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 approach to 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.

CLAIRE W. DEMPSEY
Boston University

Cynthia Mills and Pamela H. Simpson, editors

Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory
Knoxville: University of Tennessee Press, 296 pp., 95 b/w illus., $45, ISBN 1-57233-272-7

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 McElyea illuminates the ways
that the spirit of African American memory survived the onslaught of Jim Crow and successfully fought the erection of a Black Mammy monument in Washington, D.C. The UDC conceived the monument as a way to enshrine the concept of “safe and appealing blackness” (204). African American newspapers successfully fought and defeated the UDC’s efforts to promote its view of slavery and the Old South.

The power and influence of the UDC is a dominant theme throughout this book—not only its force in transforming the landscape with monuments but, perhaps more important, its effect on white Southerners’ collective memory of the Civil War. It is the worldview created by the UDC and legitimized by Columbia professor William A. Dunning (Reconstruction, Political and Economic, 1865–1877 [New York, 1907]), whose students taught in public universities into the 1960s, that has led Southern heritage associations, such as the Sons of Confederate Veterans, to make charges against current historians of revisionist history. However, the history being revised was a revision to begin with. The tenacity with which the point of view created by the UDC persists in the South clearly demonstrates the power of memorialization strategies and the long-term influence of that organization of women.

Because this book is a group of essays rather than a monograph the text does not flow as seamlessly as it could. Yet this format also allows each author to take up themes that are important to his or her particular essay; the revisiting of which would seem redundant in a monograph. The editors missed an opportunity to fully explore the Civil War Centennial (1961–65) and its contribution to the built environment, which would have allowed discussion of the exclusion of African Americans and slavery from this celebration. Another topic that could have been studied was the post–Civil War memorialization activity in Kentucky, a Union state during the war, which “joined” the Confederacy after the war. Between 1867 and 1937, more than seventy monuments were built across Kentucky, of those perhaps ten to Union soldiers.

This is a fine work, one that adds a great deal to the scholarship not only of the Lost Cause but also of American memory. The essays demonstrate the profound affect of the Lost Cause movement on the landscape of the American South. The book helps us understand how those ubiquitous Confederate soldiers came to populate hundreds of courthouse squares throughout the South and, more important, why they are there and what they mean.

JOSEPH E. BRENT
Historic Preservationist
Vice President, Mudpuppy & Waterdog

Franklin Toker
Fallingwater Rising: Frank Lloyd Wright, E. J. Kaufmann, and America’s Most Extraordinary House

Fallingwater Rising is the story of Frank Lloyd Wright’s Edgar J. Kaufmann House on Bear Run in western Pennsylvania, the family for whom it was built, their relationship with Wright, and their lives as wealthy and influential Jewish Americans during a uniquely horrific period of recent history. Toker imbeds the house in a dense matrix of social history. The book opens with a strong narrative hook in the form of four popular myths about Fallingwater that he promises to dispel during the course of his examination: that Edgar J. Kaufmann, Jr., played a vital role in securing the commission for Wright; that Wright designed the house in just two hours; that Wright's engineering ability was equal to his artistry; and that Fallingwater was immediately proclaimed as the crowning achievement of modernism in architecture. Toker also establishes an important subtext when he describes Wright—ever as he developed the plans for the successive floors of the house—came to realize the dramatic value of extending the second-floor balcony a full six feet beyond the first-floor balcony. Wright’s decision transformed Fallingwater from a series of terraces set back from one another to the two great