

and into the 1890s. Iowans will be especially interested in Evans's careful documentation of the successive corn palaces of Sioux City, Creston's bluegrass palaces, Forest City's flax palaces, and Ottumwa's coal palaces — all of which date to the period 1887–1893.

The book is well illustrated with exterior and interior photographs of the palaces. A sampling of newspaper excerpts from the period and the author's extensive use of quotations from journalistic sources add vividness to his narrative. The shortcoming of the text is its allegiance to description. It would have been helpful if Evans had provided a greater sense of the larger cultural context for these buildings and events to help explain the appeal of this strategy for boosterism and the meaning of the use of produce to represent communities in these rural places at the time of the palaces' short-lived popularity. Historian Pamela Simpson has also written about corn palaces, for instance, in an effort to discuss the mediation of racial issues in the late nineteenth century. Evans's careful reconstruction of the processes that led to the construction of the palaces seems like an opportunity to gain insight into the dynamics of local politics and perhaps a better understanding of the relationships between commercial and agricultural production at the time the palaces were in development. It would also be interesting to know more about how the palaces were actually built. Explaining how ears of corn or chunks of coal were attached to the surfaces — especially with regard to some of the detailed interior treatments — would add a dimension to this history that has yet to be thoroughly addressed.

*For Home and Country: World War I Propaganda and the Home Front*, by Celia Malone Kingsbury. Studies in War, Society, and the Military. Lincoln: University of Nebraska Press, 2010. 309 pp. Illustrations, notes, index. \$45.00 cloth.

Reviewer Barbara Jean Steinson is professor of history at DePauw University. She is the author of *American Women's Activism in World War I* (1982).

Celia Malone Kingsbury's *For Home and Country: Propaganda and the Home Front* explores wartime popular literature, cover art, commercial illustrations, and government posters produced in the Allied nations. Although the poster art is familiar to students of World War I, the author contributes engaging interpretive summaries of little-known pro-war fiction that will undoubtedly spur those interested in wartime popular culture to read some of those works in their entirety. Focusing on the ways women and children "become both a major focus of and a major tool of social manipulation" (10), Kingsbury develops this theme in chapters on food and domestic science, women's war service and

fiction, literature aimed at children of all ages, and the use of innocents to rouse fear of the Germans. Unlike the valuable essays in *Picture This: World War I and Visual Culture* (2009) that illuminate crucial differences in Allied poster art, Kingsbury blurs national boundaries and regional differences within nations, asserting that because “propaganda imagery overlaps, and because Iowans and Alsatians, Londoners and Parisians, wealthy matrons and scullery maids were all united in their hatred of Germany,” she will not limit her study to “specific nationalities or social classes” (6). *For Home and Country* draws most of its evidence from United States sources directed at the middle class, however, and this review will not address its more cursory treatment of other nations.

Kingsbury deftly presents connections between domestic science, the Herbert Hoover–led Food Administration, and food production corporations in a media campaign that she claims allowed the United States to avoid food rationing. Given the short duration of American participation in the war, this attributes too much influence to the “food will win the war” propaganda. Ignoring wartime funding of USDA home and agricultural extension programs that had a major impact in several states, Kingsbury also fails to address Hoover’s contemptuous treatment of the Woman’s Committee of the Council of National Defense, which its leaders contended seriously hampered the food drives. The Food Administration’s propaganda emphasized that middle-class women’s service should take place within their own kitchens, so it is not surprising that its leader had little use for women activists.

Kingsbury’s two chapters on wartime fiction directed at young women and adolescents provide compelling evidence that modernism did not dominate wartime magazine articles and novels, and that although feminine virtues triumphed, there were places for women to serve outside the home. The “good” women or teens in these works of fiction served their family and state, either through home front activities or war service or by sacrificing the men in their lives. Those who refused to sacrifice threatened both family and state, and those who volunteered only for appearance sake were false patriots. Kingsbury suggests that literature aimed primarily at adolescents provided potentially empowering role models. In the Ruth Fielding and Somewhere series published in the United States, the heroines were “strong but unassuming,” took care of themselves and those they loved, and conveyed “the notion that anything is possible” (134). The lively summaries of this American literature constitute a major strength of this book.

Kingsbury is more critical of propaganda directed at children. Readers may wonder if materials produced in other countries were as

fierce in their didactic patriotism as that in the United States. Although she notes Margaret Higonnet's conclusion that some French children's literature was ambiguous, Kingsbury moves quickly from this point to emphasize the jingoism that sought to "undermine the socialization" that tempered "childhood cruelty lurking beneath the surface" (171). She concludes that children's literature encouraged children to play war games, save their money, tattle on slackers, and "hate everything Germany" (169). Kingsbury overreaches when she contends that youngsters reading a particular flier "might well have been terrified that their lack of cooperation could result in a German invasion of their own territory or even to their own orphaning" (182). In addition to materials aimed at children, images of children served as emotional clubs to persuade adults to support the war effort. One poster, for example, depicted a beautiful naked toddler urging Americans to "Save Your Child from Autocracy and Poverty." Noting that this image "cannot help but loosen the purses of patriotic Americans" (191), the author reveals a tendency to conflate prescription or intent of propaganda with actual behavior. In addition, contrary to recent French scholarship, Kingsbury does not question the extent to which propaganda percolates from the ground up through rumors and exaggeration rather than from the top down. Not surprisingly then, George Creel, head of the Committee on Public Information, emerges in her conclusion as one of "history's villains" (263).

*A Nation within a Nation: Voices of the Oneidas in Wisconsin*, edited by L. Gordon McLester III and Laurence M. Hauptman. Madison: Wisconsin Historical Society Press, 2010. xi, 293 pp. Illustrations, maps, index. \$34.95 cloth.

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Historians and anthropologists often describe American Indian groups east of the Mississippi River as assimilated or acculturated because of their long contact with Europeans, resulting in disruption of their traditional cultural practices. *A Nation within a Nation: Voices of the Oneidas in Wisconsin* counters this misconception through this collaborative set of essays by academics and tribal members. The essays show that native traditionalism is more than dress and ceremony; it is a broad category that includes leadership skills, experience, travel, and alliances.

*A Nation within a Nation* is the fourth book chronicling the migration of the Oneida Nation from their homelands in New York to a new settlement in Wisconsin. All four books were edited by tribal historian