

A wonderful surprise to this reviewer was the chapter, "Rural Recordings in the Electronic Era," that documents Gennett's recording activity in the genres of country music, rural blues, and piano blues (boogie woogie). Of country music the author writes: "Collectively, the thousands of titles issued on Gennett and its affiliated budget labels contributed substantially to the massive body of old time records issued by a handful of record companies in the late 1920s and early 1930s . . . [that] form the bedrock of today's country music record industry" (pp. 151-52). This chapter also covers some of the world's greatest blues singers who recorded at the Gennett Studios, including Jesse Crump, Thomas A. Dorsey, Big Bill Broonzy, Sam Collins, Scrapper Blackwell, Leroy Carr, and Roosevelt Sykes. Prophetically, blues great Charlie Patton recorded his first album there (6-14-29) and blues giant Blind Lemon Jefferson his last album (8-24-29).

Jelly Roll, Bix, and Hoagy is brilliantly written and highly recommended.

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Frank M. Hohenberger's Indiana Photographs. Edited by Cecil K. Byrd. (Bloomington: Indiana University Press, 1993. Pp. [144]. Illustrations. Clothbound, \$35.00; paperbound, \$19.95.)

Photographic collections are often problematic for historians. While the images are often attractive, they may be orphans with little or no documentation of the subject matter. Published collections of unidentified photographs function only as nostalgia or as generalized portraits of life "way back when." The more information the editor of a book of photographs can provide the more valuable the images become to the historian without losing any appeal to readers with less rigorous demands.

Cecil K. Byrd has assembled a fine collection of photographs of life in southern Indiana during the first half of the twentieth century. To produce this book Byrd worked for over a year with the seventeen-thousand-plus photographs and negatives in the Hohenberger Manuscripts housed at the Lilly Library at Indiana University. He edited the final selection of photographs down to 124. Then, using Frank M. Hohenberger's notes and the identification information filed with the photographs, he "went everywhere there was a photograph" that would be used in the book and gathered more material for the captions. These captions give the photographs a historical value that rivals their charm and nostalgic appeal. Byrd has enriched the viewers' enjoyment of these photographs by placing them in the context of time and place.

Frank M. Hohenberger was an excellent photographer with an apparent love of rural life and an eye for detail. His photographs



THE OHIO RIVER FERRY THAT CROSSED BETWEEN BRANDENBURG, KENTUCKY, AND MAUCKPORT, INDIANA, 1931



VIEW FROM MONUMENT CIRCLE IN INDIANAPOLIS, LOOKING WEST ON MARKET STREET TOWARD THE STATE HOUSE, JANUARY 7, 1911

Frank M. Hohenberger Collection,
Manuscripts Department, Lilly Library,
Indiana University, Bloomington

were well documented, and for over twenty-five years he also wrote a column, "Down in the Hills o' Brown County," for the Indianapolis *Star*. In addition, he wrote and published the monthly Nashville *Observer* from February, 1955, to February, 1957. These writings, as well as Hohenberger's forty-year diary, provided Byrd with the basis for his research and identification of the photographs.

Readers with interests in material culture, rural life, and documentary photography will enjoy this book. While many of Hohenberger's "character studies" border on the quaint, a few of his portraits are outstanding. The portrait of Madison blacksmith John Downey in particular rivals the work of German photographer August Sander. The photographic reproduction is very good for simple halftones. Considering the number of photographs and their detailed captions, this book would be useful to many readers with interests in southern Indiana and twentieth-century rural life.

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Priceless Spirit: A History of the Sisters of the Holy Cross, 1841-1893. By M. Georgia Costin. (Notre Dame, Ind.: University of Notre Dame Press, 1994. Pp. xi, 268. Notes, bibliography, index. \$24.95.)

If you think that all members of a Catholic religious community live a life of prayer, obedience, and discipline, you will need to read this volume. Sister Mary Georgia Costin, historian of the Sisters of the Holy Cross, covers the period from the founding of her community in France to the death of the Reverend Edward Sorin, the sisters' father superior and the founder of nearby University of Notre Dame.

The author valiantly seeks to rehabilitate Sorin by relating his real concern for the spiritual and physical health of the sisters and his paternal gentleness with the truly troubled. She is only partially successful, for her heavy reliance on the same letters and memoirs used by earlier historians leads her to some of the traditional conclusions—Sorin was imperious, demanding, impetuous, and unwilling to admit mistakes. She reports several telling incidents. He publicly humiliated a sister who had gone to Detroit for medical attention without his permission (he was in France at the time). When his list of sisters ready for profession was submitted to the mother general in France for her approval, he quit as the sisters' father superior.

Costin traces the rapid Americanization of her order. Holy Cross Sisters in France were primarily engaged in domestic work and so were the first arrivals in America. Soon they began to care