iowa State Fair*, (2014) is listed on the book's final page among the other titles in the same press's "Iowa and the Midwest Experience" series.

After surveying the ground in his introduction, Rasmussen's treatment provides six thematic, but also roughly chronological, chapters. "The Founders of Civilization" looks to the emergence of the fair in 1854 out of a nexus of county fairs and agricultural organizations, engineered by boosters aiming to promote scientific agriculture, economic autonomy, and commercial growth. The chapter traces a period of peripatetic fairs, rotating among Iowa cities before setting into Des Moines in 1879, and briefly outlines the systematization of exhibits and judging practices. "Carnival in the Countryside" discusses the rise of entertainment alongside agricultural exhibits, first in the addition of "female equestrian events" and horseracing as highlights of the fair, and eventually in the arrival of showmen and carnival features. Tracking such additions to fair fare to 1893 (when Chicago's Columbian Exhibition provided major competition to the regional event), Rasmussen focuses on the tension over the shift and the perceived need to balance the agricultural core of the fair with the revenue-enhancing entertainment side. "A Finer Rural Civilization" attends to the emphasis in the fairs, especially in the first decades of the twentieth century, on improving rural life, against the background of the exodus of farm populations in response to industrialization and urbanization in the heartland. The chapter considers the way fairs focused on women's roles, children (beginning with babies in America's eugenic moment), and young potential farmers (especially through 4H events).

"A Bumper Crop of Entertainment" returns to the theme of sideshows at the fair, tracking the continued penetration of showmen, rides, and amusements, along with new features like film and night shows, into the fair environment in the wake of the Columbian Exhibition's Midway, up to the new pressures created on the fair during the Great Depression. "Agricultural

Lag" somewhat awkwardly puts together representations of the fair (specifically Phil Strong's novel *State Fair* [1932] and its subsequent film adaptation [1933]) and fine-arts displays at the fair. The latter account tracks the incorporations of art shows into fair offerings from the late nineteenth century forward before zeroing in on the fair's promotion of regionalism in arts (especially the work of Grant Woods). A final chapter, mistitled "Conclusion," considers the way the fair represents state history, focusing on significant historical displays between 1938 (the state's centennial) and the 1960s. Rasmussen notes both increasing concerns with the continued relevance of the fair and a decisive turn toward the nostalgic in the fair's representations of history.

While Rasmussen offers a reasonably clear picture of the character and history of the Iowa State Fair, several significant weaknesses mar the account. It is, for a fairly short study, extremely repetitious, unnecessarily reiterating both key themes and specific details. Some of this repetition works very much to Rasmussen's detriment as well; when, for example, he summarizes George Dixon's address at the inaugural fair—"He invoked Thomas Jefferson's belief that the independent farmers furnished the wellspring of America's republican tradition, and he quoted approvingly Daniel Webster's well-known declaration that 'when tillage begins, other arts follow'" (p. 14), readers are bound to recall that Rasmussen himself invoked Jefferson and quoted approvingly Webster's declaration just a few pages before (p. 4). In addition, while Rasmussen's work in primary sources about the Iowa Fair seems solid, his is also a strikingly insular study, making few connections to broader currents. The fair's development clearly follows patterns set by international exhibitions, for example, but, except for the two sections referencing Chicago's exhibition, that is left unexplored; parallels with other state fairs are largely ignored; links with significant features of a broader American experience are typically only alluded to rather than developed in any depth. When Rasmussen does provide such context, he goes to the most familiar (and most dated) sources: Frederick Jackson Turner on frontiers, Jackson Lears on consumer culture, Leo Marx on agrarianism in an industrial age. And, finally, this book suffers from one significant problem: it tells us, mostly, what we already know.

Reviewed by Thomas Prasch, professor of history, Washburn University, Topeka, Kansas.

