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# BOOK REVIEWS

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## *The Story of Vermont: A Natural and Cultural History, Second Edition*

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By Christopher McGrory Klyza and Stephen C. Trombulak  
(Hanover, N.H.: University Press of New England, 2015, pp. xv, 234,  
paper, \$24.95).

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When *The Story of Vermont: A Natural and Cultural History* was first published in 1999, it quickly took a vital position within Vermont's historiography. Drawing on scholarship in environmental history, environmental studies, and related natural sciences, authors Christopher McGrory Klyza and Stephen C. Trombulak reframed Vermont's past by placing natural systems at the heart of the state's history—a history traditionally told from a primarily human perspective. In doing so, the book also drew attention from scholars outside Vermont to the richness and depth of the state's experience. Both were notable successes for the book, its authors, and the telling of our state's story.

Like any work that breaks new ground, *The Story of Vermont* had its strengths and shortcomings. And like any history whose storytelling runs up to the present, the book also had the potential to feel dated a decade or two down the line. For these reasons, as well as for the book's undeniable importance, the second edition is a most welcome publication. Whether you are familiar with the first edition or a newcomer to the work of Middlebury College's Klyza and Trombulak, the second edition of *The Story of Vermont* is central for any book collection on Vermont.

While parts of the book closely echo the first edition, a few notable differences and improvements emerge right away. First, it includes up-

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dated acknowledgments and references, as well as a foreword by Bill McKibben. Second, the authors have added new content on events and issues subsequent to the book's initial publication. And third, Klyza and Trombulak have reframed the book's larger chapter structure. Bearing in mind that this is a review of the second edition rather than the first, it is worth commenting on the book's original structure. The 1999 edition contained a number of discrete chapters on natural systems that were less engaged with human history than other, chronological parts of the book. This had the effect of making the book feel a bit disjointed. The new edition has done away with that structure and deftly woven many of its original insights on natural systems into a strictly chronological narrative. That change makes the new edition feel like it is telling a far more cohesive story.

The book's introduction sets out its goals and thematic approach, encouraging readers to view the Vermont landscape as the historical accumulation of geological, ecological, and cultural forces. Any history of that landscape, we are told, must take into account the interplay of humanity and nature, the impact of cultural choices on species composition and abundance, and Vermont's position within a larger regional context. From here, chapter one examines the geological underpinnings of Vermont—an exercise devoid of human action, but essential to the narrative that the authors construct.

Chapter two explores the history of Native American settlement and activity within the larger region. A particular strength of this chapter is its ability to connect themes in glaciology to human migration and settlement. Here, too, the authors successfully weave in a discrete, science-based discussion of natural communities essential to their narrative. Chapter three explores colonial settlement and the founding of Vermont. Perhaps less focused on nature than other chapters, readers will find an excellent discussion here about the political geography of warfare and statehood.

Chapter four tackles the complicated landscape transformations that defined the period from statehood to the second half of the nineteenth century. Arguably the book's most ambitious chapter, it examines changes associated with forest removal, agricultural development, species composition, settlement, industry, and transportation. Some of the stories here will feel familiar to many, but their presentation and tight focus make this chapter a standout. Chapter five takes readers well into the twentieth century, examining agricultural land use, forest return, conservation, demographics, and tourism. Here, as in other places, the authors highlight connections between Vermont and larger national and regional trends.

Chapter six moves the narrative into the 1990s, emphasizing population growth and economic development. Familiar themes such as tourism, conservation, transportation, and agricultural economics again play key roles in the narrative. The highlight of this chapter, however, may be its ability to connect these themes to species transformations among everything from coyotes to turkeys to zebra mussels. Chapter seven includes entirely new material relating to events since the publication of the book's first edition. The authors cover topics from transportation and population, to conservation and new trends in farming and energy production. These are stories that will sound familiar and entirely relevant to many contemporary readers, and they are stories whose final chapters are perhaps a long way from being written.

*The Story of Vermont* forces readers to interrogate closely the consequences of human action within the landscape. Sometimes that means taking critical and cautionary perspectives, and sometimes it means taking celebratory perspectives. Indeed, there is much to be proud of in our state's natural and cultural histories, not the least of which is the fact that they can inspire thoughtful and engaging works such as *The Story of Vermont*.

BLAKE HARRISON

*Blake Harrison lives and works in Middlebury, and has written extensively on the landscape histories of Vermont and New England.*

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## *Arlington, Vermont: Its First 250 Years*

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By William P. Budde (Arlington, Vt.: Arlington Townscape Association, 2014, pp. ix, 255, paper, \$39.95).

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Amazingly, this is the first published book-length history of Arlington, Vermont. While shorter histories appeared in Hayward's *Gazetteer* (1849), Hemenway's *Gazetteer* (1867), Child's *Gazetteer* (1880), and Aldrich's *History of Bennington County* (1889), no in-depth treatment of this storied town has seen print until now. The result is a book that the author admits omits vast swathes of its story, and ends up serving as a comprehensive list of answers to what must be "frequently asked questions" about the history of Arlington.

