

his views on reform. In short, this is a competent work that will probably stand as the definitive biography of its subject.

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Travels to Hallowed Ground: A Historian's Journey to the American Civil War. By Emory M. Thomas. (Columbia: University of South Carolina Press, 1987. Pp. ix, 155. Maps, illustrations, index. Clothbound, \$19.95; paperbound, \$9.95.)

Inspired by visits to a dozen battle sites, Emory M. Thomas, professor of history at the University of Georgia and author of several scholarly books on the Civil War, offers a dozen brief meditations on the great conflict. He begins with Gettysburg, backtracks to John Brown's raid on Harper's Ferry, and from there proceeds through selected episodes of the war to Joseph E. Johnston's surrender to William T. Sherman at Bennett Place near Durham, North Carolina, on April 26, 1865. One of his recurring themes is the contrast that he perceived, during his travels, between the noble past and the tawdry present. The louts of today litter the scenes of past glories and sufferings—of which they know next to nothing—with the plastic detritus of a civilization gone soft.

Some of the meditations come off nicely and may be read as small-scale prose elegies on the horrors of human conflict. Others, for example the short one about Fort Pulaski on its island near Savannah, Georgia, fall rather flat, even though Thomas uses Percy Bysshe Shelley's "Ozymandias" to reinforce his point about the vanity of fixed fortifications and neatly slips in an allusion to Heracleitus's philosophy of history.

Indiana readers may be interested in the author's references to General Lew Wallace at the battle of Shiloh (the general's failure to bring his division decisively into action at an opportune moment is charitably ascribed to muddled orders and to the complexities of the terrain) and to novelist Kurt Vonnegut, whose optimistic speech on nuclear peace, given in New York City in 1982, sets the tone for the penultimate essay entitled "Protruding Entrails and Petersburg." One regrets, from the hard-core Hoosier point of view, that there are no allusions, once Thomas has dealt with Shiloh, to the participation of the numerous Indiana volunteer regiments in the other engagements he has chosen as starting points for his reflections. Indiana was present with distinction at several of them.

The attractively printed text is flawed in minor ways. Some of the illustrations are a bit murky. It is difficult, for example, to see

clearly the eponymous exposed guts in the photograph of the dead Rebel soldier at Petersburg. Editorial whimsy has converted the good old word *intact* into the meaningless prepositional phrase *in tact* (p. 43). The speed, such as it was, of the Confederate casemate ram *Tennessee* is given in lubberly fashion in miles per hour (p. 111), and readers are erroneously informed that all Union ironclad warships of the period were designated monitors (p. 112). They were not, simply because not quite all of them were monitors, a well-defined type even in the 1860s. Finally, a skirmish at a road *junction* is mentioned (p. 129). An adequate index and some informative maps are present, but footnotes and a bibliography are lacking.

Such faults notwithstanding, Thomas has done a fine, thoughtful, and enormously well-informed job on what is, in a way, a print version of Modest Mussorgsky's "Pictures at an Exhibition." His stops along the chronological path to examine various Civil War actions and their implications for posterity generally produce evocative and moving battle pieces. One can read this elegant volume, enjoy it, and learn from it even if one is not a Civil War enthusiast.

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The Christian Home In Victorian America, 1840-1900. By Colleen McDannell. (Bloomington: Indiana University Press, 1986. Pp. xvii, 193. Illustrations, notes, bibliography, index. \$25.00.)

How well the moral vitality of the American middle-class family survived the nineteenth century's demographic and cultural disruptions remains the subject of keen scholarly debate. Colleen McDannell's meticulous comparison of shifting religious habits fostered among Protestant and Irish Catholic households reaches conclusions more affirmative than many. She argues that the behavior patterns urged upon Victorian family members by advice writers, novelists, architects, advertisers, and religious professionals ultimately produced a domestic religion so strong and comfortable that, among Protestants at least, it came to rival formal churches in sustaining piety. As responsibility for religious nurture of the young shifted decisively from Evangelical pulpit to Protestant parlor in post-Puritan America, the home became (in Peter Berger's borrowed phrase) a "sacred canopy" for the protection of family virtue. To enforce this shift, Gothic architectural forms and religious iconography were promoted with the aim of transforming private dwelling space into dramatic visual expressions of Christian morality. McDannell mistrusts the notion that domestic religion can be defined simply as a retreat from the public or social sector. The Christian home she depicts is one that resonated with the religious culture surrounding it. It is also a home that, as others have noted,