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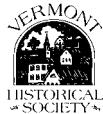
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BOOK REVIEWS



Writings on New England History: Additions to the Bibliography of New England History Series (through 2010).

*Edited by Roger N. Parks. *Bibliography of New England History*, Volume 11 (Thompson, Conn.: Committee for a New England Bibliography, 2012; distributed by Oak Knoll Books, pp. xxii, 452, \$85.00).*

At the outset, readers should know that what follows is both a book review and a valedictory. Volume 11 of the *Bibliography of New England* series (also known as the New England Bibliography, or NEB) is the most recent update of an ambitious and pioneering project that started in 1970 to assemble as nearly as possible a comprehensive list of scholarly books, articles, pamphlets, doctoral dissertations, and selected masters theses devoted to the history of each of the New England states and of New England as a region. It is also the last volume in the series. Its publication, therefore, presents an opportunity to re-examine the series' contribution to historical scholarship; bid farewell to the group of scholars, librarians, bibliographers, and editors who have dedicated enormous amounts of time, expertise, and money for more than four decades to create this important resource for scholarship; and offer congratulations and thanks.

As a point of full disclosure, I must acknowledge my association with this project. From 1986 to 2010, I was a member of the Committee for a New England Bibliography (CNEB), initially representing the Vermont Historical Society's interest in supporting and promoting the project, and latterly as editor of this journal.

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The first six volumes in the series were devoted to compiling for each of the New England states a bibliography of “published works written as history or having an historical dimension or nature” from “earliest settlement” down to the time each volume was compiled. The results were at the very least impressive, if not astonishing: The Massachusetts volume, published in 1976, contained 13,250 entries; Maine, in 1977, had 5,355 entries; Vermont, in 1981, had 6,413; Rhode Island, in 1983, had 4,124; Connecticut, in 1986, had 9,778. Volume 7, devoted to historical works that crossed state lines, came out in 1989 with 4,212 entries. The final four volumes—updates of the state and regional bibliographies—were published in 1989 with 11,742 entries; 1995 with 4,281; 2003 with 4,461; and now the final volume with 5,475 entries. John D. Haskell compiled and edited the Massachusetts and Maine volumes; Haskell and Vermont historian and bibliographer T. D. Seymour Bassett edited the New Hampshire volume; Bassett edited the Vermont volume; and Roger N. Parks has been the indefatigable editor of the remaining six volumes in the series, starting with the Rhode Island volume through this latest and final update.

All the state bibliographies and updates have been organized using three broad categories: entries for the state as a whole, entries for counties, and entries for cities and towns. The New England volume and its updates are organized topically. Where the titles of books or articles are not clear guides to the content, the editors have provided brief descriptions or subject keywords for the entry. Each volume includes an extensive and detailed index (volume 11 has an index of 115 pages, two columns, in small type), providing users access to entries by author, subject and place names, and topics. Volume 7 included essays by David D. Hall and Alan Taylor under the title “Reassessing the Local History of New England” (pp. xix-xlvii) that serve as useful introductions and interpretations of the history of historical writing about New England. There is still, however, an interesting and important essay waiting to be written using just the indexes of the eleven volumes to follow emerging trends and topics in the writing of New England state and regional history, and to suggest what has yet to receive adequate attention among the historians of our state and region. Taken all together, the several thousands of pages and almost 70,000 entries of the *NEB* constitute a rich resource for research and stand as a monument of patience, persistence, institutional cooperation, and bibliographic expertise. It is an indispensable guide to and into the historical scholarship of New England and its component parts. It is unlikely that we will ever again see anything like this series or any similar undertaking.

Which brings us to the issue of technology. As the editor of volume 11 notes (in an unfortunately garbled section of his introduction, pp. xii-xiii), extensive travel to many libraries was the means of access to bibliographic

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information and typewriters were the tool for recording it for the first several volumes of the *NEB*. These challenges to assembling a comprehensive bibliography were also, of course, barriers to researchers, which made the *NEB* so helpful and so important for advancing scholarship. Sophisticated information technology has changed most of that. Online catalogs for large and many smaller research and public libraries include books, articles, sometimes pamphlets and dissertations, and are searchable by subject and keyword, thereby making travel to repositories much less necessary for researchers planning their work. Moreover, an array of database programs such as the Online Computer Library Center (OCLC, better known to most users as WorldCat), JSTOR, Project Muse at the Johns Hopkins University Press, and America: History and Life now provide access not only to titles, but also to brief summaries and the full texts of articles and book reviews published in a wide range of scholarly journals. These useful online tools put vast bibliographical resources within easy reach of most researchers and writers.

Those of us who have served on the CNEB in recent years have seen this change coming with mixed feelings of excitement and regret: excitement at the increasing ease and efficiency of bibliographical searches; and regret at knowing that these innovations and advances in information technology would, as they have done, lead to the eclipse of the printed bibliography as a primary tool for scholarly research. The massive, sturdy, labor-intensive volumes of the *NEB* now feel increasingly obsolete; they have become increasingly expensive to produce and expensive to purchase. Consequently and ironically, they are more difficult to access because fewer institutions and individuals purchase them. I myself have seen students' and experienced researchers' eyes glaze over when I have urged them to consult the *NEB* volumes as the starting point for their investigations.

Nonetheless, the *NEB* stands as a pioneering and monumental effort to gather in one place a vast, deep, and rich resource for historical research and writing about New England and, for readers of this journal, for Vermont history in particular. Add to the 6,413 entries from Bassett's *Vermont* volume the 2,165 additional entries in the four update volumes (not including those entries in the multi-state volume and updates), and researchers for Vermont historical topics have 8,578 items to search among to inform, refine, and focus their work.

That leaves us with an enormous debt of gratitude to the editors—especially most recently Roger Parks; the members and officers of the CNEB; and the three individuals who have led this project over the past forty years: John Borden Armstrong, one of the founders of the CNEB and its first chair; A. L. Morris, who served as its second chair; and Caroline F.

Sloat, who has led the organization since 1990 and who had the wisdom to see that the future of bibliographical research lies in a different direction.

Volume 11, like most of its predecessors, is not likely to turn up on many scholars' bookshelves or on those of most readers of *Vermont History*. But it and its companion volumes belong on the shelves of libraries that host researchers and enthusiasts of state and local history. And the entire series deserves to be recognized for the contributions it has made and will continue to make to historical research and writing in our state and region.

MICHAEL SHERMAN

Michael Sherman is the editor of Vermont History.

The Genius of Place: The Geographic Imagination in the Early Republic

By Christopher C. Apap (Durham: University of New Hampshire Press, 2016, pp. xiii, 282, \$40.00).

Christopher Apap's ambitious and impressive first book, *The Genius of Place: The Geographic Imagination in the Early Republic*, is concerned with American identity after the War of 1812. Apap argues that more than anything, Americans were concerned about the scale or size of the new nation and that taken together, the fiction, artwork, and political and educational texts they produced worked to rein in the sense of geographic vastness by focusing on the smaller regions (or sections) that formed the nation. In the process, the texts produced between 1816 and 1836 succeeded in cementing regional stereotypes and in normalizing New England as representative of the country as a whole. Apap earned his doctorate in English literature, and *The Genius of Place* offers the best of American Studies scholarship; interdisciplinary, both broad and deep in its close reading of primary texts, and thoughtful in its approach to the antebellum decades, it offers fresh insight and connections to anyone interested in nineteenth-century American culture.

Apap's study begins in the northeast. The first chapter opens with Washington Irving's *A History of New York* (1809), which mocked the way that similar histories situated the local within expansive space by describing continents and oceans before territory closer to home. As Apap sees it, "for Irving the desire to situate a fundamentally local story within a global or even cosmological scale ranges from the hubristic to the ridiculous" (pp. 23-24). Apap then considers how authors of school geography texts likewise narrowed their focus to local geographies. Here

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readers encounter the book's first Vermont reference in the form of educator S. R. Hall, who argued that there was little point in educating children on global geography when they lacked a basic understanding of their own town or county. Hall was part of a movement in school education that had the consequence (unintended or otherwise) of privileging New England over other regions of the nation. Apap tells us that this New England-centric view of American geography was partly due to the realities of antebellum publishing and partly due to the biographies of authors, who spanned from Jedidiah Morse to Catharine and Harriet Beecher. James Fenimore Cooper, Jared Sparks, and Daniel Webster round out Apap's diverse list of northeastern writers who all contributed to the collective narrowing of American attention onto the local during this period.

