

subject and its historical context, and about the image itself. Merry Foresta, senior curator of photography at the Smithsonian American Art Museum, discusses in her foreword the myriad ways photography shapes what we see and understand about landscape.

It is almost churlish to find fault with this outstanding work, but there is one place where Neuzil and his editors could have improved it. The last section of the book reproduces Bosse's map of the upper Mississippi, made contemporaneously with his photographs. River experts will be able to read the map and brief accompanying notes and recognize the changes in the landscape between then and now. Scholars of cartography, of course, will appreciate the map as a document in and of itself. But the broader audience—and this book certainly strives for and deserves to reach a broad audience of nonspecialists—will not get as much out of the reproduced map as it would if there were some better efforts to match its "then" with some image of "now." Juxtaposing Bosse's map with current Corps river navigation charts would allow viewers to orient themselves and also drive home the point about how drastically we have changed this landscape in just over 100 years.

Bosse's photographs deserve to be known by every scholar, educator, and interpretive program on the upper Mississippi, and Neuzil's book is an excellent vehicle for their dissemination.

Keokuk and the Great Dam, by John E. Hallwas. Images of America Series. Chicago: Arcadia Publishing, 2001. 128 pp. Illustrations. \$18.99 paper.

Reviewer John O. Anfinson is a historian for the Mississippi National River and Recreation Area, a unit of the National Park System. His book, *The River We Have Wrought: A History of the Upper Mississippi River*, is due out in early 2003.

Keokuk and the Great Dam is a historical travelog. Through some 160 captioned illustrations (mostly photographs), John E. Hallwas documents the origins and construction of the Keokuk, Iowa, hydroelectric project. Keokuk lies at the foot of the Des Moines Rapids, on the upper Mississippi River. The rapids made navigation at low water treacherous but offered the potential for hydropower. Boosters in Keokuk had long hoped to subdue the rapids and capture the river's power. The purpose of his book, says Hallwas, is to get people to appreciate the project that achieved both dreams. When completed in 1913, the powerhouse was the largest in the world, and the power line, which ran 144 miles to St. Louis, the longest. The dam's reservoir extended over 60 miles upstream, flooding the rapids. The project, Hallwas claims, is "the largest privately funded construction project in world history" (8).

Hallwas's book is not an academic account of the hydroelectric project or the Mississippi River; for that one should consult Phillip Scarpino's *Great River: An Environmental History of the Upper Mississippi, 1890-1950* (1985). The book's value is as a photographic history. Through the illustrations, Hallwas details the engineering and construction processes. He stresses the role of Hugh Cooper, the genius behind the project's promotion, design, and construction. As an engineer who brought his talents to the Mississippi, Cooper reminds one of James Eads, who designed the Eads Bridge at St. Louis and the jetties that opened the river's mouth to sea-going vessels (see John Barry's *Rising Tide*). Hallwas's book is, inherently, a history of the early development of hydroelectric power in the Midwest and the United States.

Barrios Noteños: St. Paul and Midwestern Mexican Communities in the Twentieth Century, by Dionicio Nodín Valdés. Austin: University of Texas Press, 2000. viii, 380 pp. Illustrations, maps, notes, bibliography, index. \$45.00 cloth, \$22.95 paper.

Reviewer Everard Meade is a Ph.D. candidate in history at the University of Chicago. His research focuses on modern Mexican history and on Mexican and Central American immigration to Iowa and the Midwest.

In 1949 Gus Garcia of the League of United Latin American Citizens, frustrated with Mexican communities in the United States that wanted to call themselves Spanish-American or Latin-American, remarked, "I define a Latin-American as a Mexican who has become prosperous and joined the Rotary Club" (164). Aspirations for middle-class status remain a staple of contemporary identity narratives, such as *Hunger of Memory* by Richard Rodriguez, to the detriment of structural understandings of the discrimination and economic inequality facing Mexican communities in the United States. In their focus on memory and discourse, more sophisticated "histories from below" written by practitioners of the "new cultural history" similarly occlude basic questions of social inequality. Community studies that tackle discrimination head on, moreover, often compartmentalize racial and economic justice or at least elide broader synchronic structures of exclusion and inequality in their emphasis on local struggles. In his history of Mexican communities in St. Paul and the Midwest, Dionicio Nodín Valdés exchanges the "hunger of memory" for the "memory of hunger." He provides a systematic examination of the structural reality of social and economic marginalization of Mexican individuals and communities in the twentieth-century Midwest, one in constant dialogue with local experience and idiom.

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