reviewer agrees with the rather blunt assertion that the study "sheds light" on an important phase of Jacksonian Democracy, he cannot help but recoil from the frequent use of a tired cliché. Hugins is to be commended, however, for the task he has undertaken and for his diligence in carrying it out.

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Their hearts were black; their blood was yellow; and their minds were blank. This, Frank L. Klement recognizes as the traditional description of the critics of the Lincoln administration during the Civil War. In this volume he attempts to dispel this myth, which remains untouched though scholars have for years been engaged in a re-examination of the history of the Civil War. The Copperhead movement in the Middle West has long needed the kind of study which Klement accords it. After tracing the roots of Copperheadism to various economic, social, and religious problems of the period, the author then contends that much of the Copperhead tradition can be attributed to the Republican administrations which needed a stimulus to improve Northern morale, an excuse for arbitrary arrests, and an issue with which to discredit the Democratic opposition.

For those who prefer their history in the James Ford Rhodes tradition, Copperheads in the Middle West may cause some disquieting moments. Klement regards the Knights of the Golden Circle and their secret society counterparts merely as bungling, inept, minor league fanatics, who at the lowest level possibly hoped for personal aggrandizement and at the highest level may have wished to provide competition for the very effective Republican Union Leagues. Only in the hands of the Republicans did membership in the societies become legion and society activities dangerous. Klement's carefully documented and well-substantiated volume further describes the Copperheads as, in the main, well-intentioned Democratic conservatives who were sincerely opposed to the economic, social, and political changes resulting from the Civil War. The romance of secret organizations, traitorous leaders, and subversive plots dies hard, but Klement's research undoubtedly gives a truer and more valid picture of Copperheadism than does the traditional interpretation.

It is perhaps in its rather broad interpretation of the term Copperhead that Klement's book is weakest, for the reader may be left with the impression that all Democrats were Copperheads. True, Civil War Republicans certainly struggled to create this impression, but historians have not so condemned Democrats who did not work actively against the war. Indeed Klement narrowly misses removing the poisonous fangs of the Copperheads completely by finding their venom for the most part in the minds and hearts of Black Republicans. A further question arises concerning Klement's evaluation of Logan Esarey's A History of Indiana. Careful readers of Esarey may fail to discover the traditional treatment and biased glorification of Oliver P.
Morton, Indiana's controversial Civil War governor, which Klement asserts can be found there.

One final word of commendation is due this reappraisal of midwestern Copperheadism. It is a work that evokes strong feeling in the reader. Klement's treatment of the petty partisanship in which both parties indulged is enough to arouse any reader to indignation against some supposedly patriotic Civil War leaders. That partisanship and patriotism were synonymous terms during the Civil War era is undeniable, and Frank Klement has endeavored to disclose the sordid machinations of petty politicians—machinations too long hidden by the golden glow of historical fiction.

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As the centennial observance of the Civil War is approached, students will become almost surfeited with books pertaining to various aspects of the conflict. But few volumes will attain the excellence of The American Heritage Picture History of the Civil War. The publishers have produced a volume which can hardly be surpassed in format and contents. Bruce Catton, a Pulitzer prize winner and generally considered one of the most prolific authorities on the subject of the Civil War, has written the narrative for the book. This fact in itself assures the high quality of the production, which cost $2,000,000.

This book presents truly a panorama of the war in all its ramifications. It contains 836 pictures—wash drawings, water colors, etchings, photographs, lithographs, and posters, with about one-third in gorgeous colors. Many of the illustrations have never been available to the general public before. The eighteen battle-picture maps are of unusual clarity; and the eighty-four photos of battlefields, taken today but at the same season and hour and under the same weather conditions as when the battles took place, are indeed remarkable.

The Introduction by Richard M. Ketchum acquaints the reader with the general scope of the contents. It is followed by nineteen chapters, starting with "A House Divided," which depicts an innocent America moving haltingly but inexorably from 1850 onward toward the horrors of a civil war. The topics of Lincoln's election and the formation of the Confederate States of America conclude this chapter. The narrative of subsequent chapters covers the story of the war from start to finish: the military and naval campaigns, the political atmosphere of the 1860's, the changing objectives of the war, the leaders on both sides, the economic and social forces involved, and the war's diplomatic aspects.

In the final chapter, "A Sound of Distant Drums," Catton eloquently summarizes the meaning of the Civil War: "It left America with a legend and a haunting memory . . . the enduring realization that when