Apap then offers a fascinating discussion of the way that New England was promoted through the stylized language of the picturesque, a varied and mixed aesthetic that artist Thomas Cole saw as uniquely American and that others saw as especially reflected in the New England landscape. The idea that New England was the natural home of the picturesque (and hence the location of the "correct" landscape aesthetic) is explored in detail in chapter two through a close reading of Catharine Maria Sedgwick's novel *Redwood* (1824) and what Apap calls the "sectional picturesque" (p. 58). Sedgwick's New England offers more geographic complexity and variety than do other parts of the nation; appreciating the harmony and unity of such unevenness, Apap tells us, offered a clue to one's moral character and served as a primer for learning to value the vast and varied nation as a whole. Much of Sedgwick's novel is set in Vermont, so the Vermont landscape serves here as the idealized sectional picturesque.

Leaving New England, Apap next moves his reader to the "Middle States," where he argues that unlike New England, the states of New York, Pennsylvania, New Jersey, and Delaware "never calcified into a single sectional identity" (p. 79). Returning again to author James Fenimore Cooper—this time to *The Last of the Mohicans; A Narrative of 1757* (1826)—Apap considers Cooper's own use of the picturesque to frame New York as "a symbolic middle ground...a space in which sectional representatives interact, collaborate, and accommodate one another" (p. 81), while also "mediating between increasingly binary alternatives offered by New England and the South" (p. 90). That binary power struggle is examined in the book's next chapter, which is built around the Tariff of 1828 and the ways in which New England politicians clashed with their Southern colleagues over what became an intensely sectional debate. John C. Calhoun used his national position to defend his South

Carolina locality, while New Englander Daniel Webster defended the Union by making “latitude and vision a part of his rhetorical attack” (p. 104). In the end, the Nullification Crisis furthered the “conflation of North and nation” and made the South feel increasingly isolated, a tension that Apap sees reflected in Southern literature (p. 104). Chapter five explores how Southern authors then embraced and defended sectionalism; readers more familiar with New England will find intriguing Apap’s discussion of Southern writers who argued for “the nation as a collection of local identities” and saw sectional identities as key to national survival (p. 122).

But sectionalism didn’t work for every group or region. Adopting a sectional scale was harder to do in the vast American West. Chapter six considers the western anxiety over Nullification and rejection from writers like Cooper, who had described the West, as Apap puts it, as “an empty and monotonous terrain” (143). Like writers of the West, Native American writers similarly struggled with sectionalism—particularly the idea that the disparate sections somehow comprised a unified whole characterized by citizenship. In a chapter that focuses on William Apess and Indian removal efforts, Apap considers how the Indian emphasis on locality “could enable broader forms of affiliation and political action” by unifying natives across regions and by calling for improved Indian-white relations to occur in New England with its long native history (p. 164). In an engaging final chapter, Apap likewise points out the ways that “white America and black America had a past that was fundamentally and permanently intertwined” across American spaces (p. 201). Apap’s text is David Walker’s *Appeal to the Coloured Citizens of the World* (1829), which Apap reads as Walker’s rejection of mobility (and so of the American Colonization Society’s mission) and his embrace of “emplacement” (p. 185). Apap draws from scholars who see localism as exclusive to make the case for Walker’s legitimate resistance to forced movement from places of belonging.

The book’s conclusion explores the limitations of sectionalism as seen through the eyes of Ralph Waldo Emerson, perhaps the father of nineteenth-century American literature and initially a strong proponent of sectionalism. Emerson eventually emphasized unification and questioned the usefulness of, as he put it, “our opinions predicted geographically, as the north, or the south” (p. 212). Emerson goes down in history as the champion of individualism, but to Apap, Emerson’s individualism became “a way *out* of the binds of sectional identity that had come to dominate the American literary scene” (p. 213).

JILL MUDGETT

Historian Jill Mudgett is a trustee of the Vermont Historical Society.

Rich and Tasty: Vermont Furniture to 1850

By Jean M. Burks and Philip Zea (Shelburne, Vt.: Shelburne Museum, distributed by University Press of New England, 2015, pp. 177, 120 illus., paper, \$29.95).

This catalogue and its companion exhibition represent a significant addition to our appreciation for and understanding of early Vermont furniture that builds upon the groundbreaking 1995 exhibition and publication of *The Best the Country Affords: Vermont Furniture 1765–1850*, organized by the Bennington Museum and curated by Kenneth Joel Zogry. *Rich and Tasty: Vermont Furniture to 1850* is not so much a reappraisal of the earlier effort as it is a supplement, especially in its inclusion of many previously unpublished examples of furniture. The contents consist of a foreword by Shelburne Museum Director Thomas Denenberg; essays by Historic Deerfield President Philip Zea and Shelburne Museum Curator Emerita Jean M. Burks; and a catalogue section by Zea and Burks. It is generously illustrated throughout in color with the superlative photography of J. David Bohl of Boston.

The signature title phrase “Rich and Tasty” is taken from Vermont newspaper advertisements at the close of the 1820s, such as those of the Bennington cabinetmaker, Hastings Kendrick. But as a catchphrase it was already widely disseminated elsewhere. For example, it was often repeated in the advertisements of the major Boston upholsterer and furniture maker, William Hancock (*Boston Daily American Statesman*, Aug. 9, 1825; *The Evening Gazette*, Boston, Jan. 11, 1828). The etymological source of the phrase, in turn, is no doubt the French *riche et savoureux* and is redolent of the considerable French influence on American furniture of the period.

Zea’s essay is a cogent primer for the better understanding of the special characteristics of early Vermont furniture and contains all the ingredients of an enduring guide to connoisseurship aptly suited for that purpose. It consists of twelve inquiries intended above all to sensitize the reader or viewer to the innate nativeness of the furniture. While some are reflective reconsiderations of those found in well-known guides to connoisseurship,¹ they are reframed and adapted by Zea to the unique Vermont situation. To such elemental points as materials, ornamentation, craftsmanship, condition, and provenance Zea adds design, precedent, workmanship, innovation, technology, rarity, and originality.

Among the distinguishing features of Vermont furniture is the extensive use of local woods such as sugar maple, yellow birch, black cherry,

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and others. Designs are a mélange of impulses emanating both locally and externally, the latter chiefly from coastal Massachusetts and New Hampshire, the Hudson Valley, and New York City. They often incorporate idiosyncratic aspects, whether in furniture forms, ornamentation, and/or materials. Ornamentation often reflects a principle of “more is better.” In closing, Zea underscores the paucity of documentation on most “Vermont-looking” furniture and states that a Vermont appearance does not necessarily imply a piece originated there. Upstate New York was settled by a great many New Englanders who came from or transited through Vermont, implanting a taste for Vermont furniture beyond the state’s borders. It should be added that Vermont influences are also recognizable in some early-nineteenth-century furniture from Quebec, which had close commercial and cultural ties to the state.

The potential for confusing Vermont and New York pieces is underscored by a small stand in the catalogue (Cat. 29), with attributed origin as central Vermont. It bears a label with the statement, “made by Albert Corbin for Nehemiah Pepper prior to 1828.” The only Nehemiah Pepper (1791-1884) identifiable so far in either state during this period was a resident of Pawling, Dutchess County, New York. Likewise the only known Albert Corbin (Albert W. Corbin) was a resident of the very same town, though his life dates are slightly later, 1821-1893 (Ancestry.com, findagrave.com). This convergence of names suggests the stand was made in Pawling, despite its Vermont look.

Burks’s essay focuses on two cabinetmakers, Zachariah Harwood of Rupert and John Marshall of Royalton. Her discussion of Harwood is based on a family history written by his great-niece, Ruth Hersey, and is particularly poignant because of its reliance on transmitted personal knowledge.² Similarly, there is a personal dimension to the discussion of Marshall. His known output, provided in print for the very first time, consists exclusively of pieces still owned by his descendants. Knowledge of Marshall is reinforced by excerpts from *The History of Royalton* (1911) by Emily Lovejoy.

Authorship of the catalogue portion of *Rich and Tasty* is the result of a collaboration of Burks and Zea. Comprising seventy-four numbers or pieces of furniture, they are grouped into nine sections that highlight conspicuous features of early Vermont furniture in selected topics. Apparently, a guiding principle behind their choice was to have as many as possible consist of unpublished, mostly new discoveries within the last twenty years. The quest for freshness is diminished somewhat, nevertheless, because fifteen of the pieces, or 20 percent, also appeared in Zogry’s earlier catalogue. There is, as well, some unevenness in the inter-relationship of the sections, and firm cohesion is wanting. Admittedly this owes in part to

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the pieces themselves, which do not always conform readily to seamless organization.

