

The difficulty with the book is that in aggregating the data, the farmers and workers, the purported heroes of her book, disappear. Moreover, the complexities of U.S. politics also disappear under a regional analysis that mixes the South and West during a period when each region had significantly different experiences on a number of levels. Very few farmers or workers who did not lead national organizations find voice in these pages. Thus Sanders ignores the contributions of social history to our understanding of political activity. This is particularly true of her analysis of the labor movement. Her lumping together of the West and South to create a single voting block during a period when the South was adjusting to emancipation and military defeat, and the West to recent victories in Indian wars, waves of immigrants, and recent settlement, creates a greater sense of coherence between the regions than existed in the minds of many voters.

In the end, Sanders has written a book that many students of the Gilded Age and Progressive Era will benefit by reading. Her method will certainly provoke historians to think more broadly, and her insistence that the reforms of this period were driven by an agrarian coalition of farmers and workers is a fresh restatement of the progressive tradition of American historiography.

Little Germany on the Missouri: The Photographs of Edward J. Kemper, 1895-1920, edited by Anna Kemper Hesse. Columbia: University of Missouri Press, 1998. xvi, 166 pp. Black-and-white photographs, notes, appendix, bibliography, index. \$29.95 paper.

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From 1938 to 1941, Charles van Ravenswaay, the director of the Federal Writers' Project in Missouri, toured the state to gather information for what would become *Missouri: The WPA Guide to the "Show Me" State* (1941). His unquenchable interest in the arts and culture, as well as his undeniable love for his home state, may be read on every page of that guidebook. When it came to describing Hermann, a Missouri River town, Ravenswaay employed language that suggested that time had stood still: traveling from the plateau to the river, the unsuspecting sojourner "slips with breath-taking suddenness into the picture-book valley of Hermann" (38).

In *Little Germany on the Missouri*, we have such a picture book. More than one hundred glass-plate negatives and photographic prints taken between 1895 and 1920 by Hermann horticulturist, viticulturist, and amateur photographer Edward J. Kemper constitute the basis of

this study. The book includes brief essays on Kemper, on the history of the settlement and subsequent growth of Hermann, and on Kemper's photographic vision. The photographs are then divided into three categories: "Building Hermann: A Balance of Manufacturing and Agriculture"; "The Vineyards: The Grape and Wine Industry"; and "Customs and Traditions: Old Ways Preserved." An afterword reinforces the theme of the work: the retention of traditional German culture against the forces of economic modernization and political change argues for the power of family and community in tenaciously maintaining ethnic identity.

Such an argument may be made due in great part to Hermann's origins. Founded by the German Settlement Society of Philadelphia, the town was established in the late 1830s as a haven where its founders and inhabitants could "safeguard all things German, create a more favorable environment for future generations, and at the same time enjoy the rights and privileges of their newly adopted country" (12). Thus, from the start the community embraced hybridity. Yet the editors choose to stress Hermann's "unique" character in its retention of German traditions (especially in architecture, holidays, and wine-making), seeing in those practices an authenticity of community and ethnic identity in the face of modernization. The end of that "authentic" community came in the form of legislation: the Eighteenth Amendment all but put an end to Hermann's winemaking industry by the 1920s, and the economic basis of the community necessarily changed.

The assertions of Hermann's uniqueness go unexamined. Certainly other German communities in the Midwest, as well as German neighborhoods in eastern cities, embraced their shared heritage in similar ways. One wonders whether the supposed uniqueness is actually a factor of the assumed insularity of evidence. One of the most representative products of modernization, the camera, helped to preserve these images. Kemper, the American-born son of German immigrants, established a thriving grape nursery and enjoyed the modern amenities afforded by his success—not only the leisure to capture with his lens his neighbors at work and at play, but to invent farm equipment and dabble briefly in a Ford automobile dealership. Surely he embraced change. And, like many other amateur photographers at the turn of the century, he acted as an ethnographer of a time and a place. The historian should be careful to interpret not only the "past-ness" of historical photographs, but the historical "present-ness" also captured in those same images.

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