received two votes at the Republican national convention. Congressman Walter E. Judd is now out of Congress and still speaking for Chiang Kai-shek. Senators Hubert H. Humphrey and Eugene J. McCarthy have recently exchanged retirements, with McCarthy out and Humphrey in, but the presidential prospects of both of these able Minnesotans have been shattered, if for different reasons.

How does one add up the record in Minnesota? It is of course a series of tales of ambition, and such tales are always interesting and usually precautionary. None led its subject to the top national political prize. Some of the tales show individuals of great national promise, but the careers became mortgaged to circumstances, and luck failed. Davis, Knutson, and Shipstead probably were second or third raters. Lindbergh was a fascinating loner, just like his more famous son. Kellogg's career brought high office perhaps too late in life, and in any event he lacked political judgment. Ball and Judd are able apostles but true believers, unable to waver when wavering is called for. Stassen had enormous talents but threw them to the winds. Eugene McCarthy proved himself too unstable for the American people to take him by the hand on anything more than a short walk. There remains Humphrey, about whom every reader will have opinions, and perhaps regrets.

The author has managed nicely to surround her subjects with the events of their times; she has read wisely and well. She writes clearly. Her judgments are thoughtful without being sententious or didactic and are always fair.

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Wisconsin: A State for All Seasons. Edited by Jill Dean and Susan Smith; William T. Pope, designer. (Madison: Wisconsin Tales and Trails, Incorporated, 1972. Pp. 175. Illustrations. $15.00.)


Nostalgia is the theme and Wisconsin's uniqueness the goal in the photographic collections Wisconsin: A State for All Seasons and Portrait of the Past: A Photographic Jour-
ney Through Wisconsin. The former wishes to counteract Wisconsinites who “take their state’s living history, rich ethnic mix, progressive political tradition, handsome landscape and distinct seasons pretty much for granted” (p. 3). The second suggests that “each photograph we have selected will contribute to an understanding of the past and will lend a new perspective to the present” (p. 3). **A State for All Seasons** exploits excellent color and revealing modern black and white prints in a four season travelogue of Wisconsin’s heritage and contemporary personality. **Portrait of the Past** emphasizes the collective Wisconsinite from the 1850s to World War I.

Each book expresses feeling for Wisconsin yet lacks the uniqueness of Wisconsin both wish to capture. **A State for All Seasons** richly portrays Wisconsin’s famous and lesser known attributes. One is awed by the photographic professionalism and by its selection but feels the book presents objects and events with little personality. The Indians (p. 48) reflect a Chamber of Commerce brochure rather than their heritage to the state. Little more than Christmas (pp. 154-56) and Rosemaling (“the art of painting roses”) involve the rich ethnic mix. One thus feels uncertain if **A State for All Seasons** will reform Wisconsinites from taking their state for granted.

**Portrait of the Past** also fails in representing Wisconsin as unique. Two hundred ten balanced photographs reflect all aspects of man’s endeavor in work, leisure, agriculture, city life, transportation, and even lumberjacking. Yet the reader discovers a Wisconsin “Everyman,” viewing life in the collective. Photographic scenes are not unique in themselves nor do they contribute that quality to Wisconsin. **Portrait of the Past** ignores problems or living conditions which make Indian culture different from white and glides past the world of the immigrant whose adjustments also added character to Wisconsin. Thus while each photograph can provide the reader “with a link, however tenuous, to a vanished moment” (p. 3), one misses that link to the uniqueness of the Wisconsin experience.

**A State for All Seasons** successfully describes a geographical area worthy of exploration, and **Portrait of the Past** portrays Wisconsin life between the 1870s and 1900s equally well. Neither book contributes measurably to Wisconsin’s
historical perspective. Nostalgia replaces an historical causal relationship and questioning. For a fuller understanding of Wisconsin, one also should read *Wisconsin Death Trip* by Michael Lesy, who gives direction, theme, and cause to an area and era in photographic media. Both works are to be commended in their use of the photograph to preserve a state's natural features and her people. Their weaknesses should not prevent others from modeling the extensive use of photographs in interpreting history. These works should offer subject guidance to the photographer, should instill in the archivist the desire to collect, preserve, and publicize, and should cause the historian to use photographs in interpreting, not embellishing, their works.

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**Chicago, 1930-70: Building, Planning, and Urban Technology.**  

Originally this work was to have been the concluding part of a single volume on Chicago's urban development since 1910. Convinced that such a work would be unmanageable in size and prohibitive in cost, the Depression, that "turning point for the American City—from expansion, confidence, and civic resurgence to economic and cultural decline" (p. xv), was chosen as the dividing line. While the author doubted that the continuity of the text would be "adversely" (p. xv) affected, in fact, it is. Daniel C. Burnham's famous plan of Chicago, 1909, serves throughout this volume as the author's reference point, yet nowhere is even the barest sketch of that seminal proposal provided. A short introductory chapter giving background on this and other matters would easily have remedied a grave defect.

As it is, the first chapter on the planning of the Century of Progress Exposition establishes the theme for all that follows. The Exposition of 1933, a "rainbow city stretched along the blue and shining lake," was architecturally innovative in its inexpensive and rapid construction, use of materials, lighting, and bold use of color. Withal such a financial success that it was repeated in 1934, the Exposition was a