

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

(Fig. 86). The Brady photograph can still be recognized as the source for another lithograph (Fig. 87), only now with the astonishing transformation of Tad into Willie, the Lincolns' second son, who had died three years before the print was issued.

The authors of *The Lincoln Image* clearly demonstrate that in the short period between Lincoln's first campaign and his assassination the public's view of this extraordinary-looking man underwent a dramatic change. Within six years the beardless face of young, ungainly "Honest Abe the Railsplitter" was turned into a vision of the apotheosized "Savior of the Country," complete with heroic emblems that hitherto in American iconography had been reserved for George Washington alone. This transformation tells much about the emergence of American popular pictorial culture and its impact on political image making. Even the single authorial error that this reviewer detected does not diminish the value of this excellent book. What the authors identify as an "olive branch [held] over Washington" in Fig. 96 is quite obviously a palm leaf, the traditional symbol of martyrdom rather than peace. An angel holds it and a laurel wreath over Lincoln as he ascends to heaven, aided by the heavenly host and America's first president. The iconography then is consistent with the title of the picture, "Abraham Lincoln, The Martyr./Victorious."

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*True Sisterhood: Michigan Women and Their Kin, 1820-1920.* By Marilyn Ferris Motz. (Albany: State University of New York Press, 1983. Pp. xii, 199. Illustrations, appendixes, tables, notes, bibliography, index. Clothbound, \$31.50; paperbound, \$8.95.)

*True Sisterhood*, a 1981 doctoral dissertation at the University of Michigan, is a literary analysis of correspondence in thirty large collections of family papers at the Bentley Historical Library, Ann Arbor, Michigan. The goal of the study was to explore the workings of female kinship systems in these nineteenth-century white Protestant native-born families. While at least one household in each of the thirty family groups (each group being composed of numerous households through several generations) lived in Michigan, the other correspondents lived in other, unidentified locations. There is only an incidental Michigan focus; the author reveals little interest in Michigan (Michigan history is relegated to an appendix) and none in the local origins of female kin who lived elsewhere.

The study is ahistorical in approach; Marilyn Ferris Motz has looked for "a pattern of interactions common to the families ex-