The book was commissioned and published by the Arlington Townscape Association, whose succinct story can be found in the alphabetical list of local organizations on page 115 in chapter 10, between the Arlington Social and Literary Club (1895-1930) and the Arlington Young Men's

Association (1858-1896). Founded in 1985 as the Arlington Village Green Association, the members have been involved in a series of privately funded beautification projects around Arlington. This book, for reasons never made clear, is their latest project.

A quarter of the book relates the role Arlington played in the founding of Vermont. Budde retells the story of the land grants controversy fairly well, with, appropriately, special emphasis on the events in Arlington. He even delves into the significance of the New York anti-rent riots on the early history of the state, which, until recently, have tended to be overlooked.

After the founding years, Budde collapses strict chronology in favor of chapters on various societal constructs. Nine chapters follow statehood, including ones on churches, schools, organizations, transportation, buildings, and creative people. While the usual subjects are covered in these chapters, there are some surprises. For instance, the very interesting tale of Arlington's lost lake is found in the transportation chapter, while descriptions of Merino sheep and the marble industry are found in the business chapter. Despite these awkward placements, this layout makes the book very user friendly, and subjects can be quickly and easily found.

What is lost in this style of writing is a deeper feeling for the flow of history, the growth and change in the town landscape and local culture over the years. Robert Frost, who lived just down the road in Shaftsbury for a while, famously wrote in his poem, "Directive," "The height of the adventure is the height / Of country where two village cultures faded / Into each other. Both of them are lost." The competing folkways of Arlington and East Arlington are not explored here. But perhaps it is too much to ask for our lost Vermont cultures to be explored: Perhaps the differences were, ultimately, too subtle to be explored from our distance.

William Budde is candid about the many omissions in the book. With all of the history packed into these 253 pages, he still had to leave out most military, business, and agricultural history. Budde concentrates on the important political events, as well as the innovations unique to Arlington: primarily authors, artists, and inventors. This ignores the daily lives and routines of the majority of the people, who have been farmers. There is nary a mention of the agricultural history of Arlington. While it is safe to assume that it is not different from the agricultural history of any other Vermont valley town, agriculture is the gesso on which the other colors are applied. All Vermont towns can boast innovation and creativity, just as all Vermont towns can boast a rich agricultural history.

This book serves up answers to the questions of which famous people have passed through Arlington, and answers questions about the landmark buildings and associations in town. As such, it serves as a readable and informative overview primer to the history of Arlington, a launching pad for future research into this town's stories.

JON MATHEWSON

*Jon Mathewson is the curator of the Bley House Museum of the Dorset Historical Society.*

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## *Burlington: A History of Vermont's Queen City*

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By Vincent E. Feeney (Bennington, Vt.: Images from the Past, 2015, pp. x, 246, paper, \$19.95).

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I loved to run (and now to walk) around Burlington, the city I have called my home for the past thirty-eight years. And now, at last, I have a delightful literary companion on those ambles.

Vincent E. Feeney is that tour guide in his new book, *Burlington: A History of Vermont's Queen City*. It is a fine, accessible, and torrentially detailed civic family history of Allens and Howards, Burke and Flynn, Irwin and Benedict, Paquette and Sanders. Whether it's on the Waterfront, the Old North End, City Hall Park, or the University of Vermont (UVM) Green, Feeney is there to tug on your sleeve and say, "Look at this, or that!" Burlington's streets and buildings come alive.

Feeney has two previous books to his credit, one on the Irish in Vermont and the other on the city of Winooski. Here he takes us back through the history of Burlington since its founding in the late eighteenth century by Ira Allen and Remember Baker. In deftly titled chapters, such as "Lumber Crowns a Queen," "Culture, Leisure, and Patrons," and "War and Pestilence," Feeney combines chronological history with the culture, politics, and personalities dominant in each era.

His literary style is clean, unpretentious, and accessible to teenager and septuagenarian alike. And he possesses the *sine qua non* of good historians, a gift for story-telling.

Among those stories were Burlington's bloodless religious wars that involved Congregationalists, Unitarians, and the founding of the University of Vermont. The first board of university trustees was dominated by Unitarians, with a decidedly more liberal cast than the stern Congregationalists. At least some were Free Masons. They helped to launch what was possibly the first university in New England founded upon non-de-

nominal principles. Indeed, the great seal of UVM still contains Masonic symbols from the Enlightenment: a globe, quadrant, and a diagram of the Pythagorean Theorem.

Feeney's detailed work on the great philanthropists in the city, the Howards and Fletchers, makes reader and resident both grateful and proud. He pairs the "practical" gifts of the Fletcher family—hospital and library—with the aesthetic gifts of the Howards—fountains and UVM buildings and what eventually became the Howard Health Center.