Race & Meaning: The African American Experience in Missouri

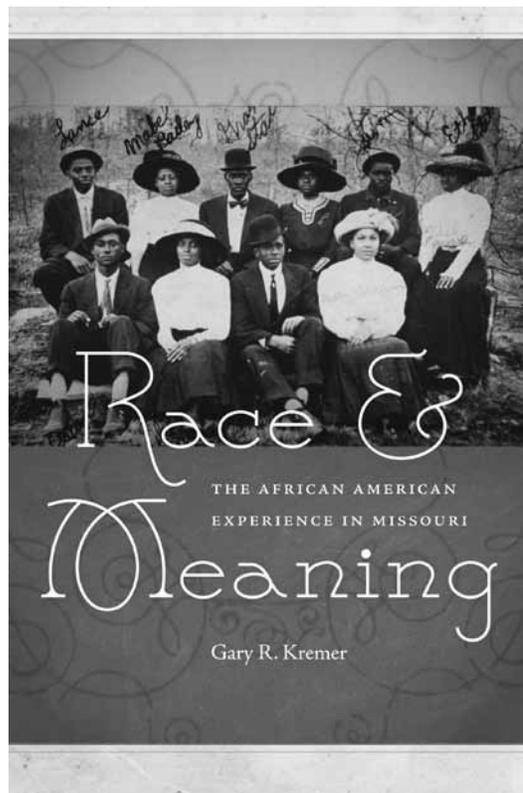
by Gary R. Kremer

xi + 269 pages, illustrations, notes, index.
Columbia: University of Missouri Press, 2014, cloth
\$35.00.

As illustrated by the 2014 demonstrations in Ferguson, and the more recent student protests at the University of Missouri at Columbia, African Americans in the Show Me State have been a bellwether of the nation's racial politics. Well-known and respected historians like Antonio F. Holland and the late Lorenzo J. Greene have documented this in major studies of black Missouri's past. Gary R. Kremer, another renowned chronicler of Missouri's black history, continues to survey this rich heritage in a new collection of fourteen short, interlocking essays and biographical profiles covering the mid-nineteenth and early twentieth centuries.

Race & Meaning: The African American Experience in Missouri accomplishes more than a wide-ranging exploration of black Missourians, however. For those generally interested in African American history, Kremer speaks to several broad, familiar themes in the field. In his individual chapters on the rural communities of Pennytown, Leeds, Arrow Rock, and Lake Placid, he foregrounds black agency as experienced through the built environment and traditions of independent institution building, associational life, and recreation. The author also addresses, in microcosm, histories of black education through the examples of the Bartlett Agricultural and Industrial School (modeled on the ideas of Booker T. Washington and self-styled as "the Tuskegee [Institute] of the Midwest"), and Lincoln University, whose president recruited some of the nation's best-trained black intellectuals in the mode of W.E.B. DuBois and touted the school as the region's "Black Culture Mecca."

In other chapters, Kremer's approach reflects the period in which he was trained as an African American historian, when scholars' primary aim was to celebrate exceptional individuals and document collective black achievements. It is noteworthy that Kremer's mentor, Lorenzo Greene, was a protégé of Carter G. Woodson, who is widely recognized as the founder of modern African American history. Woodson's orientation is evident in Kremer's focus on recovering the life histories of little-known African American "firsts," as in his chapter on the physician and early black Missouri Democratic booster William J. Thompkins. Yet, Kremer's biographical chapter on James Milton Turner, one of the state's most visible post-emancipation black leaders, notably avoids hagiography by criticizing Turner's elitism, and the class privilege he sought to exercise through black Freemasonry. The author's respective chapters on racial uplift activist Josephine Silone Yates, and Kansas City's Whitley sisters, adhere to a standard "Great Person" biographical approach. Nevertheless, they highlight black women's history, which has become one



of the most significant contemporary developments in the field. Indeed, Kremer is most effective when he explores the terrain of gender, sexuality, criminalization, and intraracial class conflict, as he does in a harrowing chapter on the Missouri Industrial Home for Negro Girls.

The book only fleetingly engages Missouri's history as a border South slave state that remained within the Union during the Civil War, or how this history subsequently shaped local patterns of black racial subordination. The closest that Kremer comes to this is in an essay on "The Abraham Lincoln Legacy in Missouri," a heritage that clashed with the state's cultural identification with the Confederacy *after* the war. Likewise, the author spends relatively little time on twentieth-century black Missouri history, though this is an understandable consequence of his clear specialization in the nineteenth century. On the plus side, Kremer's focus on black rural life in the twentieth century reminds readers that African American migration and community building throughout the 1900s was not limited to the nation's bustling cities. Moreover, he concludes the book with a useful discussion of newly available primary sources and suggested avenues of further research on black Missouri history. Thematically cogent and highly readable, *Race & Meaning* is a useful collection for undergraduate and graduate students, as well as general readers, seeking familiarity with the state's past or interested in African American historiography.

