

observations, at best suggesting his personal and ideological maturation, at worst seeming indifferent to the plight of his patients. The edition also is marred by sloppiness, inattention to detail, and numerous omissions, including an inadequate index. Josyph's introduction, for example, is poorly organized and unevenly documented. He repeatedly fails to annotate essential statements regarding Civil War medicine and provides excessive information on battles and other peripheral issues. Unfortunately Josyph thus misses an important opportunity to use Lauderdale as a case study to document the inadequacies of Civil War-era medical training, knowledge, and care.

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*Bright Radical Star: Black Freedom and White Supremacy on the Hawkeye Frontier.* By Robert R. Dykstra. (Cambridge, Mass.: Harvard University Press, 1993. Pp. [xvii], 348. Maps, tables, appendixes, notes, index. \$47.50.)

How did racist frontier Iowa, promulgator of an 1851 black exclusion law, become the "bright radical star" of 1866—the first state voluntarily to adopt black suffrage in the early days of Reconstruction? The question is familiar to anyone who has tried to explain the rise of the Republican party in the northern states of the Middle West (including Indiana), where early antipathy to radical abolitionists coexisted with fear and loathing toward African Americans and white-hot enthusiasm for a Union triumph over southern rebellion. At least since Eugene Berwanger's myth-shattering 1967 work, *The Frontier Against Slavery*, historians have struggled to explain quick reversals and the frequent side-by-side persistence of virulent racism and Radical Republicanism on the middle border. Now comes Robert R. Dykstra with an extraordinary and sophisticated study of a single state's experience with "black freedom and white supremacy" in the four decades bracketing the Civil War.

Dykstra is one of the most meticulous historians in the business—a determined quantifier, patient researcher, articulate reporter, and graceful stylist—whose virtues combine to make *Bright Radical Star* at once a model of rigorous analysis and a pleasure to read. Starting with stories about the small black population in Democratic frontier Iowa, Dykstra introduces a growing cast of characters, confrontations, court cases, political events, and social developments until, nearly two hundred pages later, readers find themselves in a thoroughly Republicanized state on the eve of the Civil War, illegally funneling muskets into Kansas and singing the praises of murderous John Brown! Deftly skipping the war itself,

Dykstra traces the single theme of support for black civil rights through the war years and picks up political analysis in the Reconstruction period. Here, with a gentle touch, he delivers most of his quantitative analysis, carefully exploring the characteristics and behavior of different categories of voters until he has constructed his answer to the opening question.

No summary of Dykstra's nuanced argument will do it justice. Too savvy to pretend that Iowans suddenly changed their racist stripes, Dykstra argues that determined Republican leaders, themselves dedicated to racial equality, skillfully guided Hawkeye voters into doing the "right" thing by exploiting their relatively weak attachment to racial prejudice compared to other commitments. With little economic reliance on slavery or black labor, little experience with racial mixing, and weak institutions of discrimination, Iowans could respond to abstract appeals that contradicted visceral racism. In a fascinating final chapter, Dykstra then asks whether idealistic leadership or social policy can indeed overcome racist habits, history, and traditions. His answer is yes: if racist Iowans knowingly could extend the suffrage to blacks in 1866, then racism is not immutable. Therefore, efforts to advance the cause of racial justice—late twentieth-century cynicism notwithstanding—are vindicated by this historical example. Readers may not agree with Dykstra's assessment of the possibilities for racial harmony, but they cannot fail to be impressed by the history behind it.

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*The Passage: Return of Indiana Painters from Germany, 1880–1905.* By Martin Krause. (Indianapolis: Indianapolis Museum of Art and Wallraf-Richartz-Museum, Cologne, in cooperation with Indiana University Press, 1991. Pp. 280. Illustrations, notes. \$39.95. This book is available from Indiana University Press, 601 N. Morton St., Bloomington, IN 47405.)

At least 250 young Americans are known to have sought artistic training in Munich between 1870 and 1885. Even more went to the main alternative center, Paris. Although it fundamentally changed the course of American art, the nationwide movement is too diffuse and too poorly documented to afford a clear picture of just how it had this powerful effect. The outstanding exception to this generalization, however, is the group of Indiana artists whom Martin Krause has taken as the subject of his valuable book, *The Passage*. He focuses his study primarily on the work of three of the founders of landscape painting in Indiana, Theodore Clement Steele (1849–1926), John Otis Adams (1851–1927), and William Forsyth (1854–1935), who, together with other young artists, went