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.

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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 how Edgar Kaufmann—initially cooperative—became hostile to the author’s project, and in so doing raised the provocative question for the author and reader alike—why?

Since _Fallingwater Rising_ was written for a popular readership, a crash course in architectural modernism and Wright’s struggles with it is provided at the outset. Following that, we are introduced to Kaufmann, a brilliant, powerful, and attractive merchandiser who dominates the book—Frank Lloyd Wright notwithstanding—much as he appears to have dominated everything around him during his lifetime. In depicting much of Kaufmann’s life as a struggle for social recognition and acceptance in the face of anti-Semitism, the author establishes another important theme—one to which Kaufmann vehemently objected—that architecture, in the form of lavish historicizing houses, department store buildings, and other prominent civic structures, constituted a weapon for Kaufmann in the battle for recognition and acceptance.

Following a detailed and somewhat protracted discussion of the history, geology, and topography of the region surrounding Fallingwater, a suite of four chapters forms the core of the book’s architectural investigation. These chapters, concerned with the architect-client relationship, the design, the construction, and the furnishing of the house, are the result of innumerable site visits, interviews, and archival research conducted over a period of eighteen years. They are driven by Toker’s insatiable thirst for every drop of the Fallingwater story. As such, they constitute an important contribution to our understanding and appreciation of the building. For example, by interviewing each of seven Wright apprentices present at Taliesin during the time that Wright executed the initial drawings for Fallingwater and by close study of the drawings themselves, Toker is able to provide a more informed and plausible scenario in which Wright—even 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
crossing cantilevers that seem today to float so improbably above the Bear Run cascade. In a similar vein, Toker’s discussion of the impact of the pioneering modernist work in America of Rudolph Schindler and Richard Neutra on Wright, while somewhat more speculative, is convincing and valuable for the way that it contravenes the hagiography that surrounds so much writing about Wright.

The eighth and ninth chapters of *Fallingwater Rising*—which Toker characterizes as his “hype” and “buzz” chapters—explore the mechanisms by which Fallingwater was marketed for public consumption, captured the public imagination, and soared into position as the world’s most famous house. The hype chapter examines the key individuals—Wright, Kaufmann, prominent newspaper and magazine publishers, and others—and the various media strategies involved in the process of presenting Fallingwater to the public. The buzz chapter examines the sociocultural conditions that contributed to the acceptance of Fallingwater—the Depression and the escapism that accompanied it, the shift in attitudes toward modernism from the 1920s to the 1930s, the rise of National Socialism and Fascism abroad, and much more. Toker makes a strong case in this chapter for the role of Ayn Rand’s *The Fountainhead* in the popular acceptance and promotion of the building and of modernism in America generally. Published in 1943, the immensely popular novel (five million copies sold) has long been recognized for having been loosely based upon the characters and works of Wright, Sullivan, and some of their more conservative contemporaries. Toker, however, has uncovered numerous parallels with Fallingwater in Howard Roark’s Sanborn, Heller, and Wynand houses, each of which are modern, organic, and complexly engineered. Moreover, Toker argues that Rand, in basing Roark’s tempestuous relationship with Gail Wynand on the real-life struggles between Wright and Kaufmann, engendered considerable interest in, and sympathy for, a modernist vision.

The final chapters of the book are a testament to the author’s assiduous pursuit of his story in all its fullness. The discussion of the showcasing of Fallingwater is about the Kaufmanns’ life in the house and the presentation of that life to the public as a model of modern living that was calculated to draw parallels with what the public could obtain at the Kaufmann department store.

Julius Shulman’s famous twilight photograph of the Kaufmanns’ Neutra-designed house in Palm Springs opens the penultimate chapter, “The Renaissance Prince in Winter,” and foretells both Kaufmann’s post-Fallingwater ventures with Wright and Neutra, and his own twilight years. The Wright projects for Pittsburgh have been treated extensively by Richard Cleary and are given relatively short shrift here, but Toker’s enthusiastic and perceptive discussion of the Palm Springs house is refreshing in the context of a book dedicated principally to Fallingwater.

The final chapter, devoted to Kaufmann, must have been difficult to write given “Junior’s” hostility to the project, a hostility grounded in his own specious claim to credit for bringing Wright together with his father and his lifelong desire to distance himself from the anti-Semitism that was a defining aspect of his parents’ lives. Nevertheless, Toker presents a very fair and balanced assessment of a complex man who was, after all, one of the most influential critical minds of his generation in the realm of design and a highly responsible steward to Fallingwater.

*Fallingwater Rising* is a major work of scholarship presented in a popular format, hence its pages are peppered with such vernacularisms as “hype” and “buzz” and “the get-go,” and with explanations of technical phenomena (such as the geologic events that created the Bear Run valley) conveyed through facile analogies. The format, however, enabled Toker to give free rein to his wide-ranging knowledge of history, literature, popular culture, music, and, of course, the medieval and Renaissance art and architecture of which he is a distinguished authority. It also enabled him to speculate at those points where the historical record suddenly goes dry.

The brief chapter summaries that I have provided here fail to convey the freewheeling richness of Toker’s text. No fact is omitted, no lead is left untaken, and every lead connects, or is made to connect, with the central story. Sometimes Toker darts about, leaving the reader breathless and wondering where we are going, as when he picks up Kaufmann’s trail immediately after he saw Wright’s initial drawings for the house: “That meant Kaufmann was speeding home to Pittsburgh by the time the apprentices and a few Spring Green hangers-on filed into the Taliesin theater to watch *The Thirty-nine Steps*, the new Alfred Hitchcock thriller that Wright had obtained for screening at three o’clock that afternoon.”

