Indiana's better known frontier artists, George Winter (1809–1876) and Wild's fellow countryman Karl Bodmer (1809–1893), may have been more popular for their documentations of disappearing Indian tribes.

Wild, like many serious artists, actually wanted to become known for his easel paintings, which are compelling, if a bit stiff, with fine color sense and faultless perspective. In order to make ends meet, the artist accepted work coloring others' engravings and lithographs. He also demonstrated significant talent in his few efforts at portrait painting, but did not pursue this more lucrative career. His moves from city to city appear to have been prompted by his quest for new locations with no competing images of local buildings and panoramas.

John Caspar Wild: Painter and Printmaker of Nineteenth Century Urban America is an appealing read for historians and art enthusiasts alike. The oversized book, conducive to the display of rarely seen lithographs and paintings, is visually scrumptious. Ornate period script announces each chapter, further introduced in bold captions to draw the reader into the text. High-grade pages of interspersed grays, crème, and white enhance the images and offer subtle variety.

Reps has left no stone unturned in his research, tying in fascinating tidbits about subjects as diverse as 1833 Philadelphia boat clubs and early interpretations of Monk's Mound near Cahokia, Illinois. Included in the publication is an exhaustive catalogue raisonne.

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On the Farm Front
The Women's Land Army in World War II
By Stephanie A. Carpenter

(DeKalb: Northern Illinois University Press, 2003. Pp. viii, 214. Illustrations, appendix, tables, notes, bibliography, index. $40.00.)

Stephanie A. Carpenter succeeds admirably in her stated purpose with *On the Farm Front*. She rightly perceives an oversight in writing of previous agricultural historians who organized their examinations of farm work according to separate spheres, confining women to "the house, garden, and chicken coop" (p. 3). Historians who discuss working women during World War II have focused on industry rather than agriculture.

Women working in agriculture during the war, at least those working under the auspices of the federal Women's Land Army, now have a historian who fills the gap and makes the WLA salient. Carpenter interprets their experience "in the context of regional differences and with regard to class, gender, and race" (p. 5). She concludes by arguing that "World War II increased the number of women in farming, as in the national workforce as a whole" (p. 156).

The WLA organized in the spring of 1943 under the leadership of extension career woman Florence L. Hall. Its workers, recruited through state extension organizations, were supposed to wear blue uniforms—overalls, shirt, jacket, and cap. Most, however, disdained the denim and dressed as they pleased.

Although Carpenter's attention to a neglected, vital movement is laudable, there are some problems with her interpretations of the biases against the women working in the fields. She argues that "farmers were prejudiced against bringing nonfarm women on farms" (p. 73); she summarizes the literature against the WLA to the effect that it "pitted the morality and innocence of farm families against the perceived immorality and worldliness of WLA participants" (p. 63). Midwestern farmers in particular, although Indiana is not specifically examined, "demonstrated a bias toward the WLA" (p. 120). Worse, Southern farmers refused the help of middle-class white women because they thought only black women and poor white women should work in the fields.

However, it appears that Carpenter has been subtly captured by her sources—mainly publications and papers of extension workers. By the 1940s, extension workers had developed a tradition of denouncing backwardness among farmers and attributing it to prejudice. Judging by the extension literature produced after the war, all of the WLA workers were delighted with their farming experiences and the backward farmers in the Midwest and South had become a little more enlightened.

A more critical reading of sources would go deeper than this; closer consideration of local circumstances would provide alternate explanations. If the farmers of Nebraska, as Carpenter says, preferred their Mexican workers, was this because they were biased against the WLA women or because they were really pleased with the work ethic, family values, and ready availability of the workers they had? As for the idea that farmers were especially suspicious of the morality of young city women, what about farmers' opinions of the morals of their male help? Did farm folk *ever* argue that hired hands were a morally uplifting influence in their households?

Oral interviewing of WLA veterans and the farmers who employed them might have redressed the bias of the sources. Though oral history sources must also be ready critically,

here is a case where they could only have enriched the story.

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Never Come to Peace Again
Pontiac's Uprising and the Fate of the British Empire in North America
By David Dixon

(Norman: University of Oklahoma Press, 2005. Pp. xvii, 353. Map, illustrations, notes, bibliography, index. $34.95.)

Writing that it is "time to reexamine Pontiac's Uprising," David Dixon has penned what amounts to one book and one suggestive essay (p. xi). He offers a vivid narrative of the battles and maneuvers of Indian and British forces in the conflict known popularly as Pontiac's War, but then argues, unconvincingly, that the impact of the war on western Pennsylvania contributed in a substantial way to the coming of the American Revolution a decade later.

This book joins Gregory Evans Dowd's *War Under Heaven* (2002) and William R. Nester's *Haughty Conquerors* (2000) in a new wave of scholarly attention to Pontiac's War. Where Dowd placed primary cause for the war on the preachings of the Delaware prophet Neolin and on the pan-Indian spiritual revitalization movement that erupted throughout the Great Lakes and Ohio valley at the end of the Seven Years' War, and where Nester assigned principal blame to the miserly and arrogant actions and attitude of British commander Sir Jeffrey Amherst, Dixon combines these causes with colonial demand for Indian land to explain the "savage war to expel the whites from their land" (p. 183). Whether the author means that the war was fought in a savage manner or that "savages" started the war is not always clear. Though Dixon depicts the incredibly brutal actions committed by all sides in the war, he spills more ink on Indian depredations than on European atrocities; further, he does so without placing such actions in cultural context. The book lacks an ethnohistorical focus that could better explain Indian motivations and the author deliberately eschews "masterful analysis" for "chronology and narrative" (p. 283).

The main strength of Dixon's book lies in its dramatic and thorough narrative of events and personalities involved in the war. Dixon is a good storyteller and his depictions of the sieges at Fort Detroit and Fort Pitt, the Battle at Bushy Run, and of persons such as Henry Bouquet make for compelling reading. Dixon immersed himself in the British primary literature and reproduces in an appendix two letters from Bouquet to Amherst