

model's periodicity is then shown to correspond to the timing of historical events. The whole approach is at least good fun, but the assumptions necessary to believe in his model of a stationary, oscillatory kind of history probably would have to come from outside the domain of science.

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Mapping American Culture is a collection of essays originating from a 1990 American Studies conference on "Place in American Culture." The essays are loosely linked by a common interest in "cultural landscape," the role of space and place in American society, the ways in which environment conditions and shapes culture, and the role of geography in cultural studies. Even as collections of articles go, the capaciousness of these themes means that this is a more than usually diverse and eclectic work.

Insofar as there is a clear center to these essays, it is presented by Wisconsin geographer Yi-Fu Tuan in an introductory essay on the role of place in American culture and culture studies, and Americans' use of place as an antidote to space and the anomie and isolation of modern society. Several essays follow Tuan's "inner geography" approach rather directly. J. B. Jackson and D. W. Meinig also figure heavily as leaders of a reemergent emphasis on geography in cultural studies. Further in the background, the increasingly pale ghost of Frederick Jackson Turner is still a presence despite repeated exorcisms.

An excellent essay on Norwegian folklore in O. E. Rølvaag's *Giants in the Earth*, and on place in Henry David Thoreau's *Journal* and in William Carlos Williams's long poem, "Paterson," are traditional American Studies fare. Studies of the shopping mall as a descendant of the formal garden in western culture, a geographical analysis of the Manhattan Project, and a personal and journalistic description of the Diablo Canyon nuclear power plant lean more to the avant garde.

Several of the most effective pieces are located between the traditional and innovative extremes of the spectrum. One examines the way images of the South in African-American gospel music in New York City helped ease the shock of migration and urbanization

for African-Americans recently arrived from the rural South. Another analyzes gender differences in the regional experience of place through an examination of four midwestern women's autobiographies. A third explores American cultural landscape photography over the past sixty years, from the sacralizing of a vernacular culture by Walker Evans and his cohorts in the 1930s to a "profane" critique of the wasteland of the contemporary built landscape in current postmodernist photographers.

These essays span a wide variety of current American Studies approaches. Their diversity makes an overall summary problematic. Though hardly earthshakingly innovative or important, most are solid works that will be of interest to academics engaged in cultural studies, who should find the juxtapositioning of related approaches convenient and provocative. General readers may find some sections heavy going, though most essays are not unduly laden with postmodern academic jargon. The articles on Rølvaag and on women's autobiographies have a midwestern regional focus that will be of special interest to students of Iowa history and culture.

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