

the start of the twentieth century (40). Memory, culture, and heritage were battlegrounds that could result in violence.

Public festivities such as the Catholic celebration of St. Patrick's Day and the Protestant commemoration of the Relief of Derry routinely heightened sectarian tensions. The partition of Ireland only increased these tensions, leading to Derry's Catholic population feeling as though they were abandoned and isolated in the new Northern Ireland. Shea argues that the result was the mobilization of an escalated sense of cultural nationalism through the creation of new religious and cultural festivals. Folklore, ghost stories, songs, and superstitious tales were all used to promote links between national identity and religious morality. Catholic expression spilled out into the public realm with the local newspaper, the *Derry Journal*, becoming an important proponent of expressions of Irish identity. Shea argues that by the 1960s, Catholic community cohesion had increased with the long-standing issue of inadequate housing galvanizing a new political movement. The deployment of historical nationalistic sensibilities by Catholic leaders framed their attempts to engage with politics in a change-making manner. The public spaces within the walled city, where Catholics were once banned from living, were slowly being reclaimed through demonstrations. A strong sense of community led to the successful mobilization of a civil rights movement within the city. The gerrymandered political wards could no longer prevent Catholic grievances from being highlighted in the public sphere.

Shea concludes the exploration of Catholic Derry with events at the beginning of the Troubles of Northern Ireland in 1968/69. By explaining how Catholic Derry dealt with adversity and injustice through memory work, cultural expression, and political mobilization, the author provides quite a valuable contribution to the historiography of the city of Derry. The book's sometimes-lengthy, complex chapters make the text less accessible to a general audience. However, there is a wealth of material held within its pages for historians, public historians, and researchers alike. The extensive research carried out by the author provides a thorough and varied insight into one of the communities of the city of Derry. In addition, the book goes some way to highlight the complexity of the history of Derry and further highlights why the city, its people, and its history warrants a more robust historiographical engagement.

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Exhibiting Health: Public Health Displays in the Progressive Era by Jennifer Lisa

Koslow. New Brunswick, NJ: Rutgers University Press, 2020. 145 pp; illustrations, notes, index; clothbound, \$120.00; paperback, \$29.95; eBook, \$29.95.

Public health's visual culture is having a moment. Between promoting COVID-19 vaccination in Instagram posts, television public service announcements that encourage mask wearing, and posters that instruct people on proper handwashing

techniques, health officials have employed a variety of popular communication strategies as part of their arsenal for combating the pandemic. A century ago, public health officials and social reformers turned to another new, exciting format to make key issues in health and hygiene visible to Americans: the traveling health exhibit. These exhibitions, which ranged from small storefront window displays to massive installations that occupied entire buildings and drew crowds in the hundreds of thousands, formed an important part of the New Public Health's program to combine medical information and social persuasion (13).

In *Exhibiting Health: Public Health Displays in the Progressive Era*, historian Jennifer Lisa Koslow draws on extensive coverage of health exhibits in reform journals such as *Charity and the Commons*, newspaper articles, records and publications from key philanthropic organizations, various official records, and documentary photographs to trace “the rising appeal and eventual rejection of the exhibition as a common mechanism for popular public health education” (1) from roughly 1900–30. She emphasizes that the reformers who created these exhibitions “believed that they could make systemic issues visible to masses of people. Embedded within these visual displays were messages about individual action” (8). Despite reformers' faith in the exhibition format, their impact was difficult to measure and the costs for maintaining the more elaborate exhibitions made them challenging to sustain. By the middle of the century, public health professionals turned to mass media—especially radio, film, and then television—to engage the public.

Koslow begins by identifying tuberculosis traveling exhibits as the genesis of this new form of health education. Chapter 1 uses these exhibits as a way into larger conversations about how reformers generally understood the purpose and audience for health exhibitions. Koslow offers rich descriptions of the various display techniques employed by tuberculosis exhibitions of all kinds—everything from scale models, graphs, and images to model rooms populated with real people—and explains how they blended insights from the new field of bacteriology with social reform messaging. She notes that their organizers believed that “sensory materials sculpted sensibilities” and created exhibitions that would inspire both behavior change and support for legislative action (12). To that end, exhibitions needed to reach two audiences at the same time: working-class immigrants, assumed to need instruction in disease prevention practices, and middle-class men and women who could be inspired to advocate for legislative action. If that made for occasionally muddled messaging, it did not stop health officials across the United States from embracing the form. In fact, Koslow notes, the public health exhibit served as a model for reformers working in occupational health and other areas.

As exhibitions grew in their popularity and scope, so too did the businesses that supported their production. In chapter 2, Koslow describes the “logic and process of producing medical models” (32) as that work transitioned from that of individual artists to much cheaper, mass produced materials created by a single company.

