

Although there is no direct link to Iowa, the articles addressing the use of artillery in the Great Sioux War and the Native American view of Wounded Knee do occur in the upper Midwest and are welcome additions to the history of the region. The interaction and warfare between white settlers, the military, and the Sioux is an important aspect to the settlement of Iowa and the Midwest. This warfare lasted over forty-five years, starting with the Spirit Lake Massacre in Iowa and not ending until another massacre, this time of the Sioux at Wounded Knee in present-day South Dakota. The role of the frontier army in these conflicts and a study of the men who served in this army is a needed contribution to the history of the region.

*Civil War Monuments and the Militarization of America*, by Thomas J. Brown. Civil War America Series. Chapel Hill, NC: University of North Carolina Press, 2019. 366 pp. Illustrations, notes, index. \$29.95 paperback.

Reviewer Edith M. Hunter is a graduate student in history at Iowa State University. Her research focuses on the destruction of Civil War monuments during WWII scrap metal drives.

"If the nation is to continue as a whole," warned former Confederate General Fitzhugh Lee in 1869, "it is better to forget and forgive rather than perpetuate in granite proofs of its civil wars." Yet, the United States failed to heed Lee's warning, and now its landscape is dotted with monuments to, memories of, and myths about this internal conflict. The first of these persistent myths that Thomas Brown busts in *Civil War Monuments and the Militarization of America* is the existence of a code that revealed the fate of the rider in an equestrian statue based on the number of his horse's hoofs that were touching the ground. Despite this debunked mythology, Brown argues that public monuments are worthy of much deeper and richer study than any simple code can reveal. Memorials, then as now, can tell us as much about the subject they seek to commemorate as the times in which they were dedicated.

Brown organizes this work both thematically and chronologically. He moves from honoring the dead with simple funerary obelisks, recognizing ordinary citizens in common soldier statues, and memorializing public leaders with equestrian statues to celebrating the war and its veterans with triumphal arches and allegorical figures of victory. The book is richly illustrated with examples from the anonymous creations of Gorham Manufacturing and the New England Granite Company to

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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