

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.

RICHARD H. THOMPSON teaches full-time at the Columbus campus of Indiana University-Purdue University Indianapolis and is working on a biography of Francisco Villa, the Mexican revolutionary general.

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,

was increasingly feminized in mood. The inherited "paternal model" for family devotion, stressing obedience to stern male authority in the Protestant combat between sin and salvation, slowly yielded to the gentler, more affectionate terms of the "maternal model," centering on the mother-child bond. McDannell suggests, but does not really spell out, a causal relation between this change and the general softening of Protestant theology across the century.

Perhaps most fresh and valuable about McDannell's study are the contrasts she develops between Protestant and Catholic modulations of domestic ideology. Owing to Catholic emphasis on male-administered rituals of worship within the sacred structure of the church and Irish Catholic preoccupation with the goal of binding male immigrants more closely to their families, the Catholic version of feminized domestic piety lagged decades behind its Protestant counterpart, not maturing until century's end. Despite this lag, and despite important differences that she notes in the temper of the rival faiths—Protestant striving versus Catholic assurance—McDannell ventures the thought that mutual agreement on the value of the moral home provided both constituencies with a common language with which to speak to each other. For this and other reasons she finds the growth of domestic religion a mainstay of cultural cohesion in Victorian America.

GEOFFREY BLODGETT is author of *Oberlin Architecture, College and Town: A Guide to its Social History* (Kent, Ohio: Kent State University Press, 1985). He teaches American intellectual and architectural history at Oberlin College, Oberlin, Ohio.

"The World of Hope": Progressives and the Struggle for an Ethical Public Life. By David B. Danbom. (Philadelphia: Temple University Press, 1987. Pp. x, 277. Notes, index. \$24.95.)

"The World of Hope" is an effort to reexamine the values and convictions of men and women who sought to reform society during the Progressive Era. Dismissing those who emphasize self-interested motives or who suggest that the reforms in this period can best be understood in such terms as "modernization," David B. Danbom paints a picture of progressive reformers as idealists, men and women who sought to restore to public life the high standards and values that characterized their Christian, Victorian upbringing. They were "Christian progressives" who "believed that as men and women put the law of love into operation in their daily lives as voters, workers, employers, consumers and neighbors, the problem of public life would disappear" (p. 84). By about 1910, Danbom argues, some reformers looked to science rather than Christianity for remedies to the problems of society. These "scientific progressives" were more willing to "modernize values and alter reality" (p. 115). They shared with "Christian progressives," however, the