After profiling Philipp Rauer and Mica Heidemann, two artists who created medical models, Koslow turns her attention to the Educational Exhibition Company and the Russel Sage Foundation's (RSF) Department of Surveys and Exhibits. The Educational Exhibition Company mass produced inexpensive models, posters, and pamphlets that could be easily and cheaply used. At the same time, RSF created and disseminated best practices in health exhibition design—including urging local officials to consider their audience, always include a central argument, and consider practical display issues like panel and text size. Working from two different directions, commercial and philanthropic, these endeavors effectively lead to a homogenization of the look and feel of public health exhibitions.

Standardization aside, the visual dynamism and physical appeal of health exhibits made them into small spectacles, something health trains perfected. Chapter 3 turns to these expensive, complex, and spectacular traveling health displays with a particular focus on Louisiana's long-running health train. Thanks to in-kind support from the railroads and relationships with Tulane University and the Rockefeller Sanitary Commission, Louisiana retrofitted train cars for the dual purposes of health education and public health practice. The train travelled throughout the state's rural areas, sharing information about hookworm and allowing on-board scientists to collect samples. Although questions of class and immigration status are discussed regularly throughout the book, this chapter addresses questions of race explicitly, if briefly. Koslow makes clear that the health trains practice of providing separate "special talks" to Black residents perpetuated racist ideas about the hygienic practices of Black people posing a particular threat to white people (65).

Finally, Koslow explores how audiences responded to these exhibits in a chapter on controversial exhibitions. Two different case studies underscore her point that exhibitors never quite understood how to work with their audiences. In 1914, in Morristown, New Jersey, a group of Italian immigrants destroyed a health exhibition on display downtown. Although no record of the exhibit's content survives, Koslow has carefully researched the event and describes serious flaws in how reformers represented the community they claimed to want to reach. Fourteen years later, the American Birth Control League (ABCL) would run into concerns about their plans to display information related to birth control at a Parents Exposition coordinated by a parents' group and the New York City Board of Education. Although initially invited by the parents' group, just two days before the exhibition opened the school board barred the ABCL's participation on the grounds that children would be present inside the exhibit. The ABCL responded by renting space across the street from the exhibition and making the most of coverage of the scandal. In both cases, "gaps between producers and consumers" (98) created conflict, a lesson familiar to today's public historians.

This slim volume—the body of the text comes in at just one-hundred pages—is an efficient look at an important health education practice and the reformers who

created these exhibitions. It introduces a number of important topics, raises provocative questions, is well-sourced, and includes ample illustrations. *Exhibiting Health* will make an excellent addition to courses in a variety of fields—from public history to public health—and deserves a wide readership in the field.

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Plundered Skulls and Stolen Spirits: Inside the Fight to Reclaim Native America's Culture by Chip Colwell. Chicago: University of Chicago Press, 2017. 360 pp.; 10 halftones, notes, index; clothbound, \$30.00; paperback, \$19.00; eBook, \$19.00.

Repatriation of Native American human remains and sacred objects has been a legal requirement for museums and institutions that receive federal funding since the passage of the National Museum of the American Indian Act in 1989 and the Native American Graves Repatriation and Protection Act in 1990. Chip Colwell's work, *Plundered Skulls and Stolen Spirits*, contributes to the extensive literature on repatriation, providing an insider's review of how the process actually works. Discussion of repatriation often focuses on the entities involved—museums, tribes, and archaeologists—but as Colwell shows, none of these groups are monolithic. There is no single Indigenous approach to repatriation. It is equally true that there is no single museum approach to repatriation, but by giving readers a look at his work at the Denver Museum of Nature and Science, Colwell shows one very good way of working through this important process.

Colwell divides his discussion into four case studies, according to the categories listed in the federal laws: sacred objects, human remains, cultural patrimony, and culturally unaffiliated human remains. These categories contain multitudes. For example, as he shows, tribally sacred objects are often inexplicable within Western religious understandings. Additionally, the formal, somewhat detached term “human remains” can obscure its meaning: the bodies of people who were thoughtfully buried by their relatives according to custom. Colwell examines the conditions under which collections were made, and shows that collectors who believed that they were preserving Native culture did not understand that by removing items from the communities, they were contributing to attempts to diffuse Native identity. Many collections were made prior to the extension of US citizenship to American Indian tribal members in 1924. Tribal culture has been mined for its economic, artistic, religious, and cultural capital, practices that continue to this day. It is important to see museum collections within all of this context.

Part I uses the case of the Zuni Ahayu: da (usually but not quite accurately translated as War Gods), to introduce the conundrum of repatriation to a museum. Museum officials originally justified collection as a means of protecting the objects from decay, and at first glance, the Zuni's demand for their return in order to be placed in open air appeared to run counter to museums' missions to preserve and protect