

Women Teachers on the Frontier. By Polly Welts Kaufman. (New Haven, Conn.: Yale University Press, 1984. Pp. xxiii, 270. Illustrations, notes, maps, appendixes, tables, selected bibliography, index. \$22.50.)

Polly Welts Kaufman has written a fascinating account of National Popular Education Board teachers and their frontier experiences from 1847 to 1854. Catharine Beecher promoted the idea of sending Board-trained, surplus eastern women to the West, which in her view had too many Catholic schools and not enough Protestant teachers. Thus, Board teachers would educate rough-hewn frontier pupils and inculcate religious values in them. A long introduction is devoted to the Board's history, and analyzes the teachers' experiences. Most of the book consists of one teacher's journal and selected letters of twelve others, including Cynthia M. Bishop who taught in New Durham and Lafayette, Indiana. Two excellent maps give geographical perspective. Statistical profiles of all known Board teachers, comparisons with Mt. Holyoke alumnae, and a biographical table are appended. Most of the teachers discussed in Kaufman's book taught in the Old Northwest; more than fifty came to Indiana.

The centerpiece of the work is Arozina Perkins's journal, a unique document that expresses her sensitive personality and the culture that spawned Board teachers. Passionate religious feelings, family, church, and school shaped her life. Perkins probably had no difficulty in demonstrating the personal conversion experience that Beecher required of all teachers. She wanted her western teaching to be a "pure and holy" experience (p. 125). It was not all that she hoped it would be. Like other Board teachers, she had successes and failures. Circumstances forced Bishop to temper her evangelical enthusiasm. Learning that she might not be permitted to use the Bible in Lafayette's new public school, she decided to "teach the scholars the golden rule & many other Bible precepts, whether I tell them where I found them or not" (p. 175).

Board teachers were obligated to stay in the West for two years, but some of them were not able to adjust to rugged and unfamiliar surroundings. Homesick and upset because they had failed, they sadly wrote to the Board, explaining why they had decided to return East. Many of them remained in the West, at least for a time, including Keziah Price Lister, who married the prominent Calvin Fletcher of Indianapolis. A few went even farther afield in their teaching and missionary endeavors; one, for example, went to Turkey, and others taught freedmen after the Civil War. Whatever their fates, these women were an important

part of the effort to extend eastern norms to the West. Kaufman's book makes their experience conveniently accessible for the first time and shows how women subtly and significantly contributed to Manifest Destiny.

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The Lincoln Image: Abraham Lincoln and the Popular Print. By Harold Holzer, Gabor S. Boritt, and Mark E. Neely, Jr. (New York: Charles Scribner's Sons, 1984. Pp. xxi, 234. Illustrations, notes, index. \$35.00.)

This is as much a book about the development of the American public's "pictorial consciousness" in the nineteenth century as it is a tribute to the memory of Abraham Lincoln on the 175th anniversary of his birth. The authors have brilliantly succeeded in pursuing both purposes, weaving the specific evidence of Lincoln's evolving public image between 1860 and 1869 into the larger context of the development of a popular visual culture. It is this achievement that distinguishes the book from what it appears to be at first glance—a glossy, expensive picture book appropriate for "yuppie" coffee tables.

In other words, *The Lincoln Image* is a fine, excellently researched, carefully written, and handsomely presented contribution to an aspect of American cultural history that is emerging as one of the more interesting new areas of interdisciplinary scholarship. It is an area that also has, or should have, broad appeal beyond the scholarly community because of its relevance to contemporary discussions about the decline of literacy and the ascent of pictorial communication. The years of Lincoln's presidency coincided with the period in which pictorial mass communication began to have an impact on American culture, although not yet primarily by way of photography because the halftone process had not been invented. It is fascinating to read (and see) how Lincoln's public image was shaped by painters and engravers who, more often than not, copied from each other and from photographs without much concern for either fidelity or honest acknowledgment of their sources.

A case in point is the Mathew Brady studio's handsome photograph of Lincoln and his son Tad (Fig. 82), which was the model for a wretched hand-colored lithograph (Fig. 83) as well as for part of a lithograph showing the Lincoln family gathered around a table (Fig. 84). It appears again, now in mirror reversal, as part of an oil painting of the family by Francis Bicknell Carpenter (Fig. 85), which in turn was made into a mezzotint engraving