enjoyed little financial success and, during his lifetime, even less public acclaim. He merits recognition today for his accurate depiction of the Potawatomi and Miami Indians at a critical moment in their history. Winter filled several sketchbooks with eyewitness drawings of these Native Americans in a transitional state between their traditional life ways and their acculturation to the dominant society. He sketched women and children as well as prominent leaders. His drawings demonstrate that these tribes, for the most part, had already achieved a high degree of acculturation. Many were financially successful, even by the white standards of the day.

Although Winter’s drawings are not great art, they are invaluable ethnographic documents and merit the lavish treatment they have received in this grand and handsome publication. Indeed, the publishers could not have done better in their choice of essayists. Christian F. Feest, who profiles Winter’s life and artistic attainments, is chair of North American Indian ethnology studies at the University of Frankfort. R. David Edmunds, a member of the history faculty of Indiana University, is the foremost authority on the Potawatomi. His thoughtful and insightful essay examines Winter’s work from an ethnographic perspective. As Edmunds correctly points out, Winter’s “depictions of Indian costumes and daily life are unsurpassed” and provide “the best visual record of Native American life in Indiana during this period” (p. 37).

This elegantly published volume includes a catalog that is as complete as possible of Winter’s ethnographic drawings as well as other items of interest to Hoosiers including sketches of the Tippecanoe battlefield and individuals of importance in Indiana history. Of particular interest are the drawings of Frances Slocum, a Pennsylvanian captured as a child by Delaware Indians. Then living with the Miamis, she allowed Winter to paint her portrait, which had been commissioned by her brother when she refused to give up her Indian way of life and return to her family.

This volume is a must for libraries and anyone interested in the history of America’s native peoples.

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In this richly nuanced, insightful, and often brilliant study, Lewis Perry situates the origin of modern American culture in Jacksonian society. Perry eschews traditional literary analysis and cultural icons for social experiences and collective voices. He portrays an emerging modernist culture arising from a protean world
constantly in motion and continually in the process of evolution and self-definition.

A highly mobile lot, traveling widely at home and abroad, Jacksonians "were shuttles weaving a new civilization" (p. 129). In their diaries, travelogues, and memoirs, antebellum Americans embraced a collective outlook that was at once doggedly optimistic about persistent improvement and anxiously adrift "in a sea of uncertainty" (p. 215). They recorded, reflected, and pondered the tensions noted by Europeans such as Alexis de Tocqueville and Fredrika Bremer between a leveling democracy and the uncertain potential of a fluid society driven by slavery.

Perry maintains that historical landmarks provided Jacksonians with few relevant guideposts in their voyage into this unknown future. If all paid homage to heroic forebears, few saw any timeless moral lessons issuing from the revolutionary experience. Jacksonians, emphasizing the here and now, increasingly viewed history as irrelevant and became largely indifferent to it.

Determined to break with and be free from the dead hand of tradition, post-revolutionary Americans created for themselves an ever-shifting present that was flexible and progressive, and which encompassed (or was defined by) a plurality of relative moral perspectives. Lacking a cultural tradition either inherited or imposed from above, Americans spoke in a variety of languages (or vernaculars) and adopted multiple personas that allowed them to cope with "a highly complex pattern of inconsistent roles" required by modernity (p. 171). Locating a permanent core of values became problematic, however. If Jacksonians insisted that life in America was grand, the process of creating and transforming a New World caused apprehension in more than a few.

While Perry limns the essence of what America was to become, he is less clear about what it once was. That something was lost in this process of modernization is apparent; what values inhered to that earlier communal society are not. The agents of change are at best inferred, and the transformation of antebellum society is described rather than explained. Finally, although Perry skillfully and persuasively links the contradictions and tensions of the Jacksonian world to the present, it is also worth noting that one thread that connects them—optimism about the future and uncertainty and ambivalence about the direction and meaning of change—is woven throughout American history.

For all of this, Perry has written an ambitious, thought-provoking, and important reinterpretation of antebellum American culture. Historians of Jacksonian America and modern social critics will benefit equally from his erudition.