

Interestingly, a group of Iowa veterans who had fought at Shiloh played a major role in the establishment of the national military park. A prominent member of the House of Representatives, David B. Henderson, from Fayette County, drafted the legislation to establish the park. Hailing from Muscatine at the start of the war, Cornelius Cadle chaired the Shiloh National Military Park Commission; and David W. Reed, a college student at Upper Iowa University when he enlisted in 1861, was the commission's secretary and historian. It was Reed, the "Father of the Shiloh National Military Park," who researched the battle, marked the battlefield, and "created the dominant historical interpretation of the Battle of Shiloh" (68) that is still in vogue at the park today.

Smith's analysis falls short of proving that Cadle and Reed produced "a part of the memory of the Civil War that ultimately helped reconcile" the North and the South (xix). Although the rhetoric at dedication ceremonies for Union and Confederate memorials "exuded reconciliation and harmony" (90), there is little evidence to suggest that Confederate veterans worked in concert with their Union counterparts to establish the Shiloh battle park. If Cadle and Reed were committed to sectional reconciliation, why weren't Confederate veterans directly involved in the development of the battlefield interpretation? Why did these Iowans shun Robert F. Looney, the well-known Confederate veteran who served on the Shiloh National Military Park Commission? Because Iowans were so pivotal to the shaping of historical memory at Shiloh, more research is needed to understand how their views of national reconciliation informed the establishment of the battle park.

*Women in Missouri History: In Search of Power and Influence*, edited by LeeAnn Whites, Mary C. Neth, and Gary R. Kremer. Columbia: University of Missouri Press, 2004. vii, 275 pp. Notes, bibliography, index. \$24.95 paper.

Reviewer Anita Ashendel is a Trustee Lecturer in history at Indiana University Purdue University Indianapolis (IUPUI). Her research interests include mid-western history and women's history.

*Women in Missouri History* is a collection of 14 high-quality essays that cover virtually every era of Missouri women's history from colonial settlement to the mid-twentieth century. One goal of the book is to expand Missouri state history by moving "closer to the kind of general historical overview of women that we already have for other social groups in the state" (14). The other goal is to "explore how Missouri's women have engaged and participated in formally organized systems

of power, on the one hand, and exercised their own forms of power, that is, 'influence,' on the other" (13).

The women we meet in these essays are drawn from a range of ethnic groups, classes, and professions. We meet them individually and collectively, in the course of everyday life and at specific moments of tension or triumph. Three essays serve as examples of the quality of this collection and the intense scrutiny placed on the issue of women's power. Rebekah Weber Bowen's study, "The Changing Role of Protection on the Border: Gender and the Civil War in Saline County," is a thought-provoking examination of women's power in the violent and ever-changing world of a border-state county. Here women assumed the role of protectors of men who were threatened by both Union and Confederate guerrillas. Because women were not combatants, and therefore not a physical threat to men, "they were inadvertently empowered to serve as intermediaries and protectors" (124). Therefore, they could plead or reason for the sparing of a man's life or home. Rebecca S. Montgomery's essay, "'We are Practicable, Sensible Women': The Missouri Women Farmers' Club and the Professionalization of Agriculture," examines women farmers' attempt to define themselves as separate from the more support-based role of "farm women." Women farmers found that other women and men and the evolving world of agribusiness did not acknowledge the existence of women "who supervised the work in the fields as well as the work in the home" (185). Even land ownership did not bring them the same power and control as it did for male farmers and the new male-dominated "business" of farming. Finally, Gregg Andrews's essay, "Euphemia B. Koller and the Politics of Insanity in Ralls County, 1921-1927," looks at the restraints placed on women's autonomy by politicians and corporations. These restraints, which led to Euphemia Koller's committal to an insane asylum, serve as a disturbing reminder of the extreme measures that might be taken to keep an intelligent woman from asserting any power that would thwart corporate or political plans. Taken together, these essays, as well as the others not mentioned, demonstrate intense struggles by women to gain and claim power personally, professionally, and politically.

It is unusual to find such a strong collection of essays both in quality and in adherence to the theme of the book. As a collection, this book serves as an example of the types of research that can be conducted in other states, particularly in the Midwest. Additionally, the chapters stand individually and can be used in classrooms stressing state and local history and midwestern history as well as the obvious applications to Missouri history and women's history. The bibliography of

secondary sources is an added bonus. Professionals and nonprofessionals alike will benefit from and enjoy reading these explorations into the nature of women's power.

*Grant Wood's Main Street: Art, Literature and the American Midwest*, by Lea Rosson DeLong, with contributions by Henry Adams, Sally E. Parry, and Kent C. Ryden. Ames: University Museums, Iowa State University, 2004. 251 pp. Illustrations, color plates, notes, chronology, exhibition checklist, index. \$45.00 cloth.

Reviewer Karal Ann Marling is professor of art history and American studies at the University of Minnesota. Her many books and articles include *Wall-to-Wall America: A Cultural History of Post Office Murals in the Great Depression* (1982 and 2000) and *Debutante: Rites and Regalia of American Debdom* (2004).

This handsome volume accompanied a major exhibition of the original drawings prepared by Iowa painter Grant Wood for the 1937 Special Editions Club reissue of *Main Street* by Sinclair Lewis. First published in 1920, Lewis's novel was widely regarded as an attack on small-town life in the Midwest. Its heroine, Carol Kennicott, is a city girl transplanted by marriage to the town of Gopher Prairie, Minnesota (a thinly disguised portrait of the author's Sauk Centre birthplace). Try as she might, through spates of civic improvement, Carol cannot rouse the natives into open revolt against the strictures of village life. Nor can she find a place for her restless spirit among the vanities and complacencies of her neighbors. In the end, she leaves—and leaves the reader to wonder if she will ever return to find contentment as a doctor's wife in the drabness of the midwestern prairie.

With the passage of time, and the rise of a new interest in the regional richness of American life, *Main Street* seemed less savage and satirical to the 1930s. Lewis's unerring ear for the cadences of midwestern voices and his ability to find the pathos in the story of people who live out lives of quiet desperation beneath a veneer of respectability gained fresh admiration. He was a satirist, but he was also an attentive student of Main Streets and those who dwelt there.

It took the young Mrs. Kennicott 32 minutes to see everything there was to see in Gopher Prairie. It took Grant Wood considerably longer to choose his subjects and to complete the suite of nine intricate, layered images that would enhance Lewis's novel. Lea Rosson DeLong, the principal author of *Grant Wood's Main Street*, estimates that the project occupied Wood for the better part of three years, beginning in 1935. In one sense, the choice of subject matter is surprising. During the so-called Golden Age of Illustration at the turn of the cen-

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