Feeney reminds us that part of any city's history is the movement of goods and people, in this case via water transport, then railroads, then trolleys, and then autos. One of Feeney's favorite stories is about the so-called "trolley wars" in the 1920s between the trolley-based Burlington Traction Company and William Appleyard's bus-based Rapid Transit Company. Appleyard's victory was crowned with a ceremonial burning of a last trolley car near City Hall Park.

During the late nineteenth century, Burlington was the venetian blind capital of the world, built upon Canadian lumber floated up Lake Champlain. Later on, it was dominated by textile manufacturing.

Feeney ably weaves Burlington's history into the larger context of national events: the Civil War, two world wars, and the Great Depression. But his continuing focus points are the people who helped make Burlington a thriving and colorful city. These include the movers and shakers, famous and infamous characters—such as Clyde Irwin, the king of the bootleggers, who avoided jail through the years of Prohibition until he got himself into counterfeiting—and the anonymous masses of French, Italian, German, and Eastern European Jewish immigrants. He gives us the ethnic development of the athletic rivalry between Burlington High School and Cathedral (now Rice Memorial) High School.

The later years will be more familiar to most readers: the bitter battle over urban renewal; the burning of the two cathedrals (the Episcopal Cathedral Church of St. Paul on February 15, 1971, and the Roman Catholic Cathedral of the Immaculate Conception, on March 13, 1972); the coming of IBM; the weaving of Burlington into the economic engine of Chittenden County; and Bernie Sanders' surprising mayoral victory in 1981.

Feeney is openly indebted to the work of previous Burlington historians such as David Blow, the encyclopedic chronicler of Burlington's streets and neighborhoods, Lilian Baker Carlisle, whose canvas was all of Chittenden County, and Elin L. Anderson, whose doctoral study of Burlington's people, *We Americans*, was published in 1937.

My only nit to pick is the omission of the work of Mayor Gordon Paquette and Art Hogan, chair of the Regional Planning Commission, in

fighting the Pyramid Mall in Williston. Paquette persuaded the Board of Aldermen to hold a second bond vote to pay for the Church Street Marketplace; and Hogan organized the opposition to Pyramid before the District Environmental Commission, whose denial of an Act 250 permit gave the city ten years' breathing room to develop its central business district.

Overall, the book is an excellent read. The black-and-white images and photos are well chosen, as one would expect from a publisher called Images of the Past. The book would make an excellent textbook for Burlington High school students, and perhaps should be part of the closing documents of any sale of residential or commercial property in "Vermont's Queen City."

BILL MARES

*Bill Mares, a former journalist, teacher, and state representative, has authored or co-authored fifteen books, including Real Vermonters Don't Milk Goats (1983), Making Beer (1984), and Grafting Memory (2015). He does monthly commentaries for Vermont Public Radio.*

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## *Forty Years of the Hazen Road Dispatch, 1975-2015*

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*Compiled by Allen F. Davis, Elizabeth Dow, Patricia L. Haslam, Charles T. Morrissey, Gail A. Sangree, H. Clay Simpson, and Paul E. Wood. Edited by Gail A. Sangree (Greensboro, Vt.: Greensboro Historical Society, 2015, pp. 178, paper, \$24.95).*

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In 1975, spurred by the impending national bicentennial, a group of residents formed the Greensboro Bicentennial Committee and decided to publish a periodical featuring essays on historical topics of local interest. They originally decided to publish six issues a year—an ambitious goal for a volunteer organization. When the committee dissolved and the Greensboro Historical Society essentially took its place, the new group decided, perhaps wisely, to scale back the schedule to a single annual issue. That decision may explain the journal's longevity. *The Hazen Road Dispatch*, as it is known, has been in publication for forty years, the longest continuous publication run of any local historical society in Vermont.

Members of the Greensboro Historical Society have recently culled articles from those four decades of journals and published them as *Forty Years of the Hazen Road Dispatch, 1975-2015*. The book's compilers have provided an excellent service for readers interested in Greensboro-area history. Essays also cover the nearby towns of Hardwick and Crafts-

bury, which like Greensboro owe their settlement to the route of the Revolutionary War-era Bayley-Hazen Road. The best of the essays will also interest readers with a more general interest in Vermont history, because they provide examples of what was occurring in the state as a whole.

For instance, Elizabeth H. Dow offers an enlightening glimpse into how early settlers formed a local government in “Growing Hardwick: An Administrative History of the Young Town.” Although Dow concerned herself with Hardwick, the details are probably indicative of what happened in other Vermont towns. Dow writes that on March 31, 1795, five years after the first settlers reached town, Hardwick’s men gathered in their first town meeting. She notes, however, that the men “did not start from scratch.” New Englanders had 175 years of experience organizing themselves in town meetings. The men elected officers to oversee community life, including a town moderator, three selectmen, a tax collector, a constable, three highway surveyors to supervise road construction, two listers, and four haywards, or wardens. These wardens dealt with stray cattle, in an effort to protect people’s crops and the cattle themselves.