For example, the historical development of the distinctly Vermont half-sideboard or “locker” would be reinforced if the early one by Rufus Norton (Cat. 18) were moved from “Neoclassical Furniture” to “A Distinctively Vermont Form,” which is devoted to the half-sideboard. That relocation would provide an enhanced perspective to the historical development of the form; otherwise, the examples discussed are all of later date.

The largest section, consisting of twenty-five items under the rubric of “Neoclassical Vermont,” is also somewhat unwieldy relative to the other sections. It is the only one devoted to style. Yet a suitable discussion of stylistic characteristics is omitted. This section warrants a concise definition of style at the beginning, if only for the benefit of the uninitiated reader. Generally speaking, earlier pieces have flat, sleek, clearly defined forms, where decoration consists largely of contrasting veneers and inlay in American interpretations of Hepplewhite and Sheraton designs. This early phase of American Neoclassicism is often termed the “Federal” style. The later phase, on the other hand, depends on robust forms that are often embellished with carved and/or turned ornament. It reinterprets French Empire designs, as filtered through late English Regency furniture, and is referred to as the “American Empire” or “Grecian” style. A division of this section into two—early and late Neoclassical—would allow for greater lucidity.

Our understanding of early Vermont furniture remains a work in progress. With studies such as the present catalogue, however, a much better picture is evolving. It is recommended as the best general introduction to Vermont furniture currently available. Moreover, it is a must read for all specialists in regional American furniture.

The following are a miscellany of annotations to the catalogue discovered from fact checking. Newly added/revised life dates for furniture makers are shown in parentheses. Cat. 2: Darius Harvey (1801-1870) (*Boston Daily Journal*, Nov. 21, 1870). Cat. 3: The unnamed “Dart” to whom this chest of drawers is attributed is Joshua Dart (1727-1805) of Weathersfield, Vermont, and formerly of Surry, New Hampshire, and Bolton, Connecticut (*Spooner's Vermont Journal*, Windsor, Dec. 9, 1805).³ Cat. 7: John Cardwill (also Cardwell) was born in New London, Connecticut, on April 23, 1780;⁴ by 1830 (US Census, see Rachel Cardwill), he was in Cazenovia, Madison County, and later in Steuben County, New York, where he died c. 1857-58.⁵ Cat. 13: Nehemiah Saxton (1771-1851), James Saxton (1784-1841).⁶ Cat. 16: The first husband of Abigail Roberts was Josiah Bartlett True.⁷ Cat. 18: The “LH” of the inscription likely stands for Lemuel Hedge (1786-1853), a cabinetmaker who had returned to his hometown of Windsor, from Boston,

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by 1811 (*The Washingtonian*, Windsor, Dec. 30, 1811). Hedge died in Patterson, New Jersey, Aug. 1, 1853 (*Vermont Journal*, Windsor, Aug. 12, 1853). Another almost identical half-sideboard, except for the addition of spool-turned and reeded columns at the front corners, was in a sale at Northeast Auctions, Portsmouth, New Hampshire, Nov. 1, 2015 (lot 620). No doubt it originates from the same workshop. Cat. 21: The maker is Samuel Stow (also Stowe) (c.1780-1809), who died in Woodstock, Oct. 4, 1809 (*Rutland Vermont Republican*, Oct. 18, 1809). Another, older cabinetmaker of the same name may have lived in Windsor concurrently. A Samuel Stow was a partner of the cabinetmaker and chairmaker, Stephen Savage (1769-1848), an association that ended in 1796 (*Spooner's Vermont Journal*, Dec. 9, 1796). Or could he be the same as the first-mentioned Stow, though only sixteen years old at the time? Cat. 22: Eastman, who advertised as Jonathan S. Eastman in *The Reporter* (Brattleboro), Jun. 21, 1815, is likely Jonathan Shepard Eastman (1788-1856), born in North Haven, Connecticut, and later a manufacturer of agricultural equipment in Baltimore (*New York Daily Tribune*, Dec. 11, 1856).⁸ Cat. 25-27: In the 1810 U.S. Census Lemuel Bishop is listed in Charlotte, not Sunderland. Cat. 28: Peter Carvey (c. 1776-1841) died at Readsboro, Aug. 21, 1841 (*Vermont Gazette*, Bennington, Sept. 7, 1841); as his name is branded on the chest, does it signify him as owner, rather than maker? Cat. 35: Samuel McIntire, not "McIntyre." Cat. 36: Lyman Briggs (1803-1868) died in Detroit, Michigan, Apr. 11, 1868.⁹ Cat. 45: The maker is likely Ebenezer White (1779-1853), who later was a grocer in Burlington (Vermont Historical Society, Ebenezer White Business Papers, MSA 412). In 1808, a partnership of White and Isaac Work, as cabinetmakers (?), was dissolved (*Vermont Sentinel*, Burlington, Sept. 30, 1808). It is remarked in the catalogue entry that some of the leg turnings on this table relate to a chest of drawers from northern Worcester County, Massachusetts. Of possible relevance, Templeton, where White was born, lies in the same region of that county. Cat. 53: The inscription "Henry Davist [Daviss?]" likely represents Henry Davison (1772-1840), who is listed in the 1810 US Census as in Peru, Vermont. In 1816, he was representative for Readsboro in the Vermont legislature (*The Watchman*, Montpelier, Oct. 22, 1816). By 1830 (US Census) he was in Hanover, Chautauqua County, New York, where he died in 1840.¹⁰ Cat. 54-57: Caleb Knowlton (1778-1854) died in Brandon, May 9, 1854 (*Burlington Free Press*, June 2, 1854). John Page Clough (1792-1860) was born in Gilmanston, New Hampshire, July 14, 1792,¹¹ and died in Oxford, Ohio (findagrave.com). Cat. 63: Benjamin Metcalf (1796-1840) was born in Wilmington, July 17, 1796 (Ancestry.com). The partnership of Metcalf and Holland Burt as Benjamin Metcalf & Co. was dissolved Mar. 20, 1822 (*Woodstock Observer*, Apr. 2, 1822). Cat. 69: The 1840 US Census lists two Leonard

families in Pomfret, of which Rachel Pratt (1789-1873), wife of Oliver Leonard, is the only possible candidate as the “Mrs. Leonard” who made the needlework on this ottoman. Cat. 72: A similar bureau, no doubt also from southeast Vermont, was sold at Skinner, Boston, Aug. 14, 2011 (lot. 34). Cat. 73: Artemis Moses (1787-1854) was in Champlain, New York, by 1841 (*The Middlebury People’s Press*, Aug. 31, 1841), where he died, Feb. 17, 1854 (findagrave.com).

Ross Fox

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NOTES

¹ For example, Dwight P. Lammon, comp., *Evaluating Your Collection: The Fourteen Points of Connoisseurship*, Winterthur Decorative Arts Series (Winterthur, Del.: Henry Francis du Pont Winterthur Museum/Hanover, N.H.: University Press of New England, 1999).

² *Out of the Saltbox* (Chicago/New York: Rand McNally and Company, 1962).

³ Frank Burnside Kingsbury, *History of the Town of Surry, Cheshire County, New Hampshire* (Surry, N.H.: The Town of Surry, 1925), 98.

⁴ Henry A. Baker, *History of Montville, Connecticut* (Hartford, Ct.: The Case, Lockwood & Brainard Company, 1896), 537.

⁵ *American Ancestry: Giving the Name and Descent in the Male Line, of Americans Whose Ancestors Settled in the United States Previous to the Declaration of Independence, A.D. 1776* (Albany, N.Y.: Joel Munsell’s Sons, 1899), 12: 31-32.

⁶ “George Sexton, Some Descendants. Additions and Corrections—Volume X,” *Nebraska and Midwest Genealogical Record* 22, 2 (Apr. 1944): 23.

⁷ Edmund Janes Cleveland and Horace Gillette Cleveland, *The Genealogy of the Cleveland and Cleaveland Families* (Hartford, Ct.: The Case, Lockwood & Brainard Company, 1899), 1: 328-29.

⁸ Benjamin W. Dwight, *The History of the Descendants of John Dwight of Dedham, Mass.* (New York: John F. Trow & Son, 1874), 1: 420.

⁹ Ralph Stebbins Greenlee and Robert Lemuel Greenlee, *The Stebbins Genealogy* (Chicago: privately printed, 1904), 1: 536.