Reviewed by Clarence Lang, associate professor of African and African American Studies, University of Kansas, Lawrence.

Welcome to the Oglala Nation: A Documentary Reader in Oglala Lakota Political History

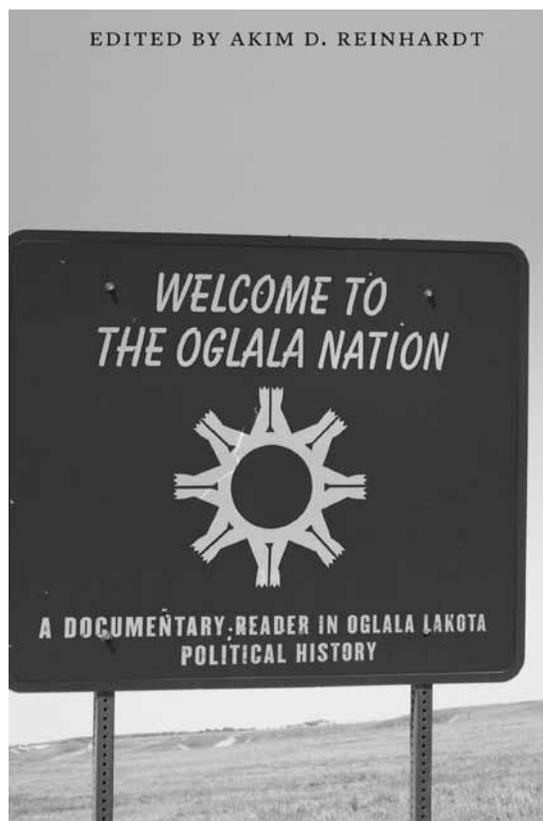
edited by Akim D. Reinhardt

xxviii + 276 pages, appendices, notes, glossary, bibliographic essay, index.
Lincoln: University of Nebraska Press, 2015, cloth \$60.00.

Oglala Lakota history has always attracted a large share of scholarly attention, but Akim Reinhardt in *Welcome to the Oglala Nation* produces a work that repackages it in a different and resourceful way. Building upon Jeffrey Ostler's narrative of Lakota history, Reinhardt also uses the framework of United States colonialism to present Oglala Lakota politics. He defines colonialism as "the process by which one group of peoples invades a foreign territory, struggles to dominate it, and then uses that position of dominance to its own advantage" (p. xxv). The introduction addresses Native American historiography, discussing past narratives that were rife with stereotypes and celebrated Manifest Destiny. Using his definition of colonialism, Reinhardt stresses that Native American history was not inevitable because Native Americans were actors in a historical process that produced complex relationships and decisions. The introduction briefly explains recent methodological approaches outside of colonialism, including postcolonial theory and decolonization. Reinhardt offers readers a comprehensible account of the evolution of American Indian historiography.

Reinhardt divides the book into three parts. The first section provides a concise synthesis of Oglala Lakota political history. It discusses the expansion of the Lakota onto the Great Plains (hunting reached as far south as the Smoky Hill River in Kansas), the early reservation period, and twentieth-century Lakota politics. He helps readers to understand the growth of Lakota politics from the *tiospaye* (a Lakota term for extended family), to the early reservation councils, and the Indian Reorganization Act (IRA) government. As the Oglala political structure moved further away from the pre-reservation *tiospaye* to the IRA form, political disagreements among Oglalas deepened. While this section provides no new information for those acquainted with Oglala Lakota history, it is valuable for newcomers.

The sixty primary sources in the book's second part are diverse; Reinhardt has gathered materials from federal repositories, Pine Ridge archives, oral collections, newspapers, and radio interviews. Fitting with the framework Reinhardt laid out in the book's introduction, the documents show the effects of U.S. colonialism and the adaptation of the Oglala Lakotas to maintain culture, self-determination, and sovereignty. Many of the nineteenth-century documents are treaties and federal commissions, most of which resulted in seizure of Lakota lands. Regarding the twentieth century, much focus is given to the (in)effectiveness of the IRA government. The documents reveal Oglala Lakota leaders trying to maintain their peoples'



sovereignty despite the heavy-handed paternalism of the federal government in attempting to control them. In the book's final section, the bibliographic essay provides a rich resource of works covering Lakota history.

