phenomena is also somewhat naive. One other question that she poses is not really answered and may not be answerable: What can we learn about ourselves in looking at the changing meanings of the site? She does offer a personal response to this question, but it is clearly not “ourselves” but “myself” that is speaking. A few other awkward or misplaced statements appear now and then—for example, “From the days when the Native American farmers needed to store corn for months . . . to today when highway plows move tons of snow and scatter salt over vast areas . . . midwesterners have needed to be socially fit and socially well-organized”(8). However, these are minor criticisms. On balance, this is a lovely and interesting study, offering insights to a range of people from a variety of backgrounds. I recommend it to those who know the site and those who do not; the latter will surely be motivated to visit it after reading the book.

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James D. Kornwolf, with Georgiana W. Kornwolf
Architecture and Town Planning in Colonial North America

Marian Card Donnelly
Architecture in Colonial America
Edited by Leland M. Roth

Those of us who teach colonial or early American architecture have long bemoaned the lack of an appropriate text for use in the classroom. Hugh Morrison’s Early American Architecture (1952; repr. New York, 1987), had served this role for many scholars and for many years. During the interval when Morrison was out of print, some chose William H. Pierson’s first volume in the American Buildings and Their Architects series, The Colonial and the Neoclassical Styles (Garden City, 1976), or Fiske Kimball’s Domestic Architecture of the American Colonies and Early Republic (New York, 1922; repr. 1966). But the field of architectural history has changed in the last decades of the twentieth century, and new research methods have transformed our understanding of both individual buildings and the cultural landscape. Frustration with these classic volumes grew, but replacements were scarce. The two authors reviewed here were sufficiently dissatisfied to attempt their own histories of the architecture of colonial America.

James Kornwolf’s Architecture and Town Planning in Colonial North America, with its large size and prestigious press, could not help but gain the attention of the discipline. He casts his net more widely than did earlier authors: to buildings, he adds landscapes and town planning; to the United States, he adds Canada. Kornwolf’s colonial period begins with European settlement attempts in the sixteenth century and ends at various dates, most commonly near the turn of the nineteenth century, but often stretching well into it. Beyond these definitional differences, Kornwolf chooses to address many more examples of colonial buildings and landscapes than did earlier books, hinted at in the nearly 4,000 illustrations. The result is a sprawling work, spread over three volumes, and any student of the field will be awed if not appalled by the ambition of the project—vast in geographic scope, various in the cultural strains represented, enormous in the number of buildings and landscapes presented.

Kornwolf defines and defends his title and the scope of his work in volume one with a short preface and introduction. He intends his work to serve as a long-overdue “survey of American architecture of the Renaissance” (xi), whose “key philosophical tenets” he defines as “the aesthetics of classicism and the ethics of humanism” (I). The sections on the Italian Renaissance and those on Renaissance design in Spain, France, and the Netherlands (in volume one), in England (in volume two), and on the “architectural revolution” of the eighteenth century (in volume three) provide brief overviews of the European landmarks that are at the core of the author’s comparative analysis. He establishes a canon of design sources and innovation flowing from Italy to the rest of Europe and its colonies. Though broad in scope, both chronologically and geographically, he intends to be “traditionally art historical” and focus on “works of art” (xi–xii, 1). Kornwolf revisits Pevsner’s contrast of “architecture” and “mere building,” a distinction that essentially eliminates all noncanonical examples: architectural historians may study barns, for example, but they are “background buildings” (xx, 10). His interest is rather in public buildings that serve as “monuments” and in “houses built by the affluent, the intellectual, or the artistic” (10). Not surprisingly, he rejects recent scholarship that diverges from his approach, characterizing it as “revisionist,” as social rather than architectural history, and calling its practitioners critics rather than historians (xx, xxiv n. 26). The introductory material also includes brief discussions of plan, materials, building techniques, and general architectural vocabulary. It is paralleled by the materials at the end of volume three, where Kornwolf provides two appendices, one covering builders (over seventy pages long) and the other a list of colonial buildings (nearly fifty pages), as well as a bibliography that includes separate sections for states and provinces (twenty-two pages).