Allen F. Davis’s essay “Early Life in Greensboro” is equally illuminating. In it, he explains that the Bayley-Hazen Road as well as other roads were initially “little more than marked trails.” One Peacham settler decided to leave his fine horse and buggy in Newbury, because he recognized that it would be years before he could use his horse on such poor roads. Davis also explains why early settlers decided to farm upland properties, when fertile valley land was still available. The valleys were probably swampy and thick with underbrush at the time, he notes, and the pioneers believed the richest soils were in thickly wooded areas.

In “The Multidimensional Aaron Hill: A Rural Craftsman in Greensboro,” Paul Wood draws fascinating details from this skilled man’s account books, which span six decades, from 1809 to 1868. Wood shows how the craftsman’s work included making such diverse items as boots, harnesses, barrels, furniture, rope, and sleighs. Hill also sheared sheep, butchered pigs, dug wells, framed houses, repaired clocks, did blacksmithing, and treated the ill. Hill and practical polymaths like him were helpful neighbors to have in a small community.

Like all history writing, the *Dispatch* collection necessarily offers only snapshots of the past. The editors have chosen an interesting array of subjects that together form a larger picture of the place. The collection includes reminiscences from local residents, essays about the community of summer vacationers that has helped define the area’s character,

and the heyday of Hardwick's granite industry from the mid-1800s to the 1930s. Other essays discuss the area's connection with such luminaries as Greta Garbo, Margaret Mead, and Wallace Stegner.

Lesser-known residents are also profiled in the book. Perhaps most intriguing is the remarkable George W. Henderson, who was born a slave in Virginia and went on to graduate at the top of his class at the University of Vermont. Henderson was principal briefly at the Craftsbury Academy, and two other Vermont schools. He would later become chairman of the theology department at Straight (now Dillard) University and then at Fisk University.

While the more far-reaching of the essays help readers place local people and events within a larger regional and national context, a few are more narrowly focused and will mainly interest a more local readership. In a few places the editors retained the writers' acknowledgements to others who helped with their research, which tends to bog down those essays a bit.

Essays written for periodicals, even those published only annually, have a relatively short shelf life. They remain available in some libraries, but tend to gather dust. By republishing more than fifty essays in this single volume, the Greensboro Historical Society has given these pieces new life. It is an act for which those interested in the area's past, and in Vermont's history as well, should be grateful.

MARK BUSHNELL

*Mark Bushnell writes a regular Vermont history column, "Life in the Past Lane," for the Sunday Rutland Herald and Barre-Montpelier Times Argus. He is author of It Happened in Vermont (2009).*

## *The Battle of Hubbardton: The Rear Guard Action that Saved America*

By Bruce M. Venter (Charleston, S.C.: The History Press, 2015, pp. 142, paper, \$21.99).

Not until now has there been a substantial book devoted to the only battle fought in Vermont during the War for American Independence. An improvement over the previous published and unpublished writings about the July 7, 1777, event, Bruce M. Venter's book is a welcome history of the first serious battle of the British campaign to divide militarily New York from the New England states.

The author sets the scene by explaining the Continental Army's prepa-

rations for British General John Burgoyne's campaign with the 1776-1777 construction of the Mount Independence fortifications. He explains the need for the Patriot commander there, General Arthur St. Clair, to escape the Mount and Ticonderoga in order to avoid being surrounded by enemy troops and fall victim to a siege attack from British artillery placed on high ground (Mount Defiance). Venter gives the reader a good understanding of the chase that took place on the Mount Independence–Hubbardton Military Road, when British and German units tried to catch up to the Patriots who had hastily evacuated their fortifications on Lake Champlain. The story of the pursuit led by Burgoyne's trusted brigadier, Simon Fraser, takes readers along the rough military supply trail that runs southeast from the Mount through sections of Orwell and Benson to its half-way point, East Hubbardton, where it intersected with a road running north and south.

At East Hubbardton, a rear guard—charged with protecting the main body of St. Clair's fleeing army—paused overnight at the intersection of roads. As this rear guard prepared to march south toward St. Clair's troops in Castleton, their British pursuers arrived on the scene and engaged the troops who were led by Seth Warner, the colonel of the Green Mountain Boys, Col. Ebenezer Francis of Massachusetts, and Col. Nathan Hale of New Hampshire. The battle took place entirely during the early to mid-morning hours of the seventh day of the seventh month in the year 1777.

The author leads the reader through the battle step-by-step from the first engagement, where the military road crosses Sucker Brook, to the center of the fighting (on Monument Hill, where the State of Vermont today operates a battlefield visitors' center), to all of the locations along the routes of the double envelopment that was intended to surround the Patriots and cut them off from all escape roads.

