

working kitchen/entrance. These all-important kitchens function as farm work sites just as they did in the Old World, suggesting continuity in the vernacular/folk culture of the German settlers of the parish. Chapter three presents a history of the brick industry in the parish. The efforts of brothers Herman and Joseph Imdieke to create good bricks made the construction of the houses possible. Chapter four analyzes the houses in their farm settings, and chapter five describes a representative sample in detail. Chapter six presents a look at the Parish of St. John the Baptist as a community, a fusion of religion, farm, and family colored by ethnic tradition and a common American experience. The final chapter provides a look at the unique architectural achievement of the Parish of St. John the Baptist within the context of the broader American culture.

Building Community, Keeping the Faith is a thorough case study of a community and its architecture, but Peterson's insights have further application as well. By providing a superior example of a case study and by setting a high standard for scholars to follow, this examination benefits all who study vernacular and ethnic architecture. Peterson explains his methodology carefully and shows by example how to go about studying such a group of buildings. He examines tradition, opportunity, and individuality as mechanisms that produced a local style of building. His interpretation of his data provides more general insights as well. His examination and description of the Parish of St. John the Baptist Catholic Church and his interpretation of the communal aspects and the attitudes of this group of German settlers can be used as a reference when examining similar groups of settlers elsewhere. I now look at the German Catholic communities of Dyersville, New Vienna, and many others throughout Iowa in a different light. This book is not only a pleasure to read due to its clear and graceful text, but it provides insights Iowans can apply to themselves.

Heritage on Stage: The Invention of Ethnic Place in America's Little Switzerland, by Steven D. Hoelscher. Madison: University of Wisconsin Press, 1998. xix, 327 pp. Illustrations, maps, tables, notes, index. \$57.95 cloth, \$24.95 paper.

REVIEWED BY DAVID R. MCMAHON, UNIVERSITY OF IOWA

Ethnic heritage tourism is big business in Iowa. Communities with ethnic ties such as Decorah and Pella—each boasts its own museum, festival, and distinctive landscape—are among Iowa's most popular tourist destinations. The increasing importance of ethnic heritage tour-

ism in Iowa's economy should prompt scholars to read Steven Hoelscher's *Heritage on Stage*. Hoelscher's book suggests a topic that should be pursued more fully in Iowa history and provides a model for doing so. The book is attentive to state and local history and problems associated with regional, ethnic, and national identity.

Heritage on Stage is a revised version of a dissertation directed by Robert Ostergren at the University of Wisconsin (the author of *A Community Transplanted: The Trans-Atlantic Experience of a Swedish Immigrant Settlement in the Upper Middle West, 1835-1915* [1989]). Hoelscher extends the work of his mentor by focusing on tourism's role in the reconstruction of ethnic identity in the twentieth century. Frederick Jackson Turner long ago predicted the decline of ethnicity as a factor in American life and the demise of ethnic communities such as New Glarus, Wisconsin, the community Hoelscher studied. Hoelscher exposes the limitations of Turner's vision by examining the evolution of New Glarus from its founding as a transplanted Swiss colony in 1845 into an international tourist attraction by the mid-1990s.

Hoelscher argues that the reconstruction of communities into recognizably ethnic places is a fundamental part of our contemporary (postmodern) existence. The invention of ethnic place—the conspicuous construction of ethnic museums, monuments, and landscapes and the staging of various cultural performances—signals an important shift in what it means to be ethnic *and* American. Ethnicity has become ethnic heritage, a symbolic form of ethnic identity. Once reviled, ethnic Americans are now seen as central to American identity and culture.

Hoelscher's book is a case study of ethnic place invention. The book is organized into three parts, corresponding to three distinct periods in the invention of ethnic place. The first part begins in roughly 1890 and extends to World War I. In this section, Hoelscher places New Glarus's commemorative activities in theoretical and historical perspective by focusing on the festivals and celebrations that made the community an important site of memory by 1915. In the second part of the book, Hoelscher shows how ethnic places regained the favor of the state during the interwar years that they had lost during World War I, when ethnic commemoration receded into the background as the official culture attacked hyphenated Americans. Ethnic commemoration slowly rebounded in the 1930s and 1940s, helping to fashion a more inclusive notion of American identity. In Wisconsin, ethnic places such as New Glarus received official sanction through such authorities as mapmaker George Hill and popular history writer Fred Holmes. In the final section, Hoelscher examines the period of full-fledged tourist development in New Glarus from 1962 to the mid-1990s. Tourism be-

came the focal point of the community's economy, and its landscape was reconstructed to resemble a recognizably ethnic place.

Hoelscher's discussion of the invention of ethnic place adds a level of complexity to previously published scholarly works on public memory and the social construction of ethnicity. Although he relies on John Bodnar's dichotomy of vernacular and official culture, Hoelscher's analysis is more nuanced than Bodnar's in *Remaking America* (1992). Hoelscher shows how vernacular and official cultures interacted, and how ordinary people at the local level influenced legitimate cultural expression at the state level. Calling something a social construct is the common coin of contemporary academe, but Hoelscher should be commended for returning agency to analyses of public memory and for revealing the architecture and history behind the construction of ethnic places.

Heritage on Stage should stimulate research on this topic in Iowa history. Comparisons between Iowa and Wisconsin ought to be made. Hoelscher's book is loaded with insights and guidance on relevant sources and methodologies. The bibliography and footnotes are extensive, displaying the author's wide reading across many disciplines. Although much of the text is written in an academic style, emphasizing analysis over description, the prologue and chapter introductions are more reader friendly, preferring description over analysis. If a book on ethnic tourism in Iowa is pursued, care should be taken to attract a wider audience than Hoelscher's book will likely receive. Scholars, public policymakers, state bureaucrats, local officials, and general readers are all united by the need to know more about this important and relevant topic.

We Are What We Eat: Ethnic Food and the Making of Americans, by Donna R. Gabaccia. Cambridge, MA: Harvard University Press, 1998. 278 pp. Illustrations, notes, index. \$24.95 cloth.

REVIEWED BY ANNE KAPLAN, MINNESOTA HISTORICAL SOCIETY

Leafing through a cooking magazine recently, I came upon a recipe for mushroom ravioli with roasted-tomato sauce—a mouthwatering assemblage of fancy mushrooms, leeks, and white wine stuffed into commercially made wonton wrappers. Is this a sin against Mother Italy, a creative solution for adventurous and time-pressed consumers, or, perhaps, a little bit of both? Such unlikely blending of ingredients and cultures would not surprise Donna Gabaccia, who devoted ten years of research and eating to answer the question: "If we are what

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