

arrived on the northern plains in the form of military personnel, veterans, energy workers, financial workers, and agribusiness middle managers. They have, demographically, replaced the small farmers and rural small business owners who had been the bulwark of the region and its left-leaning populist tradition. Reconstruction indeed.

Commonwealth of Compromise: Civil War Commemoration in Missouri, by Amy Laurel Fluker. Columbia, MO: University of Missouri Press, 2020. xiii, 267 pp. Illustrations, maps, notes, bibliography, index. \$35.00 hardcover.

Reviewer Dwain Coleman is a Ph.D. candidate in history at the University of Iowa and the Co-Director of the Iowa Colored Conventions Digital Project. His research examines the postwar lives and community building practices of black Civil War veterans and their families in the Midwest.

Commonwealth of Compromise: Civil War Commemoration in Missouri by Amy Laurel Fluker examines the political and social nuances that gave birth to a unique Civil War commemoration in Missouri. Fluker's work builds upon and pushes back against earlier works on Civil War memory and commemoration by showing the critical role of place in Civil War memory building. Instead of a comprehensive examination of Civil War commemoration throughout the country, Fluker argues for a regional and state approach to understand how people navigated the complicated issues of reconciliation.

Fluker contends that previous historical narratives that examine reconciliation and Civil War memory building fail to demonstrate the differences that existed in how states reconstructed social and political relations after the war. Instead, she maintains that a regional examination provides a more accurate perspective. Fluker further argues that Missouri's path to reconciliation was different from that of other states because of its unique western frontier location, diversity of settlers, politics, and economics. Fluker maintains that Missouri is neither a Southern nor a Northern state but is, in fact, part of the West. As a diverse border state, the war divided Missourians along political, sectional, and racial lines that necessitated the implementation of a complex strategy of compromise and memorialization. By arguing for Missouri's western place, Fluker joins a small but growing chorus of like-minded historians who have made similar arguments concerning Missouri's unique location.

Situating Missouri in a western context also places *Commonwealth of Compromise* in the growing Greater Reconstruction historiography. This historiography argues for the examination of Reconstruction as a national phenomenon rather than as a primarily Southern one. Fluker

further contends that Missouri's western identity and long history of compromise drove its diverse populace to embrace compromise as a means of reuniting a divided white male citizenry. This compromise, made along racial and gender lines, attempted to exclude black people and women who continued to make arguments for their place in the remembrance of the war and demand equal rights. The zenith of Missouri's strategy of compromise and commemoration, Fluker argues, was the state's assumption of responsibility for the care of both Confederate and Union veteran homes. This compromise, born out of political and economic necessity and almost exclusively for white males, is symbolic of the Reconstruction process in Missouri. Fluker further points out that while compromise was the strategy adopted by the state, no clear consensus among the diverse populous ever fully developed.

Fluker uses a diverse set of sources such as newspaper articles and the records of commemorative social organizations to help flesh out the various positions espoused by supporters of the Union, Emancipation, and Lost Cause narratives in the fight for the postwar collective memory in Missouri. For example, by relying on records from organizations like Missouri's Grand Army of the Republic and the Daughters of the Confederacy, Fluker demonstrates the active role these organizations took in their attempts to make their Civil War narrative dominant. Fluker also discusses the role that race and gender played in reconciliation among white veterans on both sides, and the struggle for equality for decades by black veterans and women. Fluker's examination of the role of black veterans demonstrates both the prolonged battle for recognition of their service and also the critical role they played in demanding equality for their communities. As Fluker makes clear, reconciliation in Missouri was "not uncomplicated, was never complete, and was often extended only along specific racial gender lines" (156).

Fluker's book does a lot in a limited space as she tries to reconcile the many voices of Missouri's commemoration of the war. Her argument that place matters in the study of Civil War reconciliation and commemoration is a welcome addition to the growing historiography of Reconstruction in the West and Middle West. It further demonstrates the vital role that states in this region played in the development of collective Civil War memory building. Its discussion of Civil War commemoration and memory building in Missouri is timely as our nation struggles with the issue of Confederate monuments and other Confederate iconography. Fluker helps to explain the origins of these monuments and the controversy that arose surrounding their erection. In doing so, she demonstrates the critical role that Missouri played in developing the Lost Cause narrative both in the state and throughout the nation. Fluker's

Commonwealth of Compromise is a wealth of knowledge, well written, and worth the read for anyone interested in Civil War commemoration and reconciliation.

Iowa Gardens of the Past: Lost & Historic Gardens of Iowa, 1850–1980, by Beth Cody. Iowa City: Iowa Garden Press, 2020. 320 pp. Photographs, illustrations, select bibliography, index. \$38.99 hardcover.

Reviewer Heidi Hohmann is an associate professor of landscape architecture at Iowa State University. Her research interests include historic landscapes and their preservation, landscape architectural history, and late nineteenth and early twentieth century parks and park systems.

Iowa Gardens of the Past documents 150 years of Iowa gardens, from 1830 to 1980. The book is an ambitious effort because, as the author points out, “gardening is the most ephemeral of all arts” (ix) and many of the state’s historic gardens no longer exist. Yet the author brings more than fifty of these lost landscapes back to life, using hundreds of images from atlases, archives, and magazines to immerse the reader in their verdant spaces. Like a gardener’s version of “Where’s Waldo?” the book is an invitation to spend a few delightful hours scanning text and photographs in search of unique plants, old-fashioned garden implements, and glimpses of the gardeners themselves.

The book approaches its subject chronologically. Initially, the author attempts to categorize periods of garden design by the different forms of imagery—engravings, photographs, and postcards—produced to depict them. This works best in chapters one through four but is less successful in chapters five through ten, which default to more standard historical periods. Each chapter begins with some historical garden context and then describes two to ten gardens, telling detailed stories of how their creators developed them. The final chapter—something of an outlier—describes two long-lasting, “multigenerational” gardens—the exceptions, perhaps, that prove the author’s rule about the ephemeral nature of gardens. Sidebars sprinkled liberally throughout the chapters make narrative and pictorial forays into associated historical and gardening topics. These include a tally of Iowa’s extreme weather events, a history of Iowa’s garden clubs, a discussion of Iowa State University Extension farmstead design, and a history of one of the state’s most important horticultural exports, the Griffith Buck roses. Images from seed catalogs are also distributed throughout the book, adding vivid color (and perhaps some visual distraction).

Despite its ambitious scope and authoritative tone, the book may have a limited impact on future garden history research. Although all