

the way in building broad class solidarity, from organizing unskilled factory laborers themselves to promoting the organization of the unskilled throughout the city and including them in the labor movement. Interestingly, Schneirov and Suhrbur demonstrate that it was at such points that the union was able to make the most gains in wages and working conditions for its own members.

More and more unions are examining their own history today. There is a new generation of labor historians asking new questions and offering new insights. *Union Brotherhood*, *Union Town* provides us with a taste of the fruits of the collaboration.

Circles of Tradition: Folk Arts in Minnesota, by Willard B. Moore, et al. St. Paul: Minnesota Historical Society Press, 1989. xii, 162 pp. Illustrations, notes, bibliography, index. \$18.95 paper.

REVIEWED BY STEVEN OHRN, STATE HISTORICAL SOCIETY OF IOWA

Circles of Tradition is a product of the most recent statewide folklife survey funded, in part, by the National Endowment for the Arts. Since 1976 similar projects have been undertaken in sixteen states. In most instances the projects were sponsored by a state arts council and conducted by one or more folklorists undertaking fieldwork on a statewide basis. The results of the surveys include major exhibitions, catalogs, and extensive archival holdings of audio tapes, photographs, and field notes. I conducted Iowa's survey in 1982, which led to an exhibition and book both titled *Passing Time and Traditions: Contemporary Iowa Folk Artists* (1984).

Coming to grips with an acceptable definition of folk art has been a common challenge to all of the state survey projects. Moore's project is no exception; both the exhibition and the book reflect his attempt to define folk art/tradition in such a way as to include a range of aesthetic expression broader than most previous state survey exhibitions. Moore's model for analyzing Minnesota folk arts consists of three concentric circles of tradition: integrated, perceived, and celebrated. The inner circle describes traditions most closely associated with community life, while the outer circle contains those least associated; between are traditions perceived or thought to be appropriate community expressions. Although no hierarchy was intended, it is strongly implied, especially to those who highly value authenticity.

Circles of Tradition is a beautiful book, faithfully mirroring the exhibition it accompanies. Profusely illustrated with excellent black-and-white and color photographs, it combines academic essays on various aspects of Minnesota folk art with a catalog documenting Willard

Moore's survey and the subsequent exhibition organized by the University of Minnesota Art Museum. The essays include Marion J. Nelson's case study of Norwegian Americans; Colleen J. Sheehy's essay on contemporary festivals and lawn art displays; Thomas Vennum, Jr.'s description of how a Plains Indian Grass Dance tradition was adopted by the Ojibway; Johannes Riedel's biography of Nicolas Castillo, Minnesota's foremost composer of Mexican ballads; and M. Catherine Daly's explanation of mitten knitting as symbolic of Latvian nationalism. On the surface this diverse group of essays lacks thematic unity. On reflection, however, the diversity supports Moore's contention that Minnesota's folk arts must be interpreted on a case-by-case basis: meaning, function, form, and process must be examined in context.

Circles of Tradition is a fine addition to the growing collection of state folk arts surveys. Although overly concerned with academic points of definition and categories, the exhibition and book are visually stunning. They are worth a look.

Old Capitol: Portrait of an Iowa Landmark, by Margaret N. Keyes. Iowa City: University of Iowa Press, 1988. xiv, 171 pp. Illustrations, notes, appendixes, bibliography, index. \$15.95 cloth.

REVIEWED BY GERALD MANSHEIM, WEST BRANCH

In 1970 Margaret Keyes, at the time a professor of home economics at the University of Iowa, was appointed director of research for the restoration project to rehabilitate the former Iowa territorial and state capitol in Iowa City as a "living museum." The building, which was constructed in the 1840s, was turned over to the University of Iowa in 1857, when the capital was moved to Des Moines. Until 1970, it was used for a variety of academic purposes, but mainly for administrative offices. Over the years the building acquired a number of different names. By the time it celebrated its centennial in 1939, however, the name, "Old Capitol," was widely accepted.

In the 1960s the growing university's demands for space opened the possibility of expanding the administration and remodeling Old Capitol. The historic preservation movement was just beginning in Iowa, and the successful completion in 1968 of the restoration of the old state-house in Springfield, Illinois, which had been built about the same time as Old Capitol and designed by the same architect, offered a good example. Moreover, the preservation of Old Capitol was put forward as a positive, noncontroversial change that could heal some of the local divisions created by recent urban renewal and student unrest.

So the decision was made. The planners decided that the restora-

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