If I have a reservation about any aspect of this book it lies in the pages devoted to the client-architect relationship where Toker asks, rhetorically, What did Kaufmann and Wright see in each other, and what did they not understand? He asks, in reference to the traditionally styled Kaufmann house in Pittsburgh, How could Kaufmann live like that? And yet virtually every one of hundreds of Wright clients lived similarly, if less sumptuously, before they commissioned one of his houses. Wright changed their lives. According to Toker, Wright was sentimental, even mawkish toward Kaufmann, and wrote at one point: “I conceived a love of you quite beyond the ordinary relationship of client and Architect.” Toker adds, “It must have galled Wright that his love was not reciprocated.” In fact, Wright had also expressed his love for Darwin Martin, an earlier client, on several occasions and no doubt trotted out this unorthodox weapon whenever it suited his purposes. Steeped as he is in the story of Fallingwater and the Kaufmanns, Toker would have us believe that E. J. Kaufmann was Wright’s equal, but I would argue that Wright did not see it that way. It was Wright, after all, who stated, more than once, “Not only do I
When the chapel of the Holy Shroud in the cathedral of Turin was incinerated in 1997 in an electrical fire, the object it had been built to house escaped destruction. But the symbiotic relationship of the relic and the chapel built for it in the seventeenth century under the patronage of the dukes of Savoy had been sundered already in the nineteenth century. John Beldon Scott diplomatically avoids comment on the authenticity of the relic itself, carbon-dated to the fourteenth century but venerated as the actual shroud that wrapped Christ’s body. The focus of this lucidly framed and monumental lavish book is the coming together of relic and building and their subsequent separation. Scott’s objective, brilliantly fulfilled in the painstakingly researched text and extensive illustrations, is to survey the architectural ways in which the Shroud was housed and displayed indoors and outdoors, and to demonstrate the intimate links between its religious and secular uses.

It is unusual for a historian to offer a study that takes the reader through the development and achievement of a major building and then continue the discussion through its demise. The book additionally provides a complete history of a single object. The author’s driving concept is to examine the political function of the Shroud in the enhancement of dynastic prestige and in state building, and its role in the “identity formation” of the divided lands of the duchy of Savoy, as well as offering an assessment of the architectural imagery of the reliquary structures.

The core of the book, chapters four through seven, is devoted to a close analysis of the architectural designs and discussions that culminated in the construction of the chapel by Guarino Guarini. Scott’s contribution to the already extensive historiography of this exceptional edifice consists of careful readings of the projects and the realized building. He interprets the chapel as the outcome of an intricate program, which took a long time to formulate and then to carry out. Along the way he clarifies earlier oversights, misreadings, and rhetorical assumptions, persuasively interpreting the chapel as perfectly suited for its multiple and contradictory functions. The ownership of the Shroud, associated with God as king, strengthened the case of the dukes of Savoy in their quest for the royal title. The rebuilding of Turin into a significant capital was also part of the project to gain recognition for this royal claim. Credited with enormous influence, the Shroud was shrewdly used by successive generations of Savoy rulers to “secure the loyalty of subjects” (36).

The question that Scott asks is not what the chapel means but how it works. Thus the “compelling emotionalism” of the Shroud, the “majestic horror of the chapel” (in the words of an eighteenth-century visitor) (214), and the telescoping focus of the space are discussed and explained within the context of the requirements of the ostension and preservation of the relic. Perhaps the most vivid contribution is Scott’s comparison between pictorial and architectural design methods; Guarini’s design parallels in abstract nonfigural form the concentric system of dome paintings practiced in Rome and Bologna earlier in the century. The author demonstrates that the architect drew inspiration from Gianlorenzo Bernini’s Baldacchino at Saint Peter’s Basilica, and from the perspectival successes of the lavish forty-hour displays of the Host, which he would have seen during his stay in Rome, compositions that pulled the spectator vertiginously toward a richly adorned illusory space. The whole chapel can be seen as a giant reliquary.

Guarini’s geometrical approach is evaluated as primarily intent on engaging human psychology through controlled perception in whose service the architect marshaled the most “extensive array of perspective devices” assembled in “Baroque optical manipulation” (120). This miraculous architecture—a feeling he hoped to instill in visitors to the chapel and one that he admired in Gothic churches—masks the structure of the dome, and this “feigned disregard of structural engineering is the essence of Guarini’s originality in architectural thinking” (153). The exterior appearance of the chapel does not prepare the visitor for the startling illusion of the telescoping dome and its vertical expansion. Reinforced buttresses, not illustrated in any of Guarini’s graphic images and working sketches but discovered during the post-fire evaluation of the chapel (154), further disguise the structure that supports such daring.

The research involved in this book has turned up important materials hidden in plain sight. An example is the view of Turin in the gallery of maps in the Vatican palace, which offers a dazzling new image of how the Shroud was displayed and received by its worshipers in its early Turin years. But Scott also found early projects for the chapel designed by Pellegrino Tibaldi, the architect of cardinal Borromeo, who took a keen interest in the housing of the Shroud. All the early projects tacitly illustrate the intense negotiations at the core of the long search for the ideal site of the chapel. The eventual solution, above the choir of the cathedral and at the level of the ducal palace’s main floor, turned the chapel into a hinge linking the palace and church indelibly together. Buried between the two buildings, the chapel incurred a potential lighting