Venter provides the most detailed account yet of reliable information about how the battle unfolded on the remote John Selleck farm at an intersection of roads on the east side of Hubbardton, between the geographical features of Sargent Hill, Zion Hill, and Pittsford Ridge, with Monument Hill at the center. The author follows the heroics of all sides as they seek tactical advantages on the terrain and attempt to overpower the forces of their enemies with musket fire. The story is told from the perspective of commanders, their officers, and the specialized outfits involved, including the British light infantry and grenadier units and the German Brunswick grenadiers and Jäger (rifleman) company commanded by Baron von Riedesel.

To quote the 1859 battle monument: Col. Warner commanded; Col. Francis was killed; Col. Hale was captured. The monument also states,

“The Green Mountain Boys fought bravely,” but nothing is chiseled into the marble about “who won.” Venter does not shy away from that question. The book’s title hints of the author’s conclusion that, since the battle was a tremendously successful rear guard action for the Patriots, it could not be a clear-cut win for the British while at the same time having “saved America.” He acknowledges the fact that the British held the ground after the fighting and he declares “a tactical victory for the British, not a draw.” The author does credit the Patriots at Hubbardton with such a highly effective rear guard action that it saved Gen. St. Clair’s army to significantly “fight another day” in August, west of Bennington, and in September and October, at Saratoga/Stillwater. The battles of the Burgoyne invasion grew larger and more successful for the Patriots as they progressed.

Venter has produced an analytical study that succeeds at re-examining primary source materials and past written research on the subject and presenting it comprehensively as a readable history. He explores speculative scenarios and masterfully breaks down the action into pieces to make sense of the fast and furious battle activity. With rich details about the decisions of specific officers, the author supplies more than enough battle nitty-gritty, including numerical statistics, for the casual reader.

With rare exceptions, the black-and-white outdoor photographic views included document the key landscape features without giving much hint of the extraordinary scenic beauty that is observed by all visitors to the battleground. The front of this softcover volume shows battle art and a map of the movement of troops, which are attractive and use colors very appropriately.

In terms of research, the only thing overlooked is that which is underfoot. Although Venter cites in his study and lists in his bibliography all of the important documentary sources, curiously he does not mention any of the available archaeological research that has been conducted on the battlefield.

Because of its important contributions to public understanding of this under appreciated Revolutionary War battle, I think that Venter’s history of the Battle of Hubbardton is worthy of the full attention of all who seek to understand New England’s role in the War for American Independence and all who want insight into the Saratoga campaign of 1777.

THOMAS A. HUGHES

*Thomas A. Hughes was raised in Rutland County and now resides in Middlebury, Vermont, following his thirty-eight-year career managing military history museums for the states of Vermont and New York.*

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## *Daisy Turner's Kin: An African American Family Saga*

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By Jane C. Beck (Urbana: University of Illinois Press, 2015, pp. 295, \$95.00, paper, \$24.95).

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Jane Beck and Daisy Turner first met in 1983. Beck was canvassing the state as folklorist for the Vermont Arts Council. Turner was the centenarian daughter and granddaughter of slaves, living in—of all places—Grafton, Vermont. It was a fortuitous event for both women: Jane Beck discovered a folklorist's dream, and Daisy Turner had her family story recorded and preserved. It was a lucky day for all of us, too, as their collaboration gave us access to the rich timbre of Daisy's voice, the drama of her delivery—and to the Turner narrative, “a well-polished artifact, an heirloom carefully preserved over four generations,” as Beck puts it (p. 16). Daisy Turner was the living repository of her family's history spanning two centuries and three continents. She died in 1988, but the saga she tended so carefully is told in full in *Daisy Turner's Kin*.

It was Daisy's father Alec Turner, born enslaved in Virginia in 1845, who crafted the saga over many years and bequeathed it to his daughter. Turner began with his own parents—Alessi, the son of an African chief, and the English woman he rescued from a shipwreck off the coast of Africa in the early 1800s. Alessi was a slave trader who had the misfortune of being grabbed and added to the cargo he was delivering. Thus was a chief's son turned into Robert, a slave on Jack Gouldin's Virginia plantation.

Robert and his wife Rose Silverbells, a Cherokee woman, both occupied somewhat privileged positions—Robert as a boxer who won Gouldin significant money, and Rose as the plantation seamstress. They lived near the “big house,” which put their son Alexander in the white family's orbit. Gouldin's granddaughter Zephie befriended young Alec when he was about five and began teaching him to read. These early positive interactions with whites stood Alec Turner in good stead throughout his life, as he learned “to forge warm and meaningful relationships with whites who in turn helped him in a variety of ways,” (p. 68) says Beck.

