

with the story of the construction of its three cathedrals. Beginning with the establishment of the first Indiana diocese in Vincennes and the construction of its cathedral, St. Francis Xavier, Divita traces the unofficial transfer of the seat to Indianapolis and the eventual dedication of St. John's "Cathedral" in 1871. Although never recognized as the diocesan cathedral, this eclectic structure served as such until the 1890s. In that decade Bishop Francis Chatard determined to construct a new cathedral at 14th and Meridian in the growing residential area north of the Circle.

The most interesting part of Divita's history deals with the construction of Saints Peter and Paul Cathedral. The American Catholic hierarchy of the late nineteenth and early twentieth centuries were builders who not only cared for their flocks but raised cathedrals in the tradition of medieval bishops, albeit on a smaller scale. Such a man was Bishop Chatard. Divita entices the reader with a brief insight into Chatard's character, his devotion to the papacy, and his plans for a cathedral designed by James Renwick, Jr., in the style of St. John Lateran, the great basilica in Rome. Renwick and his nephew, W. W. Renwick, architects of St. Patrick's Cathedral in New York, proved worthy of Chatard's trust. The firm employed the best artists of the day to complete the interior of the structure. Interestingly Chatard conceived the project and hired the Renwicks prior to receiving official approval for the transfer of the diocesan seat from Vincennes to Indianapolis. Unfortunately Divita does not explore this question, but one may surmise the bishop felt the need to begin construction of a great church in order to facilitate the long-delayed action from Rome. Papal approval for the transfer finally came in 1898. Although the facade remained unfinished at the time of the dedication of the cathedral in 1906, W. W. Renwick considered the structure as one of his masterpieces.

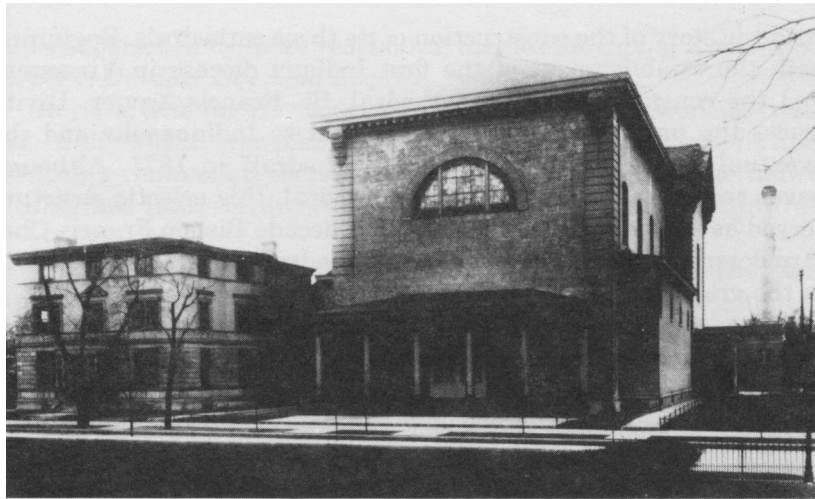
The recent renovation of Saints Peter and Paul is a worthwhile study of accommodation between the traditional-minded forces and the advocates of liturgical change. The excellent selection of photographs and the quality of the printing enrich Divita's study. Indeed, there is a fertile field for the writing of the biographies of other American cathedrals.

Saint Mary's College, Notre Dame, Ind.

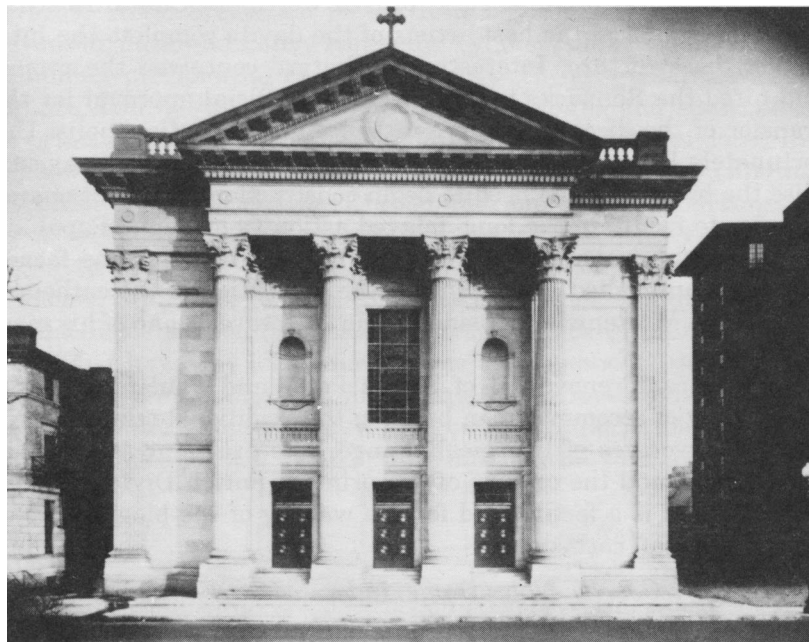
Charles Poinsett

A Guide to Manuscript Collections of the Indiana Historical Society and Indiana State Library. By Eric Pumroy, with Paul Brockman. (Indianapolis: Indiana Historical Society, 1986. Pp. xviii, 513. Index. \$25.00.)

