

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

of modern architecture, historic preservation, midwestern studies, and intentional communities.

Most importantly, the authors extend the timeline of New Harmony's utopian tradition arguing that like George Rapp and Robert Owen before her Jane Blaffer Owen was herself a utopian dreamer who used modern architecture and her own spiritual vision to establish New Harmony as a reborn utopia. In making this claim, the authors rightly contend that there were not two, but actually three iterations of utopian experimentation in New Harmony—making it not only a historic utopian community, but also a contemporary one. This book also does a standout job of resurrecting the figure of Jane Blaffer Owen and placing her alongside figures such as the Rockefellers, Henry Ford, and the du Ponts who reinterpreted American history through their own twentieth-century lenses. Like those pivotal figures, the authors show how Blaffer Owen not only preserved historic New Harmony, but also reimagined it, with the help of theologian Paul Tillich and modern architect Philip Johnson, into a contemporary spiritual meditative retreat nestled amidst art and nature. Moreover, the authors do great service to New Harmony by once again reminding readers that New Harmony is a foundational locale for some of the most cutting-edge and important modern architecture in the United States, boasting formative works by Philip Johnson and Richard Meier among many other artists and architects.

However, the authors might have paid more attention to the specific ideological visions, built environments, and historical trajectories of the two nineteenth-century utopian communities in New Harmony—especially as they relate to their visions of utopia and specific communal practices, which while related, are fundamentally different. Diving into how these two histories and principles influenced Blaffer Owen's landscapes would have added significantly more texture and further elucidated the connections between Blaffer Owen's work and that of Rapp and Owen/Maclure, which sometimes get muddled amidst the twentieth century vision for New Harmony. In this sense, the reader is left wondering how much of the communal aspect of historic New Harmony influenced Jane Blaffer Owen, especially in the Cold War era when expressing notions of communism found people on blacklists and the hippie communes of the 1960s flourished. Finally, it would have been interesting to hear the voices of the New Harmony residents who lived through this era. As battles over the future of New Harmony raged in upper society, what did ordinary people who lived in this site think of the ideas, structures, and outsiders that came into town?

Nevertheless, *Avant-Garde in the Cornfields* is a tremendous achievement that promises to be the crucial resource for chronicling New Harmony's long and important utopian evolution.