

of topics, poetry, and songs allows the reader to form a literary relationship with these people, whom he calls "Somebody's Darlings." As he argues, "the more we experience what the War was *like*, the more uncomfortable we should become, if we are not depraved" (p. xiv). This was an unusual book to read, because it asks whether we really can come to understand the emotions, passions, and deeds of people who lived in the Civil War era.

In any event, Gramm has assembled an array of interesting topics. In "The Gettysburg Nobody Knows," we try to imagine Robert E. Lee, as well as others, as somebody's darling beyond what Americans saw in the movie *Gettysburg* (1993). In his chapter "American Iliad," Gramm attempts to make the case that we can only understand the Civil War in the context of "a larger world" (p. 48). He moves deftly to form literary images of the "Wilderness," both the battle and the concept. In "The Real War," he targets the famed words of Walt Whitman, showing how significant the romantic's characterization of war was and still is for historians, including the modern-day Civil War scholar James McPherson. "Nothing but Omnipotence" reminds us that there really is some truth to the old Soviet joke that while the future is certain, the past is always unpredictable. The latter half of the book is devoted to "A Soldier's Grave" and "A Soldier's Bones," which focus upon the combatant's imagination and how historians dispute the degree to which we can understand him. In "Face to Face," Gramm discusses what the generation of Civil War citizens has become for us.

This volume emphasizes the relationship between the drama of the Civil War and its results, which conjure up distinct historical features that we continue to reconceptualize and try to understand in our modern day. There is much to ponder from reading this volume, and Civil War enthusiasts would benefit greatly from taking a step away from traditional approaches to the conflict to gain the different perspective of the war offered by Gramm's selections.

Gramm's unique narrative is sure to please those looking for something beyond drums and trumpets. It is to be hoped that his poetic prose in giving a voice to the unwritten aspects of the war will attract the large reading audience *Somebody's Darling* so richly deserves.

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*Building an American Identity: Pattern Book Homes & Communities, 1870–1900.* By Linda E. Smeins. (Walnut Creek, Calif.: AltaMira Press, 1999. Pp. 335. Illustrations, notes, bibliography, index. Clothbound, \$52.00; paperbound, \$24.95.)

In her book *Building an American Identity* Linda E. Smeins sets out to explore the evolution of pattern book designs for American homes in the last quarter of the nineteenth century, to examine the

assertions in many pattern books that they were providing “American” homes for their clients, to evaluate the extent to which pattern books promoted development of idealized suburban homes for the middle class, and to investigate the battle to influence architectural taste for the home-building public.

The most compelling subject is that of the pattern book designs themselves and how they changed between 1876 and 1900. Smeins shows the commanding influence exerted by the carpenter-builders who published books providing line drawings of elevations and floor plans. They sold them to potential homeowners and local builders who desired guidance on fashionable and practical designs. After the Civil War, advances in printing, rail transportation links, and development of a consumer culture led to an explosion in pattern book publications aimed both at the middle class and the working class. The most popular publishers were Robert Shopell, the Palliser Brothers, and George F. Barber.

Beginning in the 1870s, the Queen Anne style made its appearance in both the establishment journal *American Architect* and in pattern books published by practicing architects such as Henry Hudson Holly. Soon the nonarchitect majority of pattern book authors seized upon the new fashion, and it became an exuberant, eclectic mixture of medieval and classical massing and details. Despite efforts by the American Institute of Architects to shift popular taste to a simplified house based on American colonial antecedents, the Queen Anne swept the country, bolstered by multiple editions prepared by the pattern book authors.

Smeins suggests that most of the market for Queen Anne houses was in suburbs, and this was certainly true in the East. However, in the Midwest and West, these expansive houses appeared both in existing cities and in small towns, in the houses of prosperous farmers, and in the countless new towns developed in the Plains, Rocky Mountain West, and the West coast.

Of greatest value to an Indiana reader will be Smeins’s review of pattern book designs and her careful explanation of changes in style. Those familiar with residences of the period in Hoosier cities and towns will realize that pattern books, not local architects, were the source of many well-known designs. Perhaps the book’s primary contribution is to architectural history and historic preservation, documenting the importance of pattern books as a source for house design and exploring the changes that occurred in popular tastes in the late nineteenth century.

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