Most of the material in the three volumes is organized primarily geographically and secondarily chronologically. Each volume is divided into parts, such as “Continental Powers and Peoples in North America,” “England in North America,” and “Great Britain in Canada and the United States.” The parts are further divided into chapters, primarily defined by the colonizing power in part one and by the colony in parts two and three. The first part, which constitutes the remainder of vol-
Volume one, describes the architecture of the colonies and settlements of Spain (chapter one), France (chapter two), and the Netherlands, Sweden, Russia, Germany, and Africa (chapter three). Part two, volume two, is the largest of the three and covers the English colonies of the Atlantic coast of the United States in five long chapters. Entire chapters are devoted to Virginia and to Maryland and Delaware, but thereafter chapters address larger regions: the Carolinas and Georgia, New England, and the Middle Colonies. Volume three covers the English in Canada as chapter nine, and concludes with a final chapter providing first a selective review of American building in the early national period, followed by descriptions of later settlements from the Appalachians to the Mississippi, and of the District of Columbia.

The sections within the ten chapters generally parallel one another, usually breaking down the material first by colony. Colony sections commonly begin with an overview of early diplomatic and settlement history and follow with material dedicated first to larger towns and cities, next to public buildings, and finally to rural buildings. The chapters each include reproductions of many early maps, plans, and views, as well as numerous photographs and plans of the featured buildings.

For each colony or settlement, the familiar buildings of the traditional canon are noted, as well as many more lesser-known sites, primarily highlighting those that are open to the public. Kornwolf’s mode of analysis is to describe and occasionally to compare, providing first a discussion of one or more buildings, followed by a “useful” or “informative” point of comparison, often an Italian building or one from Williamsburg in Virginia. His introductions are more commonly lists of what will follow than general summaries of the material he will present, and such synthesis and conclusions as he provides are often buried within paragraphs that are otherwise dedicated to more specific subjects.

Although it is unlikely that any organization of so much material could satisfy readers likely to have various interests, the volume and chapter divisions force the reader to move back and forth between the large volumes, whether to follow threads based on building or landscape type, migration, region, or time. These general problems are repeated within smaller sections and even paragraphs. Kornwolf regularly considers more than one subject within a paragraph, with no assistance provided by a topic sentence, and too often repeats facts and phrases in very close proximity. The illustrative material is extensive, but is too often poorly framed, cropped, sized, or placed. The credits do not appear in the captions, but instead are clustered together at the end of the book, listed by the source of the image rather than its name or location. There is no subject index, only separate ones for persons and places, and the latter does not include nearly enough cross-referencing for such a large work. Together these writing, editing, and design problems conspire to confound the reader, making it difficult either to follow the argument or to discern general patterns.

Many readers, particularly those who define their own expertise more narrowly, are likely to find numerous instances when the breadth of this work has meant a sacrifice in both accuracy and in depth. Some readers will be frustrated by Kornwolf’s uncritical acceptance of outdated scholarship, and his willingness to give equal time to authentic buildings and heavy-handed restorations or reconstructions. Others will be disappointed by the acid tone that too often finds its way into the text and footnotes, particularly in the author’s commentary on aspects of the modern landscape, the social interpretation of buildings, and indeed any scholarship that challenges traditional building dates or long-held assumptions. There is much to praise in this ambitious project, but its very size appears to have been its downfall. Sustaining a narrative over so much material would be a challenge to any author. Perhaps adding more synthesis rather than more buildings would have helped to explain what these landscapes have to tell us about American and Canadian history.

While Kornwolf intended his work to provide “an introduction, reference work, and guidebook” (xx), Marian Card Donnelly’s goal for Architecture in Colonial America was more modest. Rather than attempt another comprehensive volume, she aimed to furnish “an outline,” perhaps wisely recognizing that the surviving buildings from the period were “too numerous to be encompassed in a single volume” (v). The book’s laminated cover, its 8 1/2-x-11-inch format, and its short length (181 pages exclusive of footnotes and index) all suggest a textbook. The volume is divided into nine chapters, arranged in generally chronological order and covering both thematic and regional topics. Two of the first three chapters—“The Age of Exploration” and “Early European Colonial Materials and Tools”—provide the general background commonly associated with works on the subject in question. Chapter two brings the English, the Dutch, and the Swedes to the North Atlantic coast, while chapter four covers the dwellings and chapter five the public buildings of the first century of settlement there. In chapter six, “Survivals and Innovations,” the author struggles with the contrast she sees in the colonial landscape between the great changes that have long been the subject of art historical research—the adoption of Renaissance and Baroque design—and the persistence of early building practice and plans. Chapters eight and nine are devoted to the fifty-year period preceding the Revolution, again dividing domestic from public buildings. These are the longest chapters in the book, covering the canon of Georgian colonial buildings. A single section, chapter seven, is dedicated to the architecture of the French and Spanish colonies.