With some recent scholars continuing to label Lakotas as the "Teton Sioux," it is refreshing to see Reinhardt adopt Lakota terms, particularly for Lakota leaders' names and geographical locations. The book contains a helpful glossary and pronunciation guide as well. Many of the primary sources include notes that provide useful context for readers unfamiliar with Lakota history. Reinhardt excels in explaining complex ideas such as colonialism and decolonization in ways that non-academics can understand. In the bibliographic essay, Reinhardt correctly points to the dearth of post-1973 scholarship but does little to fill the void—he includes no primary source documents for the years between 1980 to 1993 or 1994 to 1999. Another problem with the book is its lack of female voices. Documents showing the contributions females made to Oglala politics, whether by serving on the tribal council or being involved in grassroots civil rights and sovereignty movements, would strengthen the work. Despite these flaws, Reinhardt has produced an accessible collection of resources that both novices and scholars will find useful.

Reviewed by David R. Christensen, PhD candidate, University of Nevada-Las Vegas.

The Civil War in the West: Victory and Defeat from the Appalachians to the Mississippi

by Earl J. Hess

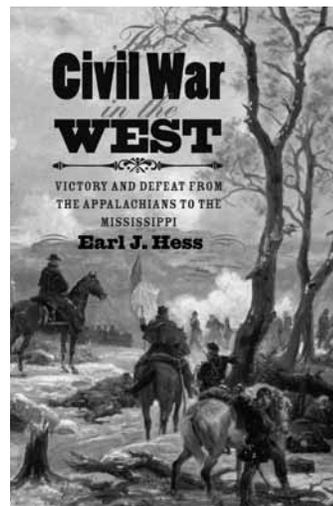
xi + 319 pages, illustrations, notes, index, bibliography.
Chapel Hill: University of North Carolina Press, 2012,
paper \$28.00.

Given the readership of *Kansas History*, an important caveat regarding Earl Hess's *The Civil War in the West: Victory and Defeat from the Appalachians to the Mississippi* must be immediately relayed: the subtitle provides an accurate description of the book's contents. Consequently, the West with which denizens of Kansas are familiar makes no appearance in the pages of *The Civil War in the West*. "West," in Hess's usage, instead refers to the traditional "western theatre" of military operations during the war, a theatre centered upon control of the Mississippi River valley and its ancillary regions. Accordingly, much of the recent moves in the study of the war—seeing the Civil War as a continental struggle, or placing guerilla warfare in places like Kansas and Missouri at the forefront of our understanding of that brutal struggle, are bypassed by Hess.

Instead, what Hess provides the reader is a sure-handed and detailed overview of military operations in the western theatre, with some attention paid to the home front and the larger political and economic elements of the military struggle in that theatre. Hess is one of the doyens of the field, and for good reason. Often critiqued (albeit with some laziness) by academic historians as simplistic, antiquarian, and antiquated, military history is, in actuality, no easy thing to master. It is even more difficult to write a *scholarly* military history; since amateurs and the service branches themselves write so much military history, the academic historian sometimes feels lost amidst mountains of publications. And while it is only fair to note that military historians have sometimes been their own worst enemies, Hess's publication record, which manages to be both broad and deep, provides him with the necessary tools to synthesize much of the relevant scholarship in a fluid and interesting manner.

The Civil War in the West unfolds chronologically, with each of its chapters divided into numerous sections (e.g., Chapter 12 "Atlanta" includes sections titled "Supplies and Rear Areas," "Strategy and Tactics," and "Jonesboro"). While the use of explicitly demarcated sections sometimes portends a study that reads as a succession of mini-essays, Hess's commitment to narrative history allows him to avoid this fate. The book always moves forward, inexorably, towards the Grand Review in Washington, a classic final scene in many military accounts of the war.

What this reviewer found lacking in an otherwise fine one-volume study is a more rigorous integration of Hess's conclusions into the body chapters. In the conclusion, which runs a tidy twelve pages, Hess engages some of the most important historiographical issues in the study of war—for



example, the comparative importance of the western theatre versus the eastern theatre. Yet, while Hess explicates his thinking on these issues clearly and concisely, this section feels truncated. Since it is unlikely that Civil War experts—a contentious lot by nature—will simply assent to his reading of the western theatre, Hess might have made more of a decisive intervention into the existing scholarly debates by structuring his narrative around his most compelling lines of analysis.

