

and the notes on further reading are especially helpful in directing the reader to the author's writings and from there to an acquaintance with the secondary scholarship. The chosen authors comprise an effective selection, from historically significant figures like Booth Tarkington, Carl Sandburg, Kurt Vonnegut, and Aldo Leopold, to promising newcomers like poet Jonis Agee and novelist Nettie Jones, and to more broadly popular and influential people like William McGuffey (of the *Readers*), children's

author Robert McCloskey, and Gary Edward (Garrison) Keillor. Readers might dispute some of the choices, but the volume as a whole suggests the vitality of the midwestern contribution to literature.

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Karl Bodmer's Studio Art

By W. Raymond Wood, Joseph C. Porter, and David C. Hunt

(Urbana: University of Illinois Press, 2002. Pp. x, 164.
Maps, illustrations, notes, references, index. \$45.00.)

The publication of *Karl Bodmer's Studio Art* coincides with the 200th anniversary celebration of Lewis and Clark's expedition. Although thirty years lapsed before Prince Maximilian of Wied-Neuwied and his hired Swiss artist, Karl Bodmer, arrived in America to document flora, fauna, and Indian cultures, data from Lewis and Clark's journey still provided guidance and inspiration. At the Peale Museum in Philadelphia, the prince viewed natural and ethnographic objects gathered during the 1803 expedition. He later met with William Clark in St. Louis and received a gift of Clark's "Special Map of the Missouri River in the years 1804, 1805 and 1806."

The book is divided into three sections. "The Eyes of Strangers: 'Fact' and Art on the Ethnographic Frontier, 1832–34," by Joseph C. Porter, describes Maximilian and Bodmer's voyage up the Mis-

souri River from St. Louis to Fort McKenzie, Montana, and assesses the scientific significance of their work, placing it within the context of the ethnographic philosophies of the time. Porter also details the pair's unexpected delay in New Harmony, Indiana, the winter before 1833 and the effect the long stopover had on both men. Maximilian's interactions with resident naturalists Charles-Alexandre Lesueur and Thomas Say turned New Harmony into the prince's "finishing school" for North American exploration, while Bodmer spent his time drawing watercolors and sketches of the settlement and its vicinity.

"A Publication History of Karl Bodmer's North American Atlas," by David C. Hunt, traces where and when the lithographs were published and also includes research into the artist's complex printing processes and methods of sales, and

his post-expedition life. Hunt's essay also provides comparisons with other mid-century artists who were illustrating the zoology, botany, and ethnology of North America. Readers interested in the history of Indiana will note the inclusion of James Otto Lewis (1799–1858), who painted ethnographic studies in the state.

The third section contains thirty-two black-and-white and twelve color reproductions of Bodmer's work (primarily from the Newberry Library collection in Chicago) with knowledgeable annotations by W. Raymond Wood. Wood also wrote the introductory essay, speculating on Bodmer's methods for transforming field sketches into completed prints, outlining the background of the Newberry's collection, and evaluating the artist's work.

Compared with other artists who documented Native Americans in the mid-to-late 1800s, Bodmer's artistic quality stands alone. His depictions of human gesture and body language demonstrate precision, talent, and sensitivity. Although hired as an illustrator, Bodmer was trained in the finest European traditions, and the influence of Romanti-

cism is evident. The print used for the cover of the book, for example, shows a Blackfeet warrior mounted on a refined Arabian horse rather than a more realistic Indian pony.

The book is well organized and nicely designed, with easy-to-use illustration references. *Karl Bodmer's Studio Art* is a fascinating, meticulously researched and documented examination of the most important period in Bodmer's life, both artistically and historically. The plates are carefully reproduced, albeit small, and give the reader a clear idea of the artist's ability and aesthetic vision. Because the plates are almost all figurative ethnographic studies, however, the book may appeal more to historians than to art enthusiasts. As Wood laments at the end of his introduction, Bodmer continues to be venerated more by historians and anthropologists than by art curators.

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Halfway to Everywhere
A Portrait of America's First-Tier Suburbs
 By William H. Hudnut, III

(Washington, D.C.: Urban Land Institute, 2003. Pp. xviii, 478. Maps, notes, appendices, index. Clothbound, \$34.95; paperbound, \$18.95.)

Professors, planners, and journalists have written many volumes on urban renewal, but few authors have tackled the subject of suburban renewal. In *Halfway to Everywhere* William H. Hudnut, former

mayor of Indianapolis, attempts to remedy this neglect and to examine what is being done to revive America's first-tier suburbs. Hudnut defines first-tier suburbs as those cities and towns closest to