personal connections with some of the most powerful figures in American political and economic life. The picture that emerges from this well-researched and well-written book is one of a formidable and sometimes ruthless man who passionately believed in his causes, who loved politics of all kinds, and who generally won the contests in which he engaged.

This book has few weaknesses. The author might have said a little more about the Catholic population with which Ireland dealt, and Ireland's own family tends to get lost in the narrative. The archbishop became immensely rich from real estate deals in and around St. Paul, and while O'Connell discusses this subject, it is one which could have been more fully developed. Those interested in Indiana history will not find much that will be directly useful, although the author does note that a number of Indiana farmers took up land on the Minnesota prairie that Ireland had originally intended for his Irish settlers. The war with German-Americans in which Ireland engaged must have affected Indiana German communities and here, perhaps, lies some fertile ground for future research on Hoosier history, an undertaking for which this book would provide some very useful background.

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Past Meets Present: Essays about Historic Interpretation and Public Audiences, published by the Smithsonian Institution Press, and edited by Jo Blatti, is a collection of ten essays about historical interpretation written as a result of a 1984 conference sponsored by the New York Humanities Council. The conference was designed to foster discussion of the intellectual assumptions and theoretical perspectives that inform history exhibits and site interpretation; the essays focus on the importance of research, collections, production, and evaluation in creating exhibits. The book presents significant issues of history interpretation for the public, including scholarship, multidisciplinary approaches to historic themes, and techniques for exhibits and education. Past Meets Present assists the reader in understanding the role of public history in exhibits, public art, and all arenas in which artifacts are used to explain the past. The writers discuss the issues, stories, and themes that make artifacts important in communicating ideas and concepts in history. The essays intrigue and encourage a broad vision of interpreting the past.
In the introduction Blatti writes about three ideas important in effective interpretation: the historic significance of collections; the participation of citizens and scholars in the interpretive process; and the need for critical discourse about interpretation. She opens the essays with an inviting introduction that enables the readers to understand the importance of what follows. Blatti explains that the unifying elements of the collection of essays are collaboration, multiple perspectives about the past, and viewing interpretation as an active, not static, process.

The book's three sections explore approaches to interpretive programs, design, and identification of the connecting interpretive points for audiences. The sections are entitled "Multidisciplinary Approaches to Interpretive Programs," "Design and Technique in the Realization of Interpretive Programs," and "Finding the Metaphors." Contributors include Michael H. Frisch, Dwight Pitchaithley, Michael Wallace, Pierce Lewis, and Warren Leon. The essays provide thought-provoking comment and ideas. The opening essay, "Taking Down the Velvet Rope: Cultural Geography and the Human Landscape," describes the process of learning how to look at a familiar landscape with fresh eyes and with the curiosity necessary to tell the complex stories of history. Lewis explains that before one can understand or write about history one must suspend aesthetic value judgments and reject the notion that certain things and places are more historic than others. The next essay, "Public History and the Historic Preservation District," by Elizabeth Collins Cromley, is equally compelling. The essay succinctly addresses the issue of public history in historic preservation. Throughout Past Meets Present readers are challenged to think about the issue of public history in a variety of interpretive forms that extend beyond exhibits.

The writers confront head on questions of interpretation and evaluation. Past Meets Present provides a solid frame of reference for all types of cultural organizations that develop history programs. It encourages deeper thinking and suggests increased scholarship in all stages of developing programs. It is a timely book and important reading for those involved in creating history.

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