The one serious objection that one might raise vis á vis the general approach of *The Civil War in the West* returns us to the word of warning that began this review. In many ways, a study of the "West" that conceives of the West as extending no further than the western bank of the Mississippi River—even Texas and Arkansas receive precious little attention—comes across as reactionary given the trends apparent in contemporary scholarship. These limitations, it should be noted, cannot be traced to ignorance. Hess is too widely read and too well connected to be unaware of the increasing emphasis on the war in the trans-Mississippi West; instead, he is making an implicit argument that the West that mattered ended in Louisiana. (To choose just one example, Hess does not ignore the impact of guerrillas, particularly in regards to their harassment of troops behind the lines and the combatant's logistical systems, but this discussion pays no mind to the groundswell of publications on guerrillas farther west.) By choosing to write this sort of history, Hess is making common cause with scholars like Gary Gallagher, who have remained dubious about the significance of the broader west to the Civil War. Hess and Gallagher may well be right—too much of the scholarship on the "true West" (to borrow a turn of phrase from Donald Worster) argues by assertion, for example—but both sides of this particular scholarly divide would have benefited from hearing what Hess has to say on this point. For all this, however, *The Civil War in the West* provides readers with a dependable and readable account of military operations in the canonical "western theatre."

Reviewed by Kevin Adams, associate professor of history, Kent State University, Kent, Ohio.

West of Harlem: African American Writers of the Borderlands

by Emily Lutenski

ix + 332 pages, illustrations, notes, index, bibliography.
Lawrence: University Press of Kansas, 2015, cloth,
\$37.50.

The centrality of Harlem to the flowering of artistic expression by African Americans in the 1920s and 1930s has been an article of faith among scholars of African American history. But many of the luminaries of the Harlem Renaissance also had connections to the American West. Emily Lutenski's book investigates the influence of western and borderland locales upon the writings of Harlem Renaissance-era writers. Chapters on Anita Scott Coleman, Langston Hughes, Arna Bontemps, Wallace Thurman, and Jean Toomer trace these writers' evolving understandings of themselves, of race, and of where they fit in the larger mosaic of the United States. Her analysis is compelling.

Bontemps relocated from Louisiana to Watts, California, in 1906 at the age of three and remained there until 1924. His first (unpublished) novel, *The Chariot in the Cloud*, is set in Mudtown/Furlong Tract, Los Angeles/Watts, the first area in the state where African Americans could buy land and where Bontemps lived from age five. The population of Mudtown is predominantly black but includes Filipinos, Native Americans, Mexicans, and people of mixed ancestry. Here, transplanted southern culture mingles with multiethnic peoples to produce "a modern racial formation that Bontemps identifies as 'composite'—a hybrid African American identity . . . an outgrowth of his western experience" (p. 104).

Thurman was born in 1902 in Utah, where he lived for most of his youth and childhood before moving to Harlem at twenty-three. Thurman was an iconoclastic critic of the bourgeois respectability that he viewed as central to the strategies for racial uplift of the National Association for the Advancement of Colored People (NAACP) and Urban League. Thurman characterized bourgeois western blacks as obsessed with color, linking lighter skin tones to superiority. The dark-skinned heroine of his novel *The Blacker the Berry*, raised in Boise, Idaho, cannot win acceptance from the "right kind of people" there. She moves to New York, as did Thurman, but finds this mentality in the big city too. To Thurman, the color politics of the black bourgeoisie was transregional, a misguided strategy to counter disenfranchisement and marginalization.

