

dination even when the local congregations requested it. Walker frames the narrative within the context of gender and western scholarship, demonstrating how women's roles often expanded in rural western settings where farm families battled isolation, unpredictable weather, and economic downturns in order to survive. Focusing on Newman's "pragmatic work rather than theology," Walker writes, "The similarities of women's work and that of clergy are remarkable. Both concern themselves with nurturing and maintaining relationships and the physical and spiritual well-being of those in their care" (xx).

Newman's role as a healer is a fascinating one. I agree with Walker that the fluid interaction between mainstream religious thought and alternative healing methods (such as homeopathy and animal magnetism) was a recurring phenomenon in nineteenth-century America and one that women particularly embraced. Speaking to her contemporaries in the final chapter, Walker asks the churches to "rethink [their] models of ministry," and invites her peers to view Newman's work "as a sketch for recovering a more whole way of working," suggesting that "as we became distanced religiously from our bodies, we lost our connections to our souls" (177).

Far from being resolved in the twenty-first century, the issue of women's ordination remains a highly controversial topic in many conservative Protestant, Roman Catholic, and Orthodox Jewish traditions. Although she died in 1921, Emma Newman would recognize the rhetoric, if not the behavior, of a variety of denominations that continue to bar women from the pulpit by citing both theological and cultural prohibitions. In this engaging biography, Walker gives readers a nuanced perspective on how gender and geography shape our past (and present), providing richness and texture to individual and group experience.

How Women Saved the City, by Daphne Spain. Minneapolis: University of Minnesota Press, 2001. xvii, 311 pp. Illustrations, notes, references, appendixes, index. \$34.95 cloth.

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Daphne Spain's purpose in *How Women Saved the City* is to explore how groups of women were "active agents of the city's construction" (xi) and to show how they "saved the American city" through their concrete building efforts (2). She correctly points out that urban planning history has largely ignored the contributions of women to the built environment of U.S. cities in the critical city-building period at

the turn of the previous century. Spain seeks to bring women more centrally into the processes of city building by focusing on four national women's voluntary organizations—the Young Women's Christian Association, the Salvation Army, the College Settlements Association, and the National Association of Colored Women—each of which she identifies as constructing new physical spaces in the city. Among those new physical spaces were settlement houses, public bathhouses, women's lodging residences, homes for unmarried pregnant women, kindergartens, and playgrounds.

The book is organized in three sections. In her first section, Spain shifts attention away from the more traditional focus of urban planning history on buildings that had been "professionally designed or representative of a distinctive formal style" (20) to those buildings that fit into the category of "voluntary vernacular," that is, buildings intended to serve as shared community space where urban residents could gather (21). She follows this with a chapter discussing why cities were in great need of such "vernacular" spaces. The next section's two chapters explore the organizational strategies and ideologies behind these building campaigns and the growing presence of women's voluntary organizations within cities. Finally, in separate chapters she uses New York City, Boston, and Chicago as examples of those women's building projects. Although those cities receive the most detailed examination, woven throughout the earlier chapters are examples from other cities such as Philadelphia, Cleveland, Atlanta, and Washington, D.C. Adding a few southern cities makes it possible for Spain to bring the city building of African American women's organizations more squarely into her analysis. On the other hand, readers might justifiably wonder what was going on in cities in the western half of the United States.

Urban historians, especially those who have been examining women in the city, will not find much new factual information in this book. They are already well versed in women's contributions to creating these new public buildings and spaces, as well as the enormous range of work done by women's voluntary organizations. Other readers less familiar with the time period and the issue, however, will find a wealth of fascinating details.

Yet specialists will find that Spain's interpretation opens a new angle to viewing women's work in the city that has not been previously explored. Her focus on the concrete manifestations of women's civic participation turns our attention away from a traditional view of city building that emphasizes sites of economic enterprise, or the private, domestic space of the home, to seeing how women sought to

recreate physically the city itself as a home through building these vernacular spaces. It is in this physical recreation of the city that Spain sees these women "saving the city." These new buildings—which she calls "redemptive" spaces—were "the theaters in which critical issues of the day were negotiated" (xii), places that "produced social order at a critical moment in the nation's development" (237) because they brought together in common spaces the diverse residents of the city. Scholars might quibble that dividing women into "builders" and "non-builders" does not adequately appreciate the ways in which activist women were all part of a broader movement that helped save the city in this time period. Nevertheless, Spain's point is well taken that the concrete spaces were as important to this work of making the U.S. city a livable place as were the women's movements to clean up the city, eliminate smoke and noise pollution, design better public school systems, and end political corruption.

The Plains Indian Photographs of Edward S. Curtis, by Martha H. Kennedy et al. Lincoln: University of Nebraska Press, 2001. viii, 186 pp. Illustrations, notes. \$50.00 cloth.

Reviewer Greg Olson is exhibit specialist at the Missouri State Archives. An artist by training, he has created exhibits for a number of museums. His research interests include the portrayal of American Indians in art and literature.

History, the saying goes, is written by the winners. Scholars engaged in the study of American Indians and their cultures know the meaning of this axiom all too well. A dominant Anglo perspective colors our understanding of Indian culture, in no small part because most written documentation of the history of indigenous people comes from European-American sources. The work of Edward Curtis (1868–1952), a photographer who devoted his career to documenting Indian life, illustrates that even the supposedly neutral medium of photography can convey a cultural perspective. In his multi-volume *North American Indians*, which he began to publish in 1904, Curtis endeavored to create a photographic record of the "primitive conditions and traditions" (3) of the people of the first nations. Active at a time when most Americans believed that Indians were a vanishing race, the photographer is known for his striking portraits of such individuals as the Oglala chief Red Cloud. Recently, Curtis and his team of assistants have come under much criticism for their method of using props, clothing, and twentieth-century Indian "models" to recreate stereotypical scenes of nineteenth-century aboriginal life for the camera.

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