But there was no getting around his status as a slave. Unhappy that he was not dressed as well as his white playmates, Alec pestered his mother for shoes. Rose turned scraps of red fabric into beaded moccasins that Alec adored but was allowed to wear only when no white folks were in

sight. Inevitably, he slipped up, and Gouldin's wife caught him wearing the moccasins. She snatched them off and threw them into the fire. Overcome with a child's rage, Alec flung himself at her, tearing her skirts and biting her. Alec Turner never forgot this day—"his first real lesson in what it meant to be owned by somebody" (p. 70). It was a pivotal moment when he instantly understood what slavery meant and that he would defy it.

Alec escaped during the Civil War and later found work in New England through the Freedman's Bureau. He married and with his wife Sally established their family at "Journey's End," the land he purchased in Grafton. Daisy was born in Grafton in 1883 and, although raised in vastly different circumstances, had her own encounters with injustice that she wove into the family saga. *Her* childhood touchstone incident came in school when a teacher instructed her to dress differently for the year-end performance. The white girls were all to dress in white with special sashes and ribbons in their hair, but Daisy was told to wear an old red dress and no accessories. She was furious, but her parents counseled her to cooperate, so she learned the verse she was assigned. When the moment came, though, Daisy could not do it. Each girl walked onto the stage in succession—with Daisy last, another indignity. Finally, she took the stage. But instead of the teacher's words, Daisy spoke her own—an extemporaneous verse challenging race prejudice and the unfairness of that day. The shock in that small school was palpable, but Daisy took the first prize. And she was able to recite that verse verbatim nearly 100 years later.

Daisy became Alec and Sally Turner's most famous child, but she was far from the only one. Indeed, they nicknamed their eighth child "Enough," although to no avail; they had five more girls, including Daisy. Daisy never married, but her siblings did, and Beck chronicles their lives, marriages, and children—the extended kin of the title.

In *Daisy Turner's Kin*, Jane Beck has traded the ethnographer's tape recorder for the historian's archival sources. She traveled to Africa, England, and Virginia to track down and verify dozens of details. She provides the documentation she found and offers her best guess when none existed. She clarifies points on which Daisy may have been confused and others that she exaggerated. But she never forgets that, for the Turner family, the *meaning* they find in the story is what matters.

As I read *Daisy Turner's Kin* I thought often of *The Blind African Slave*, the narrative of Jeffrey Brace that Kari Winter also traveled the globe to verify. How odd that Vermont, with its famously tiny African American population, where slavery was never institutionalized, should have been home to two once-enslaved men with direct ties to Africa—

men who raised families here and whose descendants remain here and whose stories make essential reading.

JANE WILLIAMSON

*Jane Williamson is the director of Rokeby Museum, a National Historic Landmark underground railroad site.*

## *Vermont Chaplains in the Civil War*

By Kenneth E. Lawson (Derby, Vt.: Derby Historical Society, 2015, pp. 406, paper, \$25.00).

Derby, Vermont, native and Army Chaplain, Colonel Kenneth E. Larson, contributes to a growing Civil War library with a detailed and concise study of the fifty-three Vermont chaplains who served during the war. He claims to have written “the first book that studies Civil War Chaplains from a particular state.” The author’s organization is very regimented, divided into three sections: “Vermont Clergymen Serving with Vermont Regiments,” of which there are twenty-eight; “A Vermont Clergyman that Served as a Chaplain to the Confederate States of America Congress”; and the twenty-four “Vermont Clergyman [*sic*] that Served as Chaplains in Non-Vermont Units.” Each individual biography appears in three parts: “Early Years,” “Civil War Years,” and “Later Years.” Although the order is helpful at times, the redundancy borders on tedium.

Lawson has certainly done his homework. Thorough research, all annotated, has resulted in a definitive survey of generally forgotten men who faithfully ministered to the sick and wounded in and from Vermont. Vermont chaplains also served in thirteen other Union states. Lawson provides extensive information about the birthplace of each chaplain and the communities where they served in ministry. A brief summation of the activity of the chaplain’s regiment is included. Anecdotal material, when cited, is effectively utilized, as are photographs. The author relies on a wide array of mostly secondary sources including newspapers, local histories, regimental histories, denomination publications, and the United States Census.

The sacrifice and selfless service of many of these men continue to inspire to this day. Some are genuine heroes, such as First Vermont Cavalry Chaplain John Woodruff, nicknamed “the fighting chaplain” because of his willingness to be on the front line with his men and his excellent marksmanship, which he did not hesitate to use. Not all of the

chaplains, however, were held in high regard by the men they served. One soldier commented that a certain chaplain was not good for anything else so they made him a minister. Larson includes some fascinating trivia that are worth noting: Chaplain John Woodward is the only Vermont chaplain to be commemorated in a statue, which stands in Westford, Vermont; Chaplain Moses Parmelee delivered the petition that led to the pardon by President Lincoln of the “Sleeping Sentinel,” Private William Scott, who was sentenced to be shot for sleeping on duty; Chaplain John Goodrich founded a national fraternity, Delta Psi, while a student at the University of Vermont in 1850.