¹⁰ Obed Edson, *Biographical and Portrait Encyclopedia of Chautauqua County, New York* (Philadelphia: John M. Gresham & Co., 1891), 304.

¹¹ *The Genealogy of the Descendants of John Clough of Salisbury, Massachusetts* (n.p.: The John Clough Genealogical Society, 1952), 282.

The First Smithsonian Collection: The European Engravings of George Perkins Marsh, and the Role of Prints in the U.S. National Museum

By Helena E. Wright (Washington, D.C.: Smithsonian Institution Scholarly Press, 2015, pp. xxiii, 289, \$39.95).

This excellent study by Helena E. Wright, curator of graphic arts at the National Museum of American History, Smithsonian Institution, focuses on the print collection of the Vermont Congressman, author, and U.S. Minister to Italy, George Perkins Marsh (1801-1882). Al-

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though Marsh's life is well documented and his writings are rather well-known in his native state of Vermont, he and his collection have received less attention than other early American collectors with whom print scholars may be more familiar: Francis Calley Gray in Boston, John S. Phillips in Philadelphia, or Robert Gilmore Jr. in Baltimore. Thus, Wright's choice of topic will restore the role of an overlooked figure to the history of major American print collections at a formative time, when museums were playing an important part in helping a still-young nation find its cultural footing. As this may suggest, however, the study's value goes well beyond the topic of Marsh himself, as Wright seeks to shed light on broader questions of the place of printed visual culture in America, the formation of the country's first national art museums, and the internal struggles present during the early years of the Smithsonian Institution. Using Marsh as a case study, Wright provides an individual yet illustrative example of the rise of print connoisseurship and collecting in nineteenth-century America.

In the preface, Wright clears up the common misconception that much of Marsh's print collection perished in the devastating Smithsonian fire of 1865. Over eight chapters, Wright tells the story of the Whigish statesman who put together one of the earliest print collections in America, as well as of the role of prints and the institutions that collected them in American culture during the nineteenth century. The first chapter begins with an account of the founding and early years of the Smithsonian, from the initial bequest that created the collection, to the infighting between those who wanted the institution's focus to be the library and collections, and those who gave priority to its scientific mission and collection of specimens. The fact that Marsh's collection was the first purchase made by the Smithsonian illuminates the desire, present in one group of founders, to collect art. The next chapter, a brief biography of George Perkins Marsh, moves beyond the scope of his congressional and diplomatic roles and considers his intellectual interests in a holistic manner. The next chapters alternate between macro and micro: "Print Collecting in the Antebellum Period," "The Marsh Collection," and "The Reception of Prints in the United States after the Civil War," before focusing on the Marsh collection as it was divided and eventually reunited (to some extent). The final chapter on "Visual Culture and National Identity" highlights the Smithsonian's role in constructing national identity through its collections and exhibition strategy and discusses the changing functions of privately formed print collections as they moved into the public sphere.

As Wright notes, her book draws inspiration from Marjorie B. Cohn's 1986 study of the collector Francis Calley Gray. The book under review

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complements Cohn's pioneering study by moving the lens outward to discuss the way that prints were perceived in nineteenth-century American culture, as well as by covering contemporary debates about the formation of domestic museum collections.

From the outset Wright makes it clear that to understand the history of the Marsh collection and that of print collecting in mid-nineteenth-century America (and Europe as well), the present-day scholarly division between book culture and visual culture must be suspended. After all, Marsh conceived of his library and his print collection as one entity. As has been true since the Renaissance, the nineteenth-century collector often kept books and prints in the same space and often stored prints bound into albums or pasted into books. The fact that many of the Marsh prints were transferred (or deposited, depending on whom one was asking when it became desirable to return the prints to the Smithsonian) to the Library of Congress will not surprise any curator who has had to work alongside (or around) a library collection in her acquisition strategy.

One of the most surprising aspects of the book is the scanty list of prints in Appendix 1: the sales agreement of May 24, 1849. The small amount of information that Wright had to start from highlights her accomplishment in reconstructing the Marsh collection at all, let alone in a manner that contributes meaningfully to the history of both collecting and visual culture in America. Her work will not only offer several different audiences an illuminating account, but it should open up new avenues for research. Print scholars will find much to process in Wright's description of Marsh's development as a connoisseur and in her thoughtful discussion of the ways that Americans, both elites and the larger public, viewed intaglio prints. Scholars of material culture and museum studies will be drawn to the discussion of the founding of the Smithsonian, particularly Wright's new emphasis on its library and art collections, and the fluid and changing ideas of what museums could and should be for varied audiences. The types of questions that Marsh and his contemporaries were asking about audience, utility, and access are not so different from those that challenge museum leadership today.

ALEXA GREIST

Alexa Greist is the Assistant Curator of Prints and Drawings at the Art Gallery of Ontario. Although her area of specialization is 16th- and 17th-century Italy, she is currently working on an article detailing the involvement of the Franklin Institute of Philadelphia in the development of American printmaking.

Intimate Grandeur: Vermont's State House

By Nancy Price Graff with David Schütz (Montpelier, Vt.: Friends of the Vermont State House, 2015, pp.113; \$39.95, paper, \$24.95).

As the citizens of Montpelier watched in horror, fire consumed the Vermont State House on the evening of January 6, 1857. Barely two decades old, the capitol, designed by noted architect Ammi Burnham Young, was but a shell after the conflagration. The Vermont Legislature convened to consider options, ultimately electing to rebuild upon the existing site. To carry this out the state engaged the services of Boston architect Thomas Silloway, with Dr. Thomas Powers of Woodstock selected to serve as construction superintendent.

Powers endorsed Silloway's design that featured a more elaborate dome and retained the grand columns of the front portico of the previous building. Disagreements between architect and superintendent began immediately, however, particularly regarding construction oversight and the structural design of the dome. When Powers replaced Silloway with another architect, state officials had seen enough of this public tiff and convened the Committee on Public Buildings to investigate. The committee was critical of Powers while exonerating Silloway, calling him "architect of the entire work." Despite the ignominious circumstances of its creation, the third Vermont State House greeted legislators who convened there for the first time on October 31, 1859.

With legendary tales like this, *Intimate Grandeur* shares an inside look at the wonderful and peculiar history of this building that is rightfully declared "the most important building in Vermont."

Soon after I arrived in Vermont in the spring of 2009, State Curator David Schütz shared with me details of this work in progress. On my final day as a Vermonter in the fall of 2015 I attended the book's launch event in the lobby of the State House. It was worth the wait! Nancy Graff and Schütz demonstrate through a fluid narrative how the State House is a uniquely Vermont creation that reflects the ideals and values of Vermonters. The book's clever title exemplifies a remarkable characteristic of this building: Within this majestic setting, amid fine ornamentation and exquisite art, Vermonters have unrestrained access to the democratic process in an environment that somehow feels cozy.

An important theme also conveyed effectively by the authors is the malleability of the State House. Throughout its history it has responded to changes like reapportionment and the growth of state government through renovations and expansions. It has accepted new technology

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and responded to evolving standards for human needs and amenities. All of these changes have occurred without altering the building's fundamental form or interfering with its intimacy or grandeur.

One- and two-page insets explore interesting events and people associated with the State House without disrupting the central narrative. These provide useful background on artists such as Larkin Meade, Julian Scott, and Hiram Powers, whose creations adorn the building. Important political events and trends, including the Mountain Rule, the influence of women in Vermont politics, and the upheaval of reapportionment are examined within the context of the State House, as are historical incidents such as the 1927 Flood and celebrations for Montpelier's favorite son, Admiral George Dewey. These concise additions enhance the core text and will be useful to readers unfamiliar with Vermont history.

Visually, the book is appealing. Historic photographs and drawings, largely from the collection of the Vermont State House and the Vermont Historical Society, provide rich historic imagery. The photographic contributions of Jeb Wallace-Brodeur are the real star of this work. His vivid color images provide more than mere illustration—they give the book texture and warmth. With a combination of full-room views and architectural details, these images provide a perfect enhancement to the physical descriptions in the text.

Tom Slayton's foreword and coda offer bookends of commentary—the one preparing readers for what lies ahead, the other providing a thoughtful conclusion. The verbal imagery of the State House at night (accompanied by historic and contemporary images of the same) offers a thoughtful close to the book. Slayton's personal reflections contribute to the subtle personification imbued throughout the book.