A note at the beginning of the volume explains that the text was written in the 1980s and left unpublished at Donnelly’s death in 1999. It was brought to press by her husband, Russell Donnelly, with assistance from editor Leland M.
Roth and bibliographer Amanda Clark. Donnelly herself was acutely aware of the need for a new work that would incorporate the findings of recent research and at the same time point out where gaps remain. She seems to have completed some sections and unfortunately had only begun work on others. Her work covers familiar terrain, and she provides proportionally more material on popular topics of the 1970s and 1980s, such as timber framing and impermanent building, and on areas that reflect her own research interests, such as the early meetinghouses of New England and Swedish building practices. While on some topics she has provided summaries of general patterns, for others—for example, Georgian buildings—she collects instead the canonical examples. Overall, Donnelly presents her outline in a mild tone, aware of the rapid pace of scholarly revision and welcoming of it, and with sensitivity to then-current issues within the field.

The publication features a two-column layout, heavy white paper, and a large number of illustrations, most of which have been appropriately sized and placed. The work, however, has not been properly updated and finished. Too often there are abrupt transitions and conclusions, apparently where the author had failed to complete a section. It is not clear that the text was carefully read, and both the copyediting and the indexing are poor. It is a shame that the fine sentiments that prompted the publication of this volume were not met with closer attention to detail and more engagement with the material. Donnelly’s volume thus remains a work-in-progress.

Both of these authors stated clearly that one motivation for their new work was to replace Morrison’s Early American Architecture. For more than half a century, his volume stood alone, the only overview to deal with the colonial period in detail, and including a broader geographic range and a wider variety of building types than either its predecessors or its successors. Both authors approached the challenge of Morrison’s accomplishment in a distinctly different way, Kornwolf by expanding the scope of the material, Donnelly by embarking on a new synthesis. Both publications are likely to provide a starting point for many a beginner, who may find them convenient, if old-fashioned, places to begin their reading in a new field. But in either case, those students will need to move quickly to more recent regional and thematic studies in articles and monographs. There they will find evidence of the changes that have transformed colonial architectural history, through the new methodologies of building archaeology and dendrochronology, the increasing number and type of historic resources under consideration, and the application of more varied approaches to the material. From these new works, those of us who study early American architecture must each craft our own synthesis.

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Cynthia Mills and Pamela H. Simpson, editors
Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory

Mills and Simpson have produced a rather fine work on the evolution of monuments and the creation of memory in the American South. In fourteen essays, they chronicle the efforts of the people, most of whom were women, who created monuments, initially to memorialize the fallen warriors of the Confederacy and later to glorify the Lost Cause. Fortunately, the publication follows the Lost Cause movement into the late twentieth century by examining the 1920s Mammy Monument and the 1990s Arthur Ashe monument controversy.

The editors chose well-written texts that allow the reader not only to follow the late 1860s and ’70s Ladies Memorial Associations and the United Daughters of the Confederacy (UDC), but to go a step further and look at the other side. Rather than focusing on the efforts of whites alone, the volume also considers the memorialization efforts of Southern African Americans. The essays by Catherine W. Zipf and Kathleen Clark help flesh out the topic by demonstrating that Southern white women were not the only forces shaping the post–Civil War memorial landscape in the South. Zipf and Clark look at the role of the Federal government.

The Federal government’s creation of national cemeteries in the 1860s throughout the South and their effect on local sensibilities is a topic that deserves to be explored in much greater detail. Zipf’s study of this topic is long overdue. As a historian who works in the area of Civil War battlefield preservation, I am very familiar with national cemeteries as historic sites. However, the story of their development and the ire they raised among contemporary Southerners in the late 1860s plowed new ground for me. The cemeteries clearly demonstrated the Federal government’s power over the conquered South and its readiness to wield it. The exclusion of Confederate soldiers from the cemeteries was a policy that would be adhered to in the funding of veterans’ pensions and other activities that had the backing of the Grand Army of the Republic, the Union veterans organization, and its congressional allies.

Clark’s piece on African American commemorative celebrations in Augusta, Georgia (1865–1913), demonstrates the fleeting freedom that former slaves obtained after the Civil War. This essay helps the reader understand the initial joy of the Freedmen, followed by the attempt to crush that spirit by white conservatives as they regained power across the South. Clark points out that the Augusta celebrations were just that and did not make physical changes to the landscape. There are fewer than ten known monuments to United States Colored Troops anywhere in the United States, yet the celebrations in Augusta and elsewhere helped ensure that an alternative memory of the Civil War and its aftermath survived.

Micki McElya illuminates the ways....