

Over 25 percent of the book is devoted to appendixes. Appendix A identifies Iowa's standing historic schools by county. Appendix B lists Iowa's historic schools on the National Register of Historic Places. Appendix C contains a narrative of Iowa's rural settlement and the role of rural schools in that story. Appendix D includes a bibliography and suggested readings.

Host's book is a treasure trove of more than 400 beautiful photographs and accompanying text. Like most coffee-table books, it is oversized, hard covered, and ideal for display on a table. Unlike most coffee-table books, it includes long prose passages, definitions of terms, and historical analysis based on original research. Thus, it would be a valuable resource for anyone studying or restoring country schools.

The book has two weaknesses, however. First, its organization is sometimes confusing. For example, the research question (repeated often) concerns schools built between 1860 and 1900. Yet later the dates are 1860 to 1910. Host does not clearly explain that difference. A second weakness is the book's sprawling organization. For example, the table of contents lists six categories of current photos of Iowa historic schools, but Host later tacks on two more: unmaintained one-room rural schools and rural schools repurposed for other uses. Despite such weaknesses, Host's book would be a valuable resource for those who attended one-room schools, state and local historical societies, and libraries in Iowa's towns, cities, and universities.

County Capitols: The Courthouses of South Dakota, by Arthur L. Rusch, with an introductory essay by Jason Haug. Historical Preservation Series 5. Pierre: South Dakota State Historical Society Press, 2014. vi, 170 pp. Illustrations, map, notes, bibliography, index. \$29.95 paperback.

Reviewer Wesley I. Shank is professor emeritus of architecture at Iowa State University. He is the author of "The Demise of the County Courthouse Tower in Iowa: A Study of Early 20th-Century Cultural and Architectural Change" (*Annals of Iowa*, 1992).

County Capitols is a historical encyclopedia of South Dakota county courthouses. For the building now serving each county, Arthur Rusch provides a concise entry with a photograph and caption listing address, construction dates, architect, contractor, and cost. He includes a historical sketch of the county and of the construction of its previous and present courthouses, a detailed architectural description of the present courthouse, and occasionally photographs of earlier ones. Notes identify sources.

A South Dakota native, the author is a lawyer with long experience as both attorney and judge trying cases in many of these very courthouses. In the introduction he tells how, as he came to realize their significance as a record of local history and historic architecture, he began researching their history and photographing them. With the encouragement and assistance of others in the legal profession, his careful work led to the South Dakota State Historical Society's publishing of the book in its Historical Preservation Series. Former State Historic Preservation Officer Jason Haug wrote an introductory essay, "Where History and Architecture Meet: The Legacies of South Dakota Courthouses."

The systematic organization of *County Capitols* makes the basic data for researching South Dakota county history and historic courthouses readily available for general readers, preservationists, and historians and facilitates comparisons among midwestern states. For example, comparing the South Dakota and Iowa courthouses built from 1901 to 1929, I found that many follow the same variations of the Classical Revival architectural style. Often the same architects designed them. In South Dakota, with fewer counties, smaller population, and shorter period of non-Indian settlement, over half of its present courthouses date from this period.

Publications about historic Middle American county courthouses are few. Recent books tend to be detailed photographic records; examples are Susan W. Thrane, *County Courthouses of Ohio* (2000); Mary Logue and Doug Ohman, *Courthouses of Minnesota* (2006); and Michael P. Harker, *Harker's [Iowa] Courthouses: Visions of an Icon* (2009). These will attract general readers. Older publications are valuable for historical and architectural background. Paul Goeldner, "Temples of Justice: Nineteenth Century County Courthouses in the Midwest and Texas" (1970), sets the highest standard of historical documentation, but stops at 1900 and, as an unpublished doctoral dissertation, must be read on microfilm. Richard Pare, editor, *Court House: A Photographic Document* (1978) addresses the whole country from colonial to modern times. Its photographs, its data, and its background chapters are excellent, but unfortunately it is out of print. An excellent historic and architectural study is Mark Hufstetler and Lon Johnson, "County Courthouses of South Dakota" (1992), a National Register Multiple Property Documentation that is accessible online. Much of it is applicable to Middle American county courthouses in general. For Iowa, LeRoy G. Pratt's *Counties and Courthouses of Iowa* (1977) provides the most complete factual data, including the history of each county and of its successive courthouse buildings, with photographs both recent and historical. Many gaps mar the data, it needs updating, and some of the photographs are poor.

South Dakota is fortunate to have *County Capitols*. Iowa, with its longer history and larger number of county courthouses, has an even greater need for a similar publication.

Americans Recaptured: Progressive Era Memory of Frontier Captivity, by Molly K. Varley. Norman: University of Oklahoma Press, 2014. ix, 230 pp. Appendix, notes, bibliography, index. \$34.95 hardcover.

Reviewer Greg Olson is curator of exhibits and special projects at the Missouri State Archives. He is the author of "Tragedy, Tourism and the Log Cabin: How Abigail Gardner Sharp and Charlotte Kirchner Butler Preserved and Promoted the Past" (*Iowa Heritage Illustrated*, 2001).

As a literary genre, captivity narratives are deceptively simple. On the face of it, the facts that make up these stories of European Americans — usually women — who were taken captive by Native people, seem standardized and straightforward. Hostile Indians attack a frontier settlement, kill settlers, and take hostages. After living for some time in captivity and away from "civilization," the captives are released. Upon their release, many relay the story of their captivity to a curious audience.

Yet, as several historians and literary critics have pointed out over the years, these narratives are not only nuanced, but they have also proven to be surprisingly malleable as each new generation of Americans molds them to suit their needs and ideals. Early Puritans tended to see captivity narratives as religious parables of faith and redemption. In the nineteenth century, the stories evolved into sensational melodramas written to satisfy the prurient interests of readers hungry for romance and action.

Now, in *Americans Recaptured*, Molly K. Varley looks at the role captivity narratives played during the Progressive Era (1890–1916). That period is largely uncharted territory for students of the genre primarily because, by 1890, the so-called Indian wars were over and Native people no longer constituted a physical threat to the dominant society. Captivities had ceased, and America's frontier period had ended. As Varley points out, the closing of the American frontier and the rise of urban industrialization led to an identity crisis for a young nation that had always taken pride in being a place where character was shaped by hardship, perseverance, and struggle. If Americans were no longer a people who had to fight with nature (and an indigenous population) to domesticate a vast continent, who were they? City dwellers? Factory workers? Wage earners? How would immigrants who had not experienced the frontier become Americans? To many, the prospects seemed troubling.