Several minor historical gaffes detract from the otherwise well-researched narrative. Among these are the statement that Vermont's constitution was created one year into the Revolutionary War (p. 40) and the assertion that the document "named Vermont an independent republic" (p. 63). In fact, the 1777 constitution came during the war's second year and refers to Vermont as a "state" and "commonwealth," but never as a republic. When discussing the famous address of Governor Erastus Fairbanks at the outbreak of the Civil War, the book states that it occurred when "the Union's official declaration of war was still two weeks away" (p. 49). It is unclear what event is referenced here, but in fact the United States did not declare war on the Confederacy; doing so would have recognized the legitimacy of secession.

Intimate Grandeur is many things: an architectural history, a political chronicle, and a lesson in decorative arts. More than anything, this book is a love letter to a landmark that is respected and adored by Vermont-

ers. The Friends of the Vermont State House should be commended for having the vision to imagine this publication and the determination to ensure it was carried out with such eloquence.

MARK S. HUDSON

Mark S. Hudson is executive director of Tudor Place Historic House and Garden in Washington, D.C. He served as executive director of the Vermont Historical Society from 2009 to 2015.

Voices from the Attic: The Williamstown Boys in the Civil War

By Carleton Young (Syracuse, Ind.: William James Morris, 2015, pp. 372, paper, \$19.95).

In the bountiful literature of the Civil War many published collections of soldiers' letters stand out for the quality of their description. The challenge for an editor is to present the letters, usually intended solely for family members and friends at home, with enough contextual information to assist the reader without overwhelming the narrative voice that emerges. In *Voices from the Attic*, Carleton Young has succeeded in weaving excerpts from the letters of Williamstown brothers William Henry Martin (called Henry) and Francis Martin into a story that gives a holistic sense of what the Civil War meant in the lives of the Williamstown volunteers and those they left behind.

But *Voices From the Attic* is more than another good narrative of Vermonters' experiences in the war: It is an adventure of historical research and discovery. While transcribing the letters, editor Young and his collaborators faced a genealogical mystery: Who were Henry and Francis Martin, and how did their letters end up in the attic of his late father's Pittsburgh house? The excitement of the historical pursuit, which took more than ten years to complete, is evident in the book's introductory matter and the afterword. Wisely, Young confines most of the genealogical story to these sections, but it is clear that the extensive family research was essential to understanding and interpreting the letters.

Henry and Francis wrote unusually cogent and informative letters. They held back little in describing battles and campaigns. They also provided extensive commentary on the distant lands they were seeing for the first time, and the black and white inhabitants of the region. These observations and opinions changed with experience. During the Peninsula Campaign of spring 1862, Henry (then a sergeant in Com-

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pany B, Fourth Vermont Infantry) wrote that the civilians were “well protected & their property respected. It must be true that no army ever before passed through a country before without leaving it desolate” (p. 45). By November, as the Army of the Potomac regrouped for the Fredericksburg campaign in central Virginia, Henry described foraging parties “killing hogs, sheep, cattle hens turkeys ducks gease & robbing bee-hives & evry thing they could lay their hands on....I favor the Soldiers in takeing all they can find. By protecting their property we are ading to the leangth of this rebelion” (p. 90).

Not surprisingly, not all of the battle narrative is accurate. At Gettysburg, where Henry’s Fourth Vermont Infantry was held in reserve and could not have witnessed much of the action, he described Robert E. Lee’s July 3 assault on the center of the Union line as consisting of six charges; it was essentially one charge. He mentioned seeing the dead after the battle lying “in almost perfect lines” (p. 183); most likely, the work of assembling bodies for burial had already begun. Generally, though, Henry took battlefield news with a grain of salt and expressed his doubts about the accuracy of rumors.

Francis enlisted in the summer of 1863 and to the brothers’ disappointment was assigned to the Second, rather than the Fourth Vermont Infantry. Both regiments belonged to the Old Vermont Brigade, however, and Francis had opportunities to visit his brother frequently. Having written a regular column on Williamstown for Montpelier’s *Vermont Watchman and State Journal*, Francis arranged to write occasional missives for the *Watchman* from the front under the curious pseudonym “Conscript.” He wrote with style and humor. In his third letter (published November 27, 1863), Francis described how he blundered the presentation of his rifle during an inspection, not once but twice. “In the various military maneuvers,” he wrote, “the recruit has ample opportunity to prove the truth of the observation of General Scott, that ‘it takes three years for a man to learn to know his left hand from his right’” (p. 241-242).

As the subtitle suggests, the Martin brothers’ correspondence includes a great deal of commentary on the welfare of other Williamstown soldiers, a number of whom were their cousins. The Martins’ letters give a strong sense of the community networks that lay behind the war effort, a perspective that is ably supported by the editor’s ongoing commentary.

Sadly, the outcome of the war was tragic for the Martin family. Henry, who had been promoted to second lieutenant in July 1862, was mortally wounded as he led his company into the thickets of the Wilderness on May 5, 1864. Francis survived that battle with a minor wound but he

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lost a leg at the battle of Cedar Creek five months later. One year afterward, while trying to make himself useful on the family farm in Williamstown, he died in a freak accident, leaving his parents childless.

Therein begins the mystery of how the letters made their way into Carleton Young's father's attic. Through a seventeen-page afterword, the author explores the different branches of his family tree (some readers may find this a little tedious), revealing a number of genealogical surprises but not uncovering the link between Martins and Youngs until the very end. To the reader who has followed the story of the Williamstown boys through years of trial, triumph, and ultimately tragedy, this final chapter gives a certain sense of closure—and a reminder that we are all inheritors of the past.

JEFFREY D. MARSHALL

Jeffrey D. Marshall is Library Professor and Director of Research Collections at Bailey/Howe Library, University of Vermont. He is the editor of A War of the People: Vermont Civil War Letters (1999).

Ambition and Grit: The Life of Truman Naramore, Civil War Veteran and Entrepreneur

By Richard H. Allen (Burlington, Vt.: Chittenden County Historical Society, 2015, pp. xiii, 145, paper, \$23.00).

H. T. Cushman: Civil War Soldier, Inventor and Manufacturer of Cushman Furniture

By Susan and David Bonser (CreateSpace Independent Publishing Platform, 2015, pp. 111, paper, \$15.95).

These two books are good companions, each telling the story of a Vermonter who survived the Civil War and achieved success as an inventor and businessman.

Truman Naramore's life is a story that personifies the myth of "rugged Yankee ingenuity." Born in Charlotte, Vermont, in 1838, he grew up on his family farm and took over much of its responsibility when his father died in 1847. Naramore joined the Union Army in 1861, was captured in 1864, shortly before his three-year commitment to service would have ended, and barely survived the six months he spent in the notorious Andersonville prison. He kept a secret diary during his prison years, which

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reveals the horrors he endured, but he was one of the lucky ones and survived to go home, albeit with lifelong health problems.

Back in Vermont in 1865, he married Laura Murray and the couple inherited her family's 180-acre farm in Williston. Truman sold the farm in 1871 for \$10,000 and bought a larger Williston farm. His poor health necessitated a third move to a smaller farm in Williston, where Naramore began building agriculture equipment instead of farming.

Both Truman and Laura were active in and around Williston, working to strengthen the local Grange, speaking at public meetings, and Truman holding a number of public offices. Throughout the 1870s and early '80s, Truman built a reputation for leadership, organizational, and networking skills. His farm implements business grew along with his statewide reputation as a public figure.

Naramore began by selling a stump and rock extractor, which according to the promotion allowed "a lady to lift 2,000 pounds with one finger and thumb" (p. 50). He later purchased the patent rights to it, and received his own patents for improved stump and rock lifters and other devices to lift heavy loads; he began to manufacture them at the St. Albans Foundry in 1882.

In 1884, the Naramores made their last move. Truman's health continued to decline and friends convinced him to join them in Los Angeles, California. His inventive and entrepreneurial activities peaked in California, where he continued to invent and manufacture, and also to deal in real estate. One of his most successful inventions was a hay press, which he manufactured at M. S. Baker & Company. He also invested in a potato starch factory, which became one of his greatest losses when it exploded. In Los Angeles he participated in the real estate boom of the 1880s, buying and selling land and office buildings.

Truman Naramore was murdered under mysterious circumstances in 1895, while collecting rent on one of his ranches.