The Indiana State Library and the Indiana Historical Society Library have had a long and compatible relationship dating from the 1830s. This publication is the most recent example and proof



SAINTS PETER AND PAUL CATHEDRAL, BUILT IN 1906, AND RECTORY AS THEY APPEARED IN 1914. CRITICS CALLED THE CATHEDRAL "THAT CRACKERBOX ON MERIDIAN STREET."



THE FACADE OF THE CATHEDRAL UPON ITS COMPLETION IN 1936. ITS DESIGN WAS INSPIRED BY THE FACADE OF ST. JOHN LATERAN IN ROME.

Reproduced from James J. Divita, *Indianapolis Cathedral: A Construction History of Our Three Mother Churches* (Indianapolis, 1986), 30, 49.

of remarkable cooperation between the two libraries—one public, the other private—dedicated to the collection and preservation of materials that document Indiana history.

The volume begins with a short informative “History of the Collections” that describes the interrelationship of the two organizations, the division of collecting responsibilities agreed upon in the 1930s and 1940s, accelerated acquisition programs of both collections in the mid-1960s, and the most recent “negotiated areas of collecting emphasis” (p. xv) as determined in the early 1980s.

The *Guide* proper consists of descriptions of 809 major collections—major being defined as more than twenty items or at least .25 linear feet in size—of original manuscripts. Collections consisting only of copies, unprocessed collections, manuscript genealogies, and local histories have been deliberately excluded. A brief description entitled “Use of the Guide” explains the format of the entries and each element therein. Information provided for each collection includes name, inclusive dates, number of items or size, shelf number, what in-house finding aid exists, biographical sketch or organizational history note, and description of contents. Two other elements that would have been of interest, and that this reviewer definitely missed, are date and source of acquisition, including designation of whether a gift or purchase.

The descriptions are arranged alphabetically by collection title, but in two separate files: that is, first the Society Library collections, designated by “A” and a numerical entry, followed by the State Library collections, designated by “B” and a number. As the two collections often complement, or even overlap one another, and as both are physically located in the same building, it might have been beneficial to have presented a single alphabetical listing, with the unique A–B entry designations used to specify repository location. Thus, collections such as Amos Butler, Schuyler Colfax, Edward Eggleston, etc., that exist in both repositories, would appear together in description form for the researcher.

The above critique is not to say that the arrangement is a weakness of the *Guide*, as it has an excellent index which serves the researcher well in locating pertinent materials in both repositories. The index would be even more useful, however, if some cross references for subjects had been made. For example, “insurance” is found only as a subheading under the entry “business,” as is “theaters”; yet, “banking, finance, and economics” is a separate index entry unto itself. In fact, at first sight there seems to be some inconsistency in entering subjects directly or as subheadings of a broader topic. For example, under “religion” the various denominations are listed as subheadings, while churches are listed under specific name.

But to put aside these minor carpings, the fact remains that this is an excellent, well-prepared and presented, and much-needed

guide to two of the most important collections of Indiana materials in the state. If only the third such collection could be so well represented through a guide to its holdings.

*Lilly Library, Indiana University,
Bloomington*

Saundra Taylor

The Black Women in the Middle West Project: A Comprehensive Resource Guide, Illinois and Indiana, Historical Essays, Oral Histories, Biographical Profiles, and Document Collections. Compiled and edited by Darlene Clark Hine, Patrick Kay Bidelman, Shirley M. Herd, and Donald West. (Indianapolis: Indiana Historical Bureau, 1986. Pp. xi, 238. Illustrations, appendixes, indexes, bibliography. Paperbound, \$5.00.)

It is ironic that more is known about slave women than about post-Emancipation black women. The Black Women in the Middle West Project is one attempt to fill in a portion of this lacuna by organizing a grass roots collecting effort in Indiana and Illinois. The resulting guide is not just a description of the documents collected and their disposition; it is also a detailed account of how the project was organized so that it might be used as a model to be duplicated elsewhere.

Funded by the National Endowment for the Humanities and directed by historian Darlene Clark Hine, the project recruited over a thousand volunteers to set about the task of collecting letters, photos, school report cards, account statements, newspaper clippings, etc. A copy of the "Collector's Manual" explains how items were obtained. Both individuals and organizations like the Citizens Forum founded by Mattie Cooney and the Gary softball team called the Steel City Chicks are represented. Conference workshops to train volunteers as field workers were held throughout the two states. These meetings included an address on the state of black women's history plus the presentation of oral histories by local women. Two addresses and three representative oral histories are included in the guide.

Of particular interest is the speech presented by historian Juliet Walker because it provides an agenda for future research in black women's history by detailing a large number of specific questions that have yet to be answered. She also points out the need for new paradigms for black women's history. The racism and sexism experienced by black women prevent them from fitting neatly into the framework used to narrate the broader topic of American women's history.

The volume also provides a delightful sampling of photographs. Unfortunately, however, the biographical profiles cannot be used to construct the typical black volunteer involved in this effort, since race is not designated. The documents themselves re-