

Olson shows how accounts of actual experiences on the prairie evolved into poetic expression. Early exploration journals and travel books depicted physical landscapes and private experiences, both negative and positive, and then poetry reshaped the prairie's physical geography into a perceived landscape. Poets such as Bryant spoke in a popular, public voice that embodied American expansionist ideology and cultivated a national metaphor. Others expressed more private, less popular views. Emily Dickinson suggested that the individual creates the prairie metaphor and denied the influence of American culture, while Herman Melville reshaped the prairie metaphor into a pessimistic view of American spirituality and morality. Walt Whitman ultimately reconciled these private and public voices in an optimistic poetic metaphor, stressing individual development in union with the mass and placing the American prairie in a global context.

Olson effectively analyzes the relationship between the physical characteristics of the continent and its poetry, beginning with lesser writers such as William Leggett of Illinois and continuing in canonical poets such as Bryant, Whittier, Longfellow, Dickinson, Melville, and Whitman. While individual poetic voices varied—it is worth noting that female writers such as Phoebe and Alice Cary and Lydia Huntley Sigourney briefly introduced white and native women into the prairie metaphor and emphasized the gloomier aspects of their existence—together they demonstrated the development of a national literature and an increasingly important role for the poet in American society. Olson includes only brief excerpts from selected poems, but these references, along with his notes and extensive bibliography, will provide valuable resources for readers interested in further study of the region, its literature, and history.

Cities of the Mississippi: Nineteenth-Century Images of Urban Development, by John W. Reys. Columbia: University of Missouri Press, 1994. vii, 342 pp. Illustrations, notes, index. \$85.00 cloth.

REVIEWED BY LOREN N. HORTON, STATE HISTORICAL SOCIETY OF IOWA

Many historians have come to depend upon John Reys for information about and illustrations of nineteenth-century bird's-eye, panoramic, and other town views. His long and distinguished career of teaching and publication in this field has resulted in an unparalleled contribution to urban history in general, and to the urban frontier in particular. His previous books have been both general—such as *The Making of Urban America* and *Town Planning on the American Frontier*—and geographically focused—such as *Saint Louis Illustrated: Nineteenth-*

Century Engravings and Lithographs of a Mississippi River Metropolis and Washington on View: The Nation's Capital since 1790.

Cities of the Mississippi is a welcome and valuable addition to the lengthy bibliography of books on this subject. All of Reps's books have been lavishly illustrated. This one is no exception, although the number of color views is greater than usual. Many contemporary photographs by Alex MacLean are included, making "then and now" comparisons possible. The book is divided into eight chapters, concentrating on particular time spans and specific artists. These short chapters help readers understand the context in which so many thousands of paintings, drawings, and engravings were made. The remainder of the book consists of 65 studies of individual towns, most often coupling the nineteenth-century views with contemporary aerial views.

One of the common methods of publicizing newly platted towns in the nineteenth century was to create a "view" of it. These views could then be taken to more populated areas as advertising devices to promote the sale of lots. Sometimes the views were drawn even before a town was platted, and often before any buildings had been constructed on the site. Many of these views were large and ornate, and they are now prized for their artistic as well as their historical value. Sometimes artists produced views of towns they had never seen. Identifiable landmarks may be recognizable, but there is a plethora of generic houses, trees, and business buildings in most of the prints. Little is known about the average run of a particular print, but by some estimates several hundred were usually produced.

Certain elements are common to most of the views. If the town is located along a river, then smoke-belching steamboats appear in profusion. If the town is located along a railroad, then smoke-belching trains appear in profusion. We can only imagine that the artists were intending to give the impression of great economic prosperity, or that the art schools of the day spent an inordinate amount of time teaching students to draw belching smoke.

Three types of artists rendered most of the views. Traveling artists drew what they saw, and then tried to market the product. Artists of panoramic exhibitions produced views of many towns on a long canvas, which could then be unrolled before an audience as a narrator read an accompanying descriptive text. The most common type of artist was the engraver for the huge number of state and county atlases and histories that were produced following the Civil War, and particularly after the Centennial Exposition of 1876. Iowans will be familiar with the product of Alfred T. Andreas.

Iowa has a prominent place in Reps's book, as it did in the general production of nineteenth-century town views. Early artists such as John Caspar Wild and Henry Lewis, Rufus Wright, Lucinda Farnham, W. J. Gilbert, Augustus Hageboeck, Charles Vogt, Alexander Simplot, C. J. Pauli, and Seth Eastman painted many views of Iowa towns. Reps also portrays the artistic products of Albert Ruger and Henry Wellge, who produced by far the most bird's-eye views in the last quarter of the nineteenth century. All of the artists mentioned rendered views of one or more Iowa towns. Among the Iowa towns illustrated in vignette sections of the book are Keokuk, Fort Madison, Burlington, Muscatine, Davenport, Dubuque, McGregor, and Guttenberg. The only criticism I have of the book is the omission of views of Iowa towns by such artists as William Momberger, Phillipe Ronde, E. C. Gnahn, and William Williams. And there is the inexplicable absence of Clinton and its more notable predecessor, Lyons, from the book.

This book is a superb production, both in terms of information and in appearance. It is a beautiful book, full of fascinating stories. I recommend it highly to all historians, libraries, and to all residents of towns along the Mississippi River.

Producers, Proletarians, and Politicians: Workers and Party Politics in Evansville and New Albany, Indiana, 1850-1887, by Lawrence M. Lipin. The Working Class in American History Series. Urbana: University of Illinois Press, 1994. xii, 313 pp. Illustrations, maps, tables, graphs, notes, index. \$29.95 cloth, \$14.95 paper.

REVIEWED BY MARK A. LAUSE, CINCINNATI, OHIO

Modern labor history has transcended the study of labor organizations to address the broader issues of workers' experiences in their communities and culture. More than twenty years ago, Herbert Gutman's work reminded scholars that small industrial towns framed much of that experience in nineteenth-century America. That insight has inspired an entire genre of local labor studies to which Lawrence Lipin has made a useful contribution.

Evansville and New Albany shared the Ohio River and its commercial and shipbuilding potential. The city directories, local histories, government records, and newspapers well document the emergence and development of class structures. Labor rhetoric there reflected the more general worldview centered on the small producer with a political outlook shaped by an artisan republicanism. If never democratic, the focus of power in that world was nonetheless civic and public.

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