

ings and reconstructing a folk museum at Indiana University is a lofty goal, but one that also raises questions about context, since their removal and relocation can provide, at best, an artificially recreated context.

The Old Traditional Way of Life offers a chronological and appropriate segue from the previous volume to the current state of folklife studies. Roberts's goals in *Viewpoints* reach fruition in this *festschrift* by graduate students and colleagues. His charges to "focus attention on the folk as they appear through their products" (p. 10) are realized in twenty-five articles, ranging from "Spindles and Spoon Racks" to "Grain Stacking in the Midwest" and from "Summer Kitchens of Harrison County" to "Family Settlement Stories." And, similar to *Viewpoints*, this volume touches upon the same genres of folk art, folk architecture, and folk narrative. In addition, arguments for the closer examination of regional and occupational folklife are espoused in two excellent articles, "The Northern Lake Michigan Fishing Skiff Tradition" by Janet C. Gilmore and "The River Houseboat in the Ohio Valley" by Jens Lund.

As a logical extension of *Viewpoints*, then, editors Robert E. Walls and George H. Schoemaker call upon Roberts's peers to address specific topics relevant to current folklife study. For example, Lynwood Montell considers southern burial customs as unifying group activities, and Allen G. Nobel and Deborah Phillips King analyze the study of folk architecture from a quantitative approach in an article on the disappearance rate of agricultural structures in Pike County, Ohio. Linda Dégh's article, "The Ethnography of a Folktale," raises the question of whether or not "symbols underlying artistic formulations such as folktales should be taken for granted when attempting the interpretation of the specific formulations and variations of individual tales" (p. 346). Each of these contributions in *The Old Traditional Way of Life* concentrates on one particular aspect of folklife while simultaneously bearing out Roberts's dogma of joining fieldwork and context.

The publication of these two volumes serves to notify the world of Warren Roberts's achievements and to keep the studies of folklife and material culture on course. And, just as healthy disciplines are prone to do, the constant questioning and reshaping of theories and movements will lead to a stronger, more vibrant field. It is fitting that Roberts lends his expertise to this charge. It is equally fitting that his contributions are not overlooked.

DANIEL G. CAREY is an historic preservation analyst in the Jefferson County Historic Preservation & Archives Division, Louisville, Kentucky.

Gateway Cities & Other Essays. By Leonard K. Eaton. (Ames: Iowa State University Press, 1989. Pp. xvii, 203. Figures, illustrations, notes, index. \$32.95.)

Saint Louis Illustrated: Nineteenth-Century Engravings and Lithographs of a Mississippi River Metropolis. By John W. Reps. (Columbia: University of Missouri Press, 1989. Pp. x, 198. Illustrations, notes, bibliography, index. \$38.00.)

Leonard K. Eaton and John W. Reps are both senior scholars with distinguished careers: Eaton in the history of architecture and landscaping and Reps in the history of planning. Now each has written a book that reflects his personal interest in a narrow subject that probably will not attract a broad readership. Eaton's *Gateway Cities & Other Essays* primarily expresses the author's appreciation of and fascination with warehouse architecture in midwestern cities. Reps's *Saint Louis Illustrated* presents a series of nineteenth-century views of the Missouri metropolis and describes the evolution of the art of city depiction and those people who practiced that craft in Saint Louis. Each, then, examines a small niche of history previously ignored by historians and demonstrates that in such overlooked recesses one can discover insights into the past.

A native of Minnesota, Eaton returns to the region of his youth to consider the looming commercial monuments that clustered in the railroad hubs between the Mississippi River and the Rocky Mountains. Examining Saint Paul, Saint Joseph, Omaha, and Winnipeg, he finds that they developed as major wholesaling centers in the late nineteenth century, and the number of warehouses in each city testifies to the past prominence of the jobbing trade. According to Eaton, the warehouses are architecturally the most distinguished structures in these gateway cities, and he admiringly describes their structure and ornament as well as the architects who designed them and the wholesalers who commissioned them. Moreover, he periodically interjects a plea for preservation of the surviving warehouses.

As its title indicates, Eaton's work is a collection of essays, some of which are only loosely related to the others. For example, he includes a short discussion of a house and a store in Michigan, each designed by Chicago's John W. Root; at the end of the book he inserts an article relating George Caleb Bingham's famed election series of paintings to Dutch genre works of the seventeenth century. Because of this diversity of subjects, Eaton's collection lacks a satisfying focus. The reader might well conclude that Eaton had emptied his desk drawers of remaining manuscripts and thrown them together in this book.

Reps's work is more coherent with a definite focus on Saint Louis views and viewmakers. In the first half of the nineteenth century artists generally depicted the nascent community from the Illinois shore of the Mississippi River, showing the warehouses along the Saint Louis levee and a scattering of steeples and domes

to indicate other prominent buildings in the background. Then after 1850 aerial views of the city became more common, illustrating not only shoreline buildings but other significant structures as well. In Reps's opinion the high point in Saint Louis viewmaking was Camille Dry's exhaustive portrayal of the city. In 1875 Dry published 110 plates offering a comprehensive depiction of every section of Saint Louis. Each individual building is visible in Dry's plates, and thus the present-day viewer gains valuable insight into the physical structure and nature of a major nineteenth-century midwestern metropolis.

Together Reps's views and Eaton's detailed consideration of midwestern warehouses shed light on the nature of urban life in the nineteenth-century heartland. Their works are not ambitious initiatives seeking to fit all the pieces of the past together. And their personal interests expressed in these studies may not attract a wide audience. Yet students of the Midwest can benefit from both volumes.

JON C. TEAFORD is professor of history, Purdue University, West Lafayette. His latest publication is *The Rough Road to Renaissance: Urban Revitalization in America, 1940–85* (1990).

Picturing Minnesota, 1936–1943: Photographs from the Farm Security Administration. Edited by Robert L. Reid. (St. Paul: Minnesota Historical Society Press, 1989. Pp. viii, 200. Illustrations, notes. Clothbound, \$35.95; paperbound, \$19.95.)

Chicago and Downstate: Illinois as Seen by the Farm Security Administration Photographers, 1936–1943. Edited by Robert L. Reid and Larry A. Viskochil. (Urbana: Chicago Historical Society and University of Illinois Press, 1989. Pp. xvii, 194. Illustrations, notes. Clothbound, \$29.95; paperbound, \$19.95.)

Franklin Delano Roosevelt's New Deal produced a quarter-million images commonly referred to as FSA photographs even though they were generated by three different governmental entities—the Resettlement Administration (RA), the Farm Security Administration (FSA), and the Office of War Information (OWI). Most of the FSA photographers left personal cachets on a corpus that exposed the frayed social fabric of post-Depression, pre-World War II America. FSA photographs were published frequently, and in some cases repeatedly, in contemporary governmental and commercial publications: they were exhibited extensively in retrospectives or thematic shows. The more recognizable photographs were used so often that staff photographer Dorothea Lange labeled them "cookie cutters," but the vast majority of photographs received little or no exposure. To this day, the images continue to interest historians