

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

from Indiana to Munich in the early 1880s, returned to Indiana before the end of the decade, and continued to interact and influence one another until about 1905. They make an ideal study, because their experience in Munich is exceptionally well documented through both works of art and correspondence, and because the three artists seldom painted outside the state. It remains for other studies to extend *The Passage's* field of vision, to give proper weight to the career of Otto Stark (1859–1926) and other artists who do not fit the dominant pattern of Munich training, and to contrast the parallel development of artistic identities in neighboring Cincinnati and Chicago, which doubtless had a powerful effect on the perhaps not-so-isolated Indiana painters.

The Passage is appropriately organized into five sections of extended text, which provide the historical background for the drawings and paintings discussed individually on the following pages, generally in chronological order. As useful and interesting as the section introductions are, the great strength of the book is in the sensitive entries that face each of the 116 full-color, full-page illustrations of the drawings, watercolors, and paintings by Steele, Adams, and Forsyth, as well as a number of related artists, almost all dating from 1881 to 1904, the period of the artists' best work. Discussing several paintings each for most of those key years, Krause is able to describe, step-by-step, the evolution of the artists' styles, their influences upon one another, and their pictorial exploration of their native state. The carefully documented entries communicate a close knowledge of and affection for both the paintings and the locations these artists perceived as beautiful.

The Passage, which documents the exhibition that was seen in Cologne and Mainz, Germany, and at the Indianapolis Museum of Art from November, 1990, to February, 1992, ends with a useful chronology of its subject and a checklist and catalog entries of the works that were included in that exhibition. Handsomely printed in a generous format and gracefully written, it stands on its own as the authoritative treatment of its subject and a treasury of the most impressive and appealing images the movement produced.

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Proletarians of the North: A History of Mexican Industrial Workers in Detroit and the Midwest, 1917–1933. By Zaragosa Vargas. (Berkeley: University of California Press, 1993. Pp. xv, 277. Maps, graphs, tables, illustrations, notes, bibliography, index, \$40.00.)

Vargas's work, which documents the lives of industrial workers in Detroit and the Midwest during the first major wave of Mexican