

those of pivotal artists Augustus Saint-Gaudens, John Quincy Adam Ward, Fredrick Law Olmstead, and Gutzon Borglum.

Expanding the breadth and depth of his 2004 work *The Public Art of Civil War Commemoration*, this new study traces American attitudes concerning memorials from the toppling of the equestrian statue of George III at the beginning of the American Revolution through the years after World War I. Brown argues that the creation and dedication of Civil War monuments in the late nineteenth and early twentieth centuries replaced concepts of iconoclastic Republicanism, the American ideal of the yeoman farmer, and a voluntary army of citizen-soldiers. Ultimately, he contends that “democratic postwar creativity gradually gave way to more violent, hierarchical, self-aggrandizing representations of social and political order” (7).

For example, he traces criticism of early common soldier statues—posed with rifles raised—as too aggressive and militaristic. This resulted in their rejection in favor of the more passive and reflective “parade rest” and “flag bearer” poses in keeping with American attitudes toward individualism, soldiering as a career, and the need of a standing army. But as Civil War commemoration evolved from memorializing the dead to honoring the veterans of the rebellion, by the centennial of the Revolution “Americans increasingly looked upon independence as primarily a military achievement rather than an inspirational political movement” (58) and returned to more active representations of victory.

With recent controversies regarding the removal of Confederate memorials across the American South, Brown brings overdue and timely research on Civil War monuments in both the North and the South. As such, readers in Iowa should find this book especially interesting as, unlike much of the state’s participation in the Civil War which took place on far away battlefields, statues and memorials can be found in public squares, parks, and cemeteries across the state. Each of the memorial types Brown explores in his book, obelisks, common soldier statues, equestrian, and allegorical figures, can be found in nearly every county in Iowa, throughout the Midwest, and across the nation. Reading Brown’s work will give a deeper appreciation for these tangible reminders of Iowa’s participation in the American Civil War.

Poles in Illinois, by John Radzilowski and Ann Hetzel Gunkel. Carbondale, IL: Southern Illinois University Press, 2020. xii, 224 pp. Illustrations, tables and figures, graphs, appendixes, notes, index. \$24.50, paperback.

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Poles in Illinois affords an excellent overview of this ethnic group in the state of its greatest density of settlement. Because of the centrality of Chicago as the capital of American Polonia, it has a wider relevance than other state studies. The authors also address rural settlement in the state, utilizing jubilee books and other local sources to discuss small communities, all too often slighted. They write for a broad audience, but specialists in the field will find the work helpful.

The organization is thematic, with an underlying chronological development that brings the work up to the present. A brief introduction on the history of Poland provides a helpful historical background. Most who left were peasants of modest means and education but with a scattering of educated lay and clerical persons who provided valuable leadership in a strange new land. While the vast bulk of Poles entered Illinois after the Civil War, settlement began in the 1850s, especially to the burgeoning city on the south end of Lake Michigan.

Family, faith, community, culture and work form the bulk of the study. Gunkel's contribution appears most clearly in "Kultura" (culture). She describes not only popular culture such as choral singing but also the role of dance (polka) and the surprisingly extensive business undergirding music in general. Technology encountered ethnicity in Polish radio, which became important in the interwar years as an attractive new medium.

Family was different since immigrants lacked the presence of an older generation, which both enlarged burdens on young parents but also allowed marriage for love rather than the arranged pattern often present in the homeland. American-born children were sometimes drawn to delinquency in Chicago and inter-generational relations underwent strains not found in the ancestral villages. Both parents had to contribute to family support, typically with the husband in a low-skill industrial job and the wife often taking in boarders to supplement the budget. After elementary school, children tended to start working in order to help provide for the family, something which slowed upward mobility. Ethnic leaders deplored this, but it remained a common pattern before World War II.

Radzilowski shows effectively how the role of religion was very important in Polonia. Poles were overwhelmingly Roman Catholic and the parish was the central institution of the community. While priests enjoyed high prestige, some immigrants were critical of their often-authoritarian style. In Illinois as elsewhere, this led to schismatic movements framed in a more democratic structure, notably the Polish National Catholic Church. But for most Poles and their offspring Roman Catholicism remained the preferred expression of faith. The work concludes with two

chapters on later waves of immigrants, whose background and experience in America differed significantly from the earlier overwhelmingly peasant immigration.

The authors enhance the value of the study by addressing rural settlements in addition to the typical focus on the massive ethnic presence in Chicago. Well-chosen photographs and helpful charts enrich the work. The focus on large national fraternal federations headquartered in Chicago tends to over-emphasize the role of ideology as a salient factor; smaller settlements often showed cooperation and indifference to official viewpoints propagated by Chicago-based national organs whose interest lay in distinguishing their organization from others. The book provides a useful and well-written overview of a major immigrant group in Illinois.

Avant-Garde in the Cornfields: Architecture, Landscape, and Preservation in New Harmony, edited by Ben Nicholson and Michelangelo Sabatino. Minneapolis: University of Minnesota Press, 2019. xlv, 351 pp. Maps, illustrations, notes, index. \$40.00 paperback.

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Avant-Garde in the Cornfields is an impressive work that highlights the history of innovation, utopia, and spirituality in the built environment of New Harmony, Indiana. Over seven chapters and an introduction, the authors argue that through historic preservation and the erection of important works of modern architecture, New Harmony was revitalized as a spiritual retreat in the twentieth century—effectively striking a utopian through line from its Harmonist founding under George Rapp and the socialism and intellectual accomplishments of Robert Owen and William Maclure in the nineteenth century to the eco-spiritual vision of Jane Blaffer Owen in the twentieth century. Each chapter highlights a specific aspect of modern New Harmony: a biographical sketch of Jane and Kenneth Dale Owen, artistic patronage, and the timeline of historic preservation before diving into specific architectural case studies. These case studies include, Philip Johnson’s Roofless Church, Frederick Kiesler’s unrealized grotto, New Harmony’s gardens, and Richard Meier’s Athenaeum. This is ultimately an unexpected and well-argued work that is sure to become an important resource for scholars