The longest essay in the volume concerns a Vermont-born clergyman, Reverend Jonathon Shepherd, who was involved in the formation of the Provisional Confederate States Congress, meeting in Montgomery, Alabama, during February and March, 1861. Lawson claims that Rev. Shepherd was “intimately involved” in the creation of the Congress, but only offers the fact that the minister was called upon to open the first day of meetings with prayer. That he was present in Montgomery at the time is certain, but to what degree he was involved in the deliberations of the body is pure speculation.

Several statements of fact made by this author merit careful scrutiny. He claims that there were no female nurses at Sloan Hospital in Montpelier (p. 142), although the oldest surviving Civil War nurse, Harriet Hinkson Holmes, who is buried in the Worcester Village Cemetery, met her husband while working at Sloan. He states that the Mound City, Illinois, National Cemetery was established in 1864 as the first national cemetery (p. 279). Veterans Administration records indicate twenty-one national cemeteries were founded prior to Mound City, the first at Alexandria, Virginia. Lawson calls Northfield, Vermont, a small rural town in 1850 (p.156), even though it was the largest town in Washington County at the time, with a population of 2,922—600 more residents than Montpelier.

It should be noted that although two-fifths of all Union regiments did not have chaplains, only one Vermont regiment, the 17th, failed to recruit one. The role of several Vermont chaplains in assisting families back home recover the remains of their relatives from battlefields and hospitals is not mentioned. Despite many distracting typographical and grammatical errors and the lack of an index, Kenneth Lawson’s contribution to Vermont’s Civil War history is significant and worthy of a place in one’s library.

J. DAVID BOOK

*J. David Book, author of two Civil War books, is president of the Worcester, Vermont, Historical Society.*

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*Arts and Crafts Architecture: History and Heritage  
in New England*

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By Maureen Meister (Hanover and London: University Press of New England, 2014, pp. xv, 288, \$45.00).

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For the student of architecture, the title of this book may invoke images of the progressive American work of the turn of the twentieth century that has been designated as “Arts and Crafts”—epitomized by the likes of Stickley’s Craftsman homes, Wright’s Prairie Style, and the Pasadena creations of Greene and Greene. These are not forms commonly found in New England, however. Nor are they the focus of this book, which deals not so much with a visual style as with a set of ideals originating in late-nineteenth-century England that contributed to a Boston-centric regional architecture marked by historic conservatism.

Meister’s study of the impact of the Arts and Crafts in New England is built around the activities of a prolific group of architects (eleven men and one woman) associated with the Boston Society of Arts and Crafts (founded in 1897) and influential in shaping regional taste between the 1890s and the 1920s. Largely overshadowed historically by the French-spawned Beaux Arts of Gilded Age New York and the rise of American modernism in the Midwest and West, Post-Richardsonian Boston was nonetheless important as a center for architectural education and theory, much in tune with the ideals of the Progressive Era and fed by a traditional affinity for things English. The city boasted important programs in architectural history and design (MIT had the nation’s first collegiate program in architecture), professional associations, critically important journals and influential taste-defining intellectuals with Arts and Crafts inclinations, and a pioneering exhibition of the Arts and Crafts (1897).

Boston’s vision of the Arts and Crafts was closely shaped by the ideas of John Ruskin and William Morris in England, championing a pre-industrial way of life, celebrating the relationship between art and labor, encouraging the support of traditional craftsmanship, respecting regional traditions, emphasizing a proper expression of materials, and encouraging simplicity and beauty in everyday things. Meister sketches the English movement from its origins in the Gothic Revival to its incipient American manifestations, as in the work of Henry Hobson Richardson, who importantly collaborated with stonemasons,

woodcarvers, and glassmakers and utilized Morris wallpapers and fabrics. She provides valuable biographies of the leading Boston practitioners in Richardson's wake, establishing their association with the movement through educational roots at MIT and in England, connections to the Richardson office, participation in the discourse of the journals, and membership in the city's professional societies.

She discusses the implications of these influences on the architecture of Boston and the region, tracing a catalog of building types and the styles (Gothic, Jacobean, Tudor, Colonial Revival, Neo-Georgian, and Renaissance) deemed most appropriate to each. For example, churches. Sharing an Anglophile orientation and embracing the retrospective attitudes of English Arts and Crafts, figures like Henry Vaughan, Ralph Adams Cram, Bertram Goodhue, Charles Maginnis, and Richard Clipston Sturgis made the Gothic of English parish churches a dominant vocabulary for their ecclesiastical buildings. To embellish their massive stone structures with weighty towers and fine exposed trusswork they cultivated a circle of favored craftsmen—glassmakers Whall and Connick and H. Wright Goodhue; carvers Hugh Cairns, John Evans, and Johannes Kirchmayer; and tilemaker Henry Chapman Mercer. For residential architecture, on the other hand, designers like Alexander Longfellow and Lois L. Howe took their cues from the Arts and Crafts emphases on regionalism and vernaculars to find inspiration for residential architecture in the colonial buildings of New England. Colonial Revival based on interpretations of historic forms ranging from the seventeenth century through the work of Charles Bulfinch came to dominate the domestic scene. This appreciation for the regional past also gave rise to an interest in architectural preservation, another theme significant in the work of Ruskin and Morris, fueling the campaign in 1894 to preserve Bulfinch's Massachusetts Statehouse and leading to the participation of many of the era's architects in the Society for the Preservation of New England Antiquities, founded in Boston in 1910.