At the center of the second book is H. T. Cushman, but the story tells us as much about the extended Cushman family and the Cushman Manufacturing Company as it does about Cushman himself. Henry Theodore Cushman was born in 1844 in Greenwich, New York, to a family of Puritan stock. The family moved to southern Vermont, and at some point to Bennington. Though officially two months too young to enlist, Cushman lied about his age and joined the Bennington Boys infantry regiment in 1862 as a quartermaster sergeant. He survived the war in better shape than most of his fellow soldiers, and returning to Vermont in 1865 at age twenty-one sought a way to make his living. By 1870 he began to discover the work he would follow for the rest of his life— inventing and manufacturing. His first patent in 1870 was for an improved ink eraser; the second

in 1871 was for an improved pencil, the first of many pencil improvements. In the late 1870s he developed a business to manufacture stationer's supplies, which included his inventions of a mechanical pencil, a pocket rolling slate, school packages, and a combined ruler and pencil case. This book does not report on the successes and failures of the enterprise, but in 1886 Cushman turned to a more ambitious plan—furniture making.

In the H. T. Cushman Manufacturing Company of Bennington, Cushman made his name by making simple, functional furniture that has had a lasting appeal. He designed the original line of furniture, borrowing from Victorian "rod and ball" and Mission styles. Among the early pieces were magazine, coat, and hat racks. By the early twentieth century the company was making a telephone stand with an attached fold-up stool, Mission-style library tables, a chair with a built-in shoe-shine stand, and smoking stands. The company changed and expanded designs with each decade to keep up with changing styles. By the late 1920s, Cushman's sons managed the business and introduced a new line of antique reproductions.

The Cushman Company felt the effects of the Depression along with the rest of the country. Like their father, the Cushman brothers were committed to keeping the business going and keeping their workers employed. They used their life insurance policies as security for loans and their own savings to keep the factory going. In 1932, as the company was on the brink of bankruptcy, a Dutch furniture designer approached the Cushmans. Herman De Vries was already recognized as a major designer in the United States, and had worked for Stickley and other furniture makers in Grand Rapids, Michigan. He offered the Cushmans a number of patented designs for a line of colonial-style furniture. By 1940 the company manufactured a full line of colonial furniture with solid wood and a distinctive warm reddish color, which it featured at the 1940 World's Fair. This furniture line is still used around Vermont, and according to the authors is as sturdy as the day it was built. The company continued under the leadership of the Cushman family until 1964, when it was sold to General Interiors Corporation.

Both of these books tell us stories of nineteenth-century men who helped to build American society after the Civil War. The authors of these two books have teased life stories out of scarce resources and added to a growing literature about life and economics of nineteenth- and early-twentieth-century Vermont.

LINDY BIGGS

Lindy Biggs is Professor Emerita of History at Auburn University, where she taught the History of Technology and Environmental History, and was the founding director of the Office of Sustainability. She is the author of The Rational Factory (1996/2002) and lives in East Montpelier, Vermont.

Grafting Memory: Essays on War and Commemoration

By Bill Lipke and Bill Mares (Shelburne, Vt.: Bard Owl Books, 2015, pp. xxii, 154, \$44.95).

Most of us who travel New England have become blind to the familiar sight of memorials on every town common. "Their familiarity has made them almost invisible; they are hidden in plain sight" (p. 48). It is the accomplishment of *Grafting Memory* to bring these memorials back to sight: To re-present them for consideration as both works of art, but even more, as indicators of a nation's changing culture of commemoration and the different experiences of war and grieving they attempt to address.

I recently was in Virginia for an artists' residency, and on my way home I made the slow drive through the Civil War battlefields of Northern Virginia, Maryland, and Pennsylvania. It was November and the battlefields were lovely and empty. My question was, having never visited these sites before: Is there any memory here that the land itself holds? How does memory live? At the final stop, Gettysburg, the sheer number and inescapable presence of monuments overwhelmed me. This had not been as true of the Virginia battlefields and it led me to ponder the many facets that make Gettysburg a different place. These are the type of questions this book sets out to consider.

Memorializing war, memorializing loss, celebrating victory. There is a history to these efforts and our memorials have changed as the wars and times have changed. *Grafting Memory* refers to the idea that a memorial might, somehow, carry a memory of the sensation of the loss received. This is a collection of essays gathered around the history of memorialization, with particular emphasis on the Civil War and World War I, as well as an exclusive attention to memorials of American, Canadian, and British commemoration. The book also has its feet in Vermont concerns, as the authors describe that many of the memorials were made of Vermont marble and granite and carved by Vermont craftsmen.

To study history through the lens of one particular topic can give a surprisingly concise overview of the changes that occur in a culture over time. In this case, using the issue of the commemoration and memorialization of great tragic wars proposes to offer an overview of changing attitudes toward death, heroism, victory, and mourning. It appears to be the intention of the authors to take a systematic and chronological look at these memorials and construct a cultural history of commemoration.

This book sets out to explore four themes, as delineated in the intro-

duction: First, the idea of a “grafting” of memory. This idea comes from the authors’ having read a short story by Julian Barnes in the November 13, 1995, issue of *The New Yorker*, “Evermore.” This story, by itself, serves as a marvelous literary consideration of the role of monuments and their ability to address grief. It concerns the sister of a British soldier killed in France in World War I. “She wondered if there was such a thing as collective memory, something more than the sum of individual memories. . . . She wondered if those too young to have original knowledge could be given memory, could have it grafted on.” The second theme has to do with examining how the Civil War and World War I combined to create new ways of commemorating. The third theme examines *how* the grafting of memory has been attempted through time, from statues of heroic soldiers on pedestals to architectural memorials to “living memorials” (Soldier’s Field stadium, etc.).

The Civil War and World War I dominate the attention of this book. Is it the profound enormity of the death and grief from these wars? Is it the fact that, in both wars, nearly half the people killed were unidentifiable and their bodies were unlikely to be returned to their communities (or even forbidden—the British forbade repatriation of bodies in order to maintain a sense of unity)? These are the questions that the authors take on as they deliberately describe the appalling growth of the problem and the various solutions attempted.

Chapter 8 reviews the various monuments to wars in the U.S., Canada, and Britain. It appears that the least successful monuments in Washington, D.C. are those given to World War II, “Fifty yards away lies the bombastic and sprawling *National Monument to World War Two* (2001-2004). The installation is also Italianate but from the era of Mussolini rather than the Renaissance” (p. 126). And that the most successful is the Vietnam War Memorial of Maya Lin: “The interaction of memorializer and memorialized is transfixing. . . . Lin invited the living to walk into the ‘tomb’ to ‘touch’ the dead and be healed” (p.127). The efforts to create “living memorials” are seen as, ultimately, a well-intentioned desire to “move on”—both physically and psychologically—but they tend to lose the vivid connection to trauma much as national holidays being moved to Mondays create shopping days.

The photographs in the book come from both official records and the travels of the authors. The photographs by the authors have that serviceable aspect that matter-of-factly indicates their diligent travels to gather the information first-hand. The informality of the images gives a palpable sense of the sleuthing historian. Notable for the clarity of comparative communication is the spread of pictures on pages 54-55, with their ability to present a serial study of monument efforts. The photographs *from* the

wars are also presented as commemorative responses and considered for their strengths and weaknesses in this regard. In addition, the authors include a consideration of paintings and especially the grand effort made by Lord Beaverbrook's Canadian War Memorials project to create a commemorative art collection.

This book provides both the conversational richness that can result from two devoted historians pursuing a common theme, as well as occasional confusion as to purpose and scope that can come about when two authors collaborate. Most of the history and examination of information is enthusiastically considered, orderly, and revealing. Some of the material, such as chapters 8 and 9, seems underdeveloped and perfunctory. It was the question of art responding to horror and grief that most engaged this reader. The informative details give a grounding to the speculative thinking and both combined to raise my imaginative eyes to reconsider the ubiquitous monuments of our land.

CRAIG STOCKWELL

Craig Stockwell is an artist and Director of the Visual Arts MFA at New Hampshire Institute of Art, Manchester, N.H. His recent exhibition at The Brattleboro Museum and Art Center examined family history in a massive wall-drawing: "11 Generations."

Suspended Worlds: Historic Theater Scenery in Northern New England.

By Christine Hadsel (Boston: David R. Godine, 2015, pp. 200, \$40.00).

A surprising amount of Vermont's history is hidden in plain sight. The state's landscapes and streetscapes, its architecture, its monuments and iconic barns, are all examples of a highly visible culture that was and, in some cases, still is. Here we express our social values, aspirations, losses, and hopes.

The state's cultural history, however, is like a glacier: What we can see plainly is but a fraction of the total. Most of that history is buried. Very often, digging is required—in town records, libraries, archives, historical societies, attics, and museums.

