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In This Issue

LISA GUINN, assistant professor of history at Bethany College in Lindsborg, Kansas, provides an account of Annie Wittenmyer's efforts to promote women's usefulness during the Civil War. In the face of resistance from male authorities, Wittenmyer sought recognition of the professional legitimacy – and pay – for the work she and the women who worked with her did.

CHRISTOPHER HOMMERDING, a doctoral candidate in history at the University of Wisconsin–Madison, surveys the news coverage of Grant Wood's Stone City Art Colony to show that the allusions and euphemisms writers used to describe Wood and his activities there highlighted how observers acknowledged the queerness of Wood and others at Stone City and made it fit in the colony's rural landscape.

Front Cover

Grant Wood, ca. 1933, paints a scene on the side of the wagon in which he lived at the Stone City Art Colony. For perceptions of the "queerness" of Wood and the Stone City Art Colony, see Christopher Hommerding's article in this issue. Unidentified photographer, Edward Beatty Rowan Papers, Archives of American Art, Smithsonian Institution.

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Contents

- 351 Annie Wittenmyer
and Nineteenth-Century Women's Usefulness
Lisa Guinn
- 378 "As Gay as Any Gypsy Caravan":
Grant Wood and the Queer Pastoral
at the Stone City Art Colony
Christopher Hommerding
- 413 Book Reviews and Notices
- 448 Index
-

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Book Reviews and Notices

- 413 CYNTHIA CLAMPITT, *Midwest Maize: How Corn Shaped the U.S. Heartland*, by Christopher Cumo
- 414 GEORGE COLPITTS, *Pemmican Empire: Food, Trade, and the Last Bison Hunts in the North American Plains, 1780–1882*, by Michel Hogue
- 416 JOHN R. VAN ATTA, *Securing the West: Politics, Public Lands, and the Fate of the Old Republic, 1785–1850*, by James W. Oberly
- 418 JEFF BREMER, *A Store Almost in Sight: The Economic Transformation of Missouri from the Louisiana Purchase to the Civil War*, by Kim M. Gruenwald
- 420 MICHAEL L. TATE, ED., *The Great Medicine Road: Narratives of the Oregon, California, and Mormon Trails, part 1, 1840–1848*, by J. T. Murphy
- 421 ROBIN M. LILLIE AND JENNIFER E. MACK, *Dubuque's Forgotten Cemetery: Excavating a Nineteenth-Century Burial Ground in a Twenty-First-Century City*, by Thomas G. Connors
- 423 LOWELL J. SOIKE, *Busy in the Cause: Iowa, the Free-State Struggle in the West, and the Prelude to the Civil War*, by Michael A. Morrison
- 425 JOE JOHNSTON, *Necessary Evil: Settling Missouri with a Rope and a Gun*, by Catherine McNicol Stock
- 426 LAURA INGALLS WILDER, *Pioneer Girl: The Annotated Autobiography*, by John J. Fry
- 428 DON L. HOPSOMMER, *The Iowa Route: A History of the Burlington, Cedar Rapids & Northern Railway*, by Simon Cordery
- 430 ROBERT E. GALLAMORE AND JOHN R. MEYER, *American Railroads: Decline and Renaissance in the Twentieth Century*, by Jeff Schramm
- 431 *Jewish Federation of Greater Des Moines 100th Anniversary, 1914–2014: Celebrating a Century of Benevolence*, by Oliver Pollak
- 432 MICHAEL J. DOUMA, *How Dutch Americans Stayed Dutch: An Historical Perspective on Ethnic Identities*, by Douglas Firth Anderson
- 434 LINDA BETSINGER MCCANN, *Prohibition in Eastern Iowa*, by Timothy Walch
- 435 RAYMOND C. KAQUATOSH, *Little Hawk and the Lone Wolf: A Memoir*, by Thomas A. Britten
- 436 PETER GOUGH, *Sounds of the New Deal: The Federal Music Project in the West*, by Kenneth J. Bindas
- 438 WILLIAM E. LASS, *A South Dakota Country School Experience*, by Paul Theobald
- 438 JAMES J. KIMBLE, *Prairie Forge: The Extraordinary Story of the Nebraska Scrap Metal Drive of World War II*, by Lisa Payne Ossian
- 440 CHRISTOPHER WETZEL, *Gathering the Potawatomi Nation: Revitalization and Identity*, by John P. Bowes
- 441 CHAD BROUGHTON, *Boom, Bust, Exodus: The Rust Belt, the Maquilas, and a Tale of Two Cities*, by Ralph Scharnau
- 443 LAUREL THATCHER ULRICH ET AL., *Tangible Things: Making History through Objects*, by Erika Doss
- 445 KAREN BABINE, *Water and What We Know: Following the Roots of a Northern Life*, by Barbara J. Dilly
- 446 JERRY APPS, *Whispers and Shadows: A Naturalist's Memoir*, by James A. Pritchard