Though most of the buildings discussed by Meister are from the Boston area, she does include a handful of Vermont examples by members of the Boston circle: St. Peter's Episcopal Church in Lyndonville (1890-91) and Rock Point in Burlington (1894) by R. Clipston Sturgis; the gymnasium (1901, now Royal Tyler Theater) at the University of Vermont by Robert D. Andrews; St. James Episcopal Church in Woodstock (1907) by Cram, Goodhue, and Ferguson; and Christ the King Church in Rutland (1929) by Charles Maginnis, with sculpture by Aristide Piccini and windows by H. Wright Goodhue. Though not mentioned by the author, it is worth noting that Maginnis also de-

signed St. Stephen's in Winooski, St. Mary's in Springfield, and St. Dominic's in Proctor. Indeed, one can extrapolate from Meister's focused discussion to grasp the wider regional impact of the movement. Thus in Vermont, for the embellishment of UVM's Billings Library (1883-85) Henry Hobson Richardson called upon stonemason Alexander Milne and woodcarver Albert H. Whittekind, craftsmen who subsequently contributed to other buildings of Burlington's golden age. Following a Boston residency and exposure to Richardson's work, Vermonter Lambert Packard importantly emulated Richardson's example in the 1880s and '90s with handsomely crafted and embellished buildings in St. Johnsbury, Hardwick, Bradford, and Barre. London-born Rutland architect Arthur H. Smith created the Mission of the Church of Our Savior in Killington (1895) in a stone Arts and Crafts mode with fine interior woodwork and a rood corpus by Oberammergau carver Anton Haser. Vermont Marble Company mill superintendent Fred Patch embodied the ideals in Proctor's Union Church (1890) and his own Rutland bungalow (6 North Street, 1912). Burlington native W. R. B. Willcox tapped his training at MIT and abroad to create a string of distinctive buildings with Arts and Crafts qualities: among them his own house (475 S. Willard St., 1900), his office (135 College St., 1899), Leslie Terrace (270-280 College St., 1902), Charter One Bank (148 College St., 1900, with an interior by carver Albert Whittekind), and Memorial Baptist Church in Middlebury (1905-06). Rockingham's venerable meetinghouse and the Old First Church in Bennington owe their current appearance to significant restoration projects (1906 and 1935, respectively). Bennington's library (1935) was built as a self-conscious celebration of early Vermont, synthesizing elements based on at least six of the state's landmark eighteenth- and early-nineteenth-century buildings.

These and other buildings and builders of the era are united not by a defined single style but by an attitude toward design, craftsmanship, and historic roots influenced by the English Arts and Crafts. In documenting the impact of this movement on the practitioners of New England, Meister has expanded our understanding of its implications, helped to fill a gap in the history of regional building, and articulated ideas that can be seen to have shaped a broad body of architectural work in the decades around the turn of the twentieth century.

GLENN M. ANDRES

*Glenn M. Andres is Professor Emeritus of the History of Art and Architecture at Middlebury College and co-author of Buildings of Vermont (2014).*

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*What Makes Vermont Special: An In-depth Look at Vermont State Symbols, Second Edition.*

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By Greg Carpenter (Manchester, Vt.: Shire Press, 2014, pp. iv, 140, paper, \$24.99).

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In *What Makes Vermont Special*, author Greg Carpenter serves as an amiable tour guide of Vermont's symbols, ranging from the well-known and iconic state tree (Sugar Maple) to the less celebrated state soil (Tunbridge Series).

Carpenter introduces his subject with a brief history of such symbols and then launches into his real passion: sharing the backstory and significance of each of the state's thirty official symbols, that is, those ratified through legislative action. Supplementing the author's own research are interviews with the actors who brought the proposals forward—often Vermont schoolchildren exploring the state's history, environment, economy, and traditions—as well as the legislators who moved the bills through to passage.

The book is generously illustrated, with color photos of all the symbols as well as scenes of Vermont locations that reflect the state's character. Carpenter helpfully provides a list of sources as well as an index. *What Makes Vermont Special*, despite occasional lapses in editing and production, is an informative and enjoyable read, appropriate for both younger readers and lovers of Vermontiana. This title is also a welcome addition to the ever-evolving catalog of the state's visual identity and history.

CHRISTOPHER A. BRAY

*Christopher A. Bray is a Vermont State Senator and book publisher, including The Vermont Way by Jim Douglas (2014).*