Fortunately, historians love the hunt as much as the discovery. Not surprisingly, then, when a group of historic preservation enthusiasts first took Christine Hadsel in 1998 to the abandoned Vergennes Opera House to look at its deteriorating theater curtains, Hadsel's' reaction was not that *this* curtain must be saved but rather, How many other re-

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markable curtains like this are hidden away in Vermont and how can they *all* be documented and preserved? As executive director of the Vermont Museum and Gallery Alliance, Hadsel was in a position to galvanize this hunt. A grant paid for a written survey that went out to every town in the state asking about extant theater curtains and put a team on the road to document the dimensions and condition of every curtain it could find.

This first pass turned up approximately twenty-five curtains in Vermont, but clearly there were more, many not in old opera houses at all but in town halls and Grange halls. In 2009 the Vermont Museum and Gallery Alliance dissolved and Hadsel became head of a newly formed nonprofit organization called Curtains Without Borders. An advisory group comprised of historians, artists, and conservators would provide expertise and interpretation. Money for the work flowed in from local, state, and national sources, nonprofits, and private donors. Soon the survey expanded to include theater curtains in New Hampshire, Maine, and upstate New York. Currently, 185 theater curtains in Vermont have been documented and conserved. Another 350 have been recorded in the other three states.

Almost thirty years after she looked in wonder at the curtains inside the Vergennes Opera House, Christine Hadsel has written *Suspended Worlds: Historic Theater Scenery in Northern New England* about the work of Curtains Without Borders to find northern New England's century-old theater and grand curtains and rescue them from dust and decay. The organization's goal is to conserve as many of these glorious cultural treasures as possible, repair the mechanisms that operate them, and ready them for another century of service.

Suspended Worlds is a survey of the variety of theater curtains surviving in northern New England, although most of the examples are of Vermont curtains. The photography is exquisite, much of it the work of the book's author. Each image is sharp, lush with color, and in most cases captured in the context of the stage it adorns.

The book is also a primer on conserving these giant works on cloth. The final chapter, "Conserving Historic Scenery," details the protocols conservators and local volunteers have followed in cleaning, repairing, and either rehanging each curtain or preparing it for storage.

The bulk of the text explains the history of the region's extraordinary theater curtains, a history that revealed itself only after extensive digging. Between roughly 1890 and 1940, town halls, Granges, opera houses, and even a few churches served their communities as cultural and social centers, as well as venues for everything from town meetings to dances to apple festivals. Often the town's only stage filled one end,

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and local theater groups, traveling musicians and vaudeville acts, the occasional opera, and variety shows used the stages to provide entertainment in places where diversions were often limited.

These humble stages needed two kinds of large theater curtains and an assortment of smaller side curtains. A grand curtain filled the stage between shows and was the bookend for every production. Each one was elaborately painted and featured a dramatic central scene, around which the artist painted imitations of draped velvet or silk curtains, complete with tassels, lace, and fringe. Theater curtains, on the other hand, came in sets of scenes, each curtain hung on a separate rod behind the grand curtain. Often generic in theme but always unique in execution, these curtain sets met the needs of countless productions through the decades.

Hadsel has dug deep, providing what information she could find on the studios that specialized in this form of art and particular artists; but this was not high art and these were not prominent artists. Nevertheless, these curtains occupy their own niche in folk art because they were a fragile form of public art and a special source of public pride. The approximately twenty advertising curtains that Hadsel features go even further, offering up a bright slice of the variety of local commerce. Vermont should be grateful, indeed, for the work of *Curtains Without Borders* for finding and conserving these curtains, which bring glorious color to their times, and for the work of Christine Hadsel in this beautiful book.

NANCY PRICE GRAFF

Nancy Price Graff's most recent book is Intimate Grandeur: Vermont's State House (2015).

The Farr Disease: One Family's 150-Year Battle Against ALS

By Dan Swainbank (St. Johnsbury, Vt.: Margate Books, 2015, pp. [viii], 231, paper, \$19.95).

A brief, widespread fad in 2014 had something to do with people pouring ice water on each other's heads. It raised many millions of dollars for research on amyotrophic lateral sclerosis. Many participants probably knew little about the disease, commonly known by its acronym ALS or as Lou Gehrig's Disease. It is safe to assume that many had never known anyone suffering from it. ALS is not particu-

larly common, and people who develop it often succumb after a rather short course of illness, so there are not many active sufferers in a community at any given time. It is one of the most devastating things that can happen to a person, not least because its cause is by and large still a mystery. About ninety percent of sufferers develop it spontaneously; if there is any infectious or environmental cause, it has not been found. An additional ten percent or so have a familial form (FALS), the genetics of which have attracted the interest of the medical world for well over a century.

About the first scholarly medical report on familial ALS was written in 1880 by William Osler of McGill University in Montreal, whose ongoing career path at the University of Pennsylvania, Johns Hopkins, and Oxford would distinguish him as arguably the preeminent internal medicine physician of all time. His subject was a Vermont farmer named Erastus Farr, then 47 years old, who would die the following year of what we now know to have been ALS. Osler was able to identify others in Farr's extended family who had the disease, although he lacked clinical details or testing methods to characterize the genetics fully. The story of the Farr family and its generations of affliction with ALS goes on to the present, and Dan Swainbank provides us with a compelling account of parts of it. (The people in more recent generations discussed in this book are related to Osler's patient, but not his lineal descendants. Since women and men carry the gene with equal frequency, surnames of the people in the story change over generations.)

The Farr Disease is comprised of three interwoven stories. One is the ongoing emergence of medical scientific knowledge of ALS, particularly the familial kind, and the search for effective treatment. Progress in neurochemistry, neurophysiology, and molecular genetics has been considerable, and precisely identifiable genes have emerged that correlate with the familial disease. The eager search for drugs that might affect the process and treat the disease pushes on with disappointingly few glimmers of success.

The book provides effective and heartbreaking descriptions of the personal and family experience of people suffering from ALS, and of the progress in supporting patients with physical and occupational therapy and with mechanical respiratory assistance, when they wish to have it. The ethical dilemmas of end-of-life care are wrenching. ALS commonly has no serious impact on a person's intellectual function but leaves motor functions almost completely ineffective. In the words of a prominent and articulate sufferer, "ALS gives you a ringside seat at your own dissolution" (p. 215).

The Farr descendants have spread to various parts of the country, in-

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cluding Georgia, but a sizable number of them remain in Vermont's Northeast Kingdom, generally in or near Danville. Swainbank has gotten well enough acquainted with them to weave a family saga worthy, in its best moments, of comparison with the fictional family stories of Howard Frank Mosher. Family members respond in various ways to the deaths of their relatives with ALS, and to the possibility of its appearing in others. (Although familial ALS sufferers have a common genetic heritage, the disease hits people at widely varying ages.) This is a story, of course, which could have happened in any location, but the Farr descendants have a particular warmth and (at times) eccentricity that one looks for in a Vermont family story, and they hold the reader's interest as admired neighbors.

The best writer benefits from the services of a critical editor, and there were points in this story when I wished that organization and syntax had been more carefully cleaned and polished. I appreciated the brief genealogical summary on pages 4-5, but a number of people mentioned in the generations-long saga do not appear in it, and a more thorough and conventional genealogical synopsis would have been helpful. There are about as many people in this story as there are in the most challenging Russian novel, and the reader needs some help. A medical geneticist's chart (with circles and squares and such) would presumably have required a fold-out page, but we are told in the text that this family has been subjected to such charting, and I would have enjoyed seeing it. There is brief reference to speculation about roots of the ALS gene going back as far as the eighteenth century in this family, and I would have liked to see more about what hints have come from records about that. Turning to the medical information, a good medical illustrator might have helped both medically knowledgeable and less-qualified readers understand what actually is happening in this disease, at the whole-body nervous system level, the cellular level, and the molecular level.

Next time someone wants to pour ice water on your head, some time spent with this book will certainly help you understand why you are bothering.

JOHN A. LEPPMAN

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Ski Pioneers of Stowe, Vermont: The First Twenty-Five Years

By Patricia L. Haslam, Charlie Lord, and Sepp Ruschp (Bloomington, Ind.: iUniverse, 2013, pp. xiv, 340, paper, \$33.95).

When Sepp Ruschp, an Austrian skier who was invited to the United States to begin a ski school, first gazed upon the snow-capped ridgeline of Mount Mansfield, he was not impressed. According to some he exclaimed, “Where are the mountains!” (p. 84), and in his memoir he wrote, “I did not expect great big mountains like the Alps, but from a distance, that 4,300-foot mountain was not a very imposing sight” (p. 121). Yet Ruschp soon began to appreciate the slopes of Mount Mansfield, the potential they held, and the charming hamlet of Stowe, where he envisioned a skier’s paradise could be born. That was in 1936, and for the following fifty-four years Ruschp, along with a host of others, helped to revolutionize the ski industry and develop Stowe into an internationally recognized ski destination.