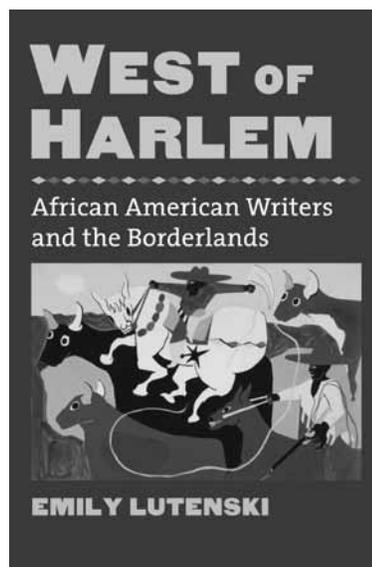
Hughes's exposure to the black diaspora—including time spent in Africa, Haiti, and Mexico—made him a transnationalist. His early stories set in Mexico were published in the NAACP's new publication for children called *The Brownies Book* in 1921. Hughes also published essays and a poem on Mexico in *The Crisis*, the official magazine of the NAACP. His interest in Mexico was tied to his U.S.-born father, who left America when Hughes was an infant, never to return. Yet his father had few

friends in Mexico and demeaned Indians and mestizos. When his father died in 1934, Hughes returned to Mexico to see to his father's estate. Lutenski quotes Hughes's journal from this time: "To realize a new brotherhood, I count out the rich of all races. . . . The poor, when they get wise to themselves, will accomplish the real internationalism" (p. 185).

Lutenski's chapter on Toomer includes analysis of his unpublished work written from New Mexico, where he lived intermittently from 1925 to 1947. This work, archived at Yale, reveals that Toomer continued to write after *Cane*, his 1923 novel. It includes another novel as well as poems, short sketches, essays, and a play, all of which incorporate imagery of the southwest in the 1930s. According to Lutenski, in Toomer's work "racial binaries are abandoned and racial ambiguity is celebrated . . . not only by contrasting New Mexico and New York . . . [but] by reaching transnationally, far beyond the scope of the black Atlantic and even the borderlands West, all the way to India" (p. 213), where Toomer's family traveled in 1939. Having studied indigenous peoples, Toomer laid out his vision of a new inclusive, western-born American race "made fertile through its regional history, its cultural crosscurrents, and the discourses of Mexico and its borderlands" (p. 225). At the same time, however, Lutenski makes clear how Toomer recognized the potential devastation posed by the Manhattan Project's nuclear weapons developed nearby at Los Alamos, New Mexico.

Lutenski's final chapter explores Latino/a, Asian American, and Native American borderlands writers—Américo Paredes (Chicano), John Joseph Mathews (Osage European), Carlos Bulosan (Filipino American), and Josefina Niggli (Anglo Mexican)—whose work reveals the profound influence of African Americans on their identities as people of color. *West of Harlem* is a fresh way of seeing and reading these writers as they define their identities in the spacious, diverse borderlands.

Reviewed by Gretchen C. Eick, professor of history emerita, Friends University, Wichita, Kansas.



BOOK NOTES

Images of America: Lawrence. By Virgil W. Dean. (Charleston, SC.: Arcadia Publishing, 2015, 128 pages, paper \$21.99.)

Lawrence, Kansas, considered by many in the state as the liberal island in a political sea of red Republicanism, is the subject of Virgil Dean's addition to Arcadia Press's growing compilation of Kansas cities and places. Arcadia is best known for its standardized, illustrated histories of places throughout the nation. Dean's work measures up to the best offerings of this company with his survey of Lawrence from the time of its founding in the summer of 1854 to the present. Dean's collection of illustrations, with their concise and informative captions, chronicles the rich history of this city with its flagship institution, the University of Kansas. Dean provides more than the development of the economics and politics in the city by including a thorough depiction of the role of women and minorities. Dean's theme of "contested space" nicely ties together over 150 years of Lawrence history. Anyone interested in a thoughtful, well-illustrated history of Lawrence will find Dean's work a delight

Historical Dictionary of the American Frontier. By Jay H. Buckley and Brenden W. Rensink. (Lanham, MD.: Rowman & Littlefield, 2015, xxiv + 331 pages, cloth \$100.00.)

Like the other volumes in the Historical Dictionaries of U.S. Politics and Political Eras series, *Historical Dictionary of the American Frontier* includes a rather extensive chronology, 986 to 1906, an introduction that sets out the volume's scope and methodology, and a lengthy bibliography. The bulk of the volume, however (almost two hundred pages), is made up of alphabetical entries from Aguayo to Wood, which together explore, according to the authors, "various peoples, industries, nations, events and themes related to the early Euro-American discovery, exploration, and development of various frontiers in North America. . . . Rather than viewing the frontier as an Anglo-American and, later, U.S.-oriented process that rolled over an empty landscape," it "considers multiple frontiers of European exploration and development that advanced and retreated over indigenous landscapes" (p. 1).

