

opened and a fourth operated, and numerous posters and entries for the Index of American Design were created. Yet few artists were employed in Iowa, and little art was produced in the aggregate.

Grieve's contextualization of the intellectual history preceding this middlebrow/highbrow debate is splendid. In lucid, well-organized chapters, she introduces readers to John Dewey, Constance Rourke, John Cotton Dana, Van Wyck Brooks, George Santayana, and many others, and just enough of their writings and thinking to understand the debate that engaged them. These threads are nicely tied together in the biography of Holger Cahill, who headed the FAP. The excitement of this intellectual debate — what American art was or should be, what a museum was or ought to be, the place of art in a democratic society — is readily apprehended through Grieve's telling. Because these issues are still with us, this exceptional resumé of that intellectual history is of great value.

They Opened the Door . . . And Let My Future In, by Helen Phelan Augustine. Emmetsburg: The author, 2006. vi, 126 pp. Appendix of photographs, documents, and maps.

Reviewer Jeffrey A. Kaufmann is professor of history at Muscatine Community College. His doctoral thesis focused on country schools in Iowa in the 1930s.

Helen Phelan Augustine's book is a delightful journey to a bygone era in Iowa and midwestern history. Augustine is clearly inspired by her own experience in Iowa country schools. She weaves this inspiration throughout her description of the country school experience, focusing on 34 former teachers who shared their reflections on teaching in Iowa country schools in the 1930s and 1940s. The book is a wonderful mixture of memories, anecdotes, and reflections embedded in the context of rural educational history. The book is well organized into topical chapters with appropriate teacher memories supporting summaries and generalizations about Iowa country schools.

The focus of the book is on teachers and their experiences, including a wide array of topics such as pedagogical techniques, contract language, teacher training, boarding in the community, and more subjective areas such as motivation, autonomy, and the impact of World War II on the school experience. An appendix of documents and photographs personalizes both the topics and the 34 teachers interviewed for the book.

This is an excellent mix of nostalgia and oral history, an opportunity fading fast with time. The use of former teachers and their insights grounds the book in authenticity, even as a positive tone pervades

every page. This book will appeal to thousands of former students and teachers as well as add a personal dimension to the analysis of this important phenomenon in Iowa and midwestern educational history.

Kingdom to Commune: Protestant Pacifist Culture Between World War I and the Vietnam Era, by Patricia Appelbaum. Chapel Hill: University of North Carolina Press, 2009. xi, 330 pp. Illustrations, appendix, notes, bibliography, index. \$39.95 cloth.

Acts of Conscience: Christian Nonviolence and Modern American Democracy, by Joseph Kip Kosek. Columbia Studies in Contemporary American History. New York: Columbia University Press, 2009. xiii, 352 pp. Illustrations, notes, bibliography, index. \$50.00 cloth.

Reviewer Bill Douglas lives and works in Des Moines. He is the author of "Penn in Technicolor: Cecil Hinshaw's Radical Pacifist-Perfectionist Experiment at William Penn College, 1944-1949" (*Quaker History*, 2007).

Pacifism has always been a distinctly minority position in U.S. society, but between the world wars it exercised enough influence that even the ultimate, if fictional, ecclesiastical opportunist Elmer Gantry toyed with preaching pacifism during his Methodist phase. But it apparently required principles.

These two fine books both deftly illuminate mainstream Protestant pacifism from around 1920 to 1960 and its evolution within that time, but in very different ways. (We should pause to note that there were other disparate Protestant pacifisms, including a diminishing Pentecostal variety and an enduring Anabaptist one that were larger numerically if not as influential intellectually until after this period, when John Howard Yoder synthesized Mennonitism and Barth.) Appelbaum is interested in pacifism's internal dynamics; Kosek in its influence on American society.

Both authors take a primarily biographical approach, and some similarities emerge. Both begin with Harold Gray, the World War I conscientious objector whose memoir *Character Bad* would be influential for World War II objectors. Kosek adds into the mix Gray's shipmates on his YMCA journey to Europe, Evan Thomas and Kirby Page. Both Appelbaum and Kosek seek to rehabilitate the historical memory of the almost forgotten Page, whose tireless efforts as a pacifist "social evangelist" crisscrossing the country in the 1920s and '30s did as much as anyone's to popularize pacifism. Kosek and Appelbaum both devote considerable space to Richard Gregg, an early nonviolent theorist. (Only Kosek mentions the earlier theorist Clarence Case, a University