Bluebird. By Lindsey Yankey. (Vancouver, BC.: Simply Read Books, 2014, 32 pages, cloth \$17.95.)

Bluebird, a 2014 Kansas Notable Book, is a whimsically illustrated children's book that tells the story of a little bluebird in search of her missing friend, Wind. Bluebird has never flown without her friend before, and she explores the park and surrounding cityscape (could it be the Country Club Plaza?), looking eagerly for Wind. Finally, after hours of hunting, Bluebird realizes she has flown solo to the top of the tallest building all on her own. With oversized pages and illustrations that include line drawings, collage, and pattern play, young readers are encouraged to turn the book sideways to view all the imaginative details of the landscape Bluebird explores. At the end of the book, Bluebird and Wind are reunited, and the two of them fly off together over the city.

My Secret Wars of 1984. By Dennis Etzel Jr. (Buffalo, NY: BlazeVOX, 2015, 87 pages, paper \$16.00.)

In his introduction to *My Secret Wars of 1984*, Joseph Harrington states, "Orwell turned 1984 into one of those iconic years." While Orwell chose the year at random, the early 1980s did witness numerous important historical events. Native Kansan and

Washburn University lecturer Dennis Etzel Jr. reinterprets this critical period through a series of poems that successfully layer local and national events upon those of the author's own life. Etzel's technique may initially confuse unsuspecting readers, as he employs many different narrative modes, including formal language, Newspeak, and dialogue balloons from comics—to name a few—to convey thoughts on Ronald Reagan, the coming-out of his mother, pop culture, and AIDS awareness. Despite this, however, this collection is a fascinating and compelling work.

NEQUA or the Problem of the Ages, 3rd ed. By Jack Adams. (Kansas City, MO.: Green Snake Press, 2014, xiv + 349 pages, paper \$24.95.)

NEQUA, one of the first utopian, hollow-earth, science fiction, feminist novels, began life serialized in the Topeka newspaper *Equity*, a paper dedicated to the "discussion of fundamental economics and the higher ethics of business" (p. iii). It appeared in book form in 1900. In his Preface to this new third edition, Mark O. J. Esping asserts that *NEQUA*'s original existence provides testimony "to the attempts in Kansas and throughout the Midwest to find methods of refining the democracy and economics of the day to better protect the average person" (p. iii). Jack Adams, the narrator and pseudonymous author, is really Cassie Van Ness, masquerading as a man. She is in search of her lost love, Captain Ganoa. Adams eventually accompanies Ganoa (though he does not recognize her until the last pages of the novel) to the inside of the earth, where the Altrurian civilization lives. In Altruria, there is equality of the sexes, communal living, and universal education. After spending some time with the Altrurians, Adams flies an airplane back to the outside world, a copy of the *NEQUA* manuscript on board. Esping has also attempted here to provide more information about the book's authors, A. O. Grigsby and Mary P. Lowe, than was previously known.

Wyoming Grasslands. By Frank H. Goodyear Jr. and Charles R. Preston, with photographs by Michael P. Berman and William S. Sutton. (Norman: University of Oklahoma Press, 2015, 231 pages, hardcover \$27.95.)

Wyoming Grasslands is a pictorial survey of the prairie in Wyoming, with black-and-white and color photographs taken over the course of 2012–2014. A foreword by Dan Flores and a pair of essays accompany the landscape photographs. The first essay, by biologist Charles R. Preston, offers an environmental history of the Wyoming grasslands, with a discussion of how the grasslands, particularly their flora and fauna, have been affected by humankind and the passage of time. The other essay, by Frank H. Goodyear Jr., examines how the Wyoming Grasslands Photographic Project was initiated and how the Wyoming prairie has generally been depicted in historical writings. Goodyear's essay is particularly valuable for students of photography, as he goes into some detail about how the photographers chose their shots and what equipment they used. The photographs themselves, of course, are the real highlight of the book, encompassing most of its 231 pages. Some of the photographs are picturesque, others powerful, while still others emphasize the desolation and emptiness of the prairie. Environmental historians—especially regional specialists—will benefit the most from the book, but *Wyoming Grasslands* is also accessible to a broader, more popular audience and would make a wonderful addition to any coffee table.