Ski Pioneers of Stowe Vermont: The First Twenty-Five Years tells the story of Mount Mansfield and those who cut the trails, built the lodges, and helped to establish this mountain town as one of the premier ski destinations in the eastern United States, when the sport of skiing was in its infancy. The book is an interesting compilation of materials that have been resurrected from earlier days—articles, photographs, maps, and a memoir—and it provides some first-hand insight into the history and development of skiing in Stowe, and consequently in the U.S. and beyond. For anyone who has ties to the village, a love for the mountains, or an interest in the sport of skiing, this book is a good read and a valuable resource. However, the contents of the materials do not necessarily constitute a “page-turner,” and with some judicious editing, lead author Haslam and editor Sorkin could have improved the overall quality of the work.

Patricia L. Haslam is a resident of Stowe and a board certified genealogist (retired) who has strong ties to the Stowe Historical Society. The other two authors listed are deceased—Charlie Lord (1902-1997) and Sepp Ruschp (1908-1990). Through her connection with the historical society, Haslam gained access to articles previously published by Lord and an unpublished memoir written by Ruschp, along with scores of historical documents, photographs, and maps from days gone by. These resources, coupled with Haslam’s own research, paint a comprehensive picture of the history of skiing in this mountain town.

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The book is laid out in three sections. Part I, “The Physical Development of the Mountain as Described in Essays by Charlie Lord from *The Stowe Reporter*,” is a series of articles originally published in that local newspaper from 1971 to 1985. Lord was affectionately known as the town historian during this period and his writings told stories of the earliest days of ski exploration, the cutting of the first ski trails, the building of lodges and lifts, and the people who shaped history. From the earliest lodge that greeted summer guests in 1856, when “W. H. H. Bingham built a small guest house halfway up the mountain . . . known as The Stowe Halfway House” (p. 49), to the construction of the eight-person gondola in 1992, Lord outlines all of the important events in the development of the mountain.

Lord’s articles are brief, yet there is much overlap and repetition of facts. This is understandable as the articles were not all intended to be part of a series and were written over a period of years. I found it curious that the articles are not arranged chronologically or with a particular sense of progression. Also, one article published in 1941 was by David Burt, and another in 1938 by Bert and Trim Conklin (or Conkling—this is unclear, as it is spelled differently in different parts of the book). Despite these lapses in editing, the articles are entertaining and shed light on the events and people that shaped the culture of skiing in the early to mid 1900s.

Part II, “The Sepp Ruschp Memoir,” is a fascinating story. Ruschp writes of his humble beginnings in his hometown of Linz, Austria, and a childhood framed by the First World War. He became a certified ski instructor under the famous Hannes Schneider after studying engineering and working in the automobile industry, and later went to business school while learning English on the side. Ruschp came to the U.S. in 1936 and was one of seven people to pass the Eastern Ski Association Certification Test in 1937. His passion, vision, and many talents enabled him to make connections with those who helped develop the Mount Mansfield Company into what it is today. This section also includes tributes and letters from various events, further conveying his impacts on skiing and Stowe.

In Part III, “People Remembering People,” Haslam introduces us to more than thirty individuals, many of whom are mentioned in other parts of the book. She tells their stories and explains how they contributed to the development of the Mountain Company, and/or to the culture of skiing and life in Stowe.

Unfortunately, this book has some major drawbacks. Specifically, there are numerous typographical errors, misspelled words, inconsistent fonts and formatting, and ineffective use of scanned images and docu-

ments (many are just too small to see or read). Some biographies list two names but provide virtually no information on one of the persons (e.g. Billy Kidd). More careful editing would have resulted in a more enjoyable read. Despite these pitfalls, *Ski Pioneers of Stowe, Vermont* is an important work and an entertaining glimpse into the history of skiing.

BRAD B. MOSKOWITZ

Brad Moskowitz is a professor of outdoor education in the department of environmental and health sciences at Johnson State College. He also serves as a volunteer with the Mount Mansfield Ski Patrol.

Orville's Revenge: The Anatomy of a Suicide

By Stephen B. Martin (Barre, Vt.: L. Brown & Sons Printing, 2014, pp. xii, 248, paper, \$15.95).

One of the great unanswered questions in the criminal history of Vermont is who killed Orville Gibson. This Newbury farmer's body was found in the Connecticut River in the spring of 1958, trussed up with barn twine. Gibson disappeared on December 30, 1957, shortly after he severely beat Eri Martin, a farm hand, for spilling milk, and had been summoned to court to answer for assault. After his disappearance, investigations began, witnesses gave statements, and after his body was found several men were charged with his murder.

The story of the criminal trial of Frank Carpenter, the last defendant charged with the murder, is the subject of Stephen B. Martin's *Orville's Revenge: The Anatomy of a Suicide*. Stephen Martin is a well-respected, retired superior court judge, who served twenty-eight years on the bench. He was a young lawyer assisting attorney Dick Davis in the defense of Carpenter. The murder trial captured the attention of Vermont. Its memory left a lasting impression on the judge, who produced this remarkable book from his boxes of original documents.

Orville's Revenge provides a comprehensive review of all the evidence through an insider's view of the defense in the Carpenter case. It also provides a look at the people and officials of Orange County in the late 1950s. It is pure history, and delightful reading. What makes it particularly intriguing is the perspective of the authors. I use the plural form, because here is a story told by a historian, a defense counsel, and a judge—all the same person, with three voices. The way Martin weaves the story, using different original sources, is fascinating. The reader is

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shown the details of the death of Gibson and the prosecution of Carpenter as they were revealed through the investigation and the trial. The book is one part objective reporting, another part distinctly partisan in support of the defense, and a third and separate part giving the perspective of a seasoned judge, looking back at the rulings and conduct of the trial.

Carpenter was found not guilty by the jury. The evidence presented against him was unsound and inconclusive. The defense, surprisingly, was suicide, and Martin's thesis in *Orville's Revenge* is to show that the murderer of Orville Gibson was Gibson himself. Juries don't decide questions like that; their only duty is to decide guilt or innocence of a defendant. But in the book, and in public appearances, the author has shown how Gibson could easily have tied himself up in a fetal position and jumped off the Connecticut River bridge that night.

First timers to this idea often show incredulity, and experienced attorneys will deeply inhale in fear before they would make such a plea today. But take another look. The theory was not invented by the defense team. It was the opinion of several medical examiners who reviewed the evidence, and an idea that gained traction as the trial went on. The trial didn't prove that Gibson killed himself, but the idea did provide an essential counterweight of doubt, if the evidence itself didn't already provide that.

In history, we confront the difference between what is known and what is believed. The vigilante theory is what is believed. It is the result of that unanswered question of who killed Orville Gibson. Over the years, the story took on a life of its own. As anniversaries came and went, the case was revisited, and repeated, many accounts leaving the impression this was a vigilante killing, that the people of Newbury knew the killers and protected them with silence, and that the stain of this community guilt remains.

Good history, as this book, is an antidote to that kind of myth. Learning the details of the murder scene, the autopsy, the investigation, and the trial puts the reader right back there, almost sixty years ago, when the tragedy in Newbury was fresh. This rare first-person account of events and facts, by a most able storyteller, reveals a different Vermont than we know today. To visit that time, hear the voices of those who testified, attend the trial, and have an inside view of the defense, is a special gift, deserving of your attention.

PAUL GILLIES

Paul Gillies is a Vermont legal historian and attorney. His book, Uncommon Law, Ancient Roads, and Other Ruminations on Vermont Legal History, was published by the Vermont Historical Society in 2013.

Maple Sugaring: Keeping It Real in New England

By David K. Leff (Middletown, Ct.: Wesleyan University Press, 2015, pp. vii, 200, \$24.99; Ebook, \$19.99).

David Leff's *Maple Sugaring* will join a crowded shelf of books about maple in our library at Butternut Mountain Farm. The shelf holds books of many genres: history, children's books, picture books, cookbooks, how-to books, and government manuals. Standouts include Helen and Scott Nearing's *The Maple Sugar Book*, Betty Ann Lockhart's *Maple Sugarin' in Vermont*, Lawrence, Martin, and Boisvert's *Sweet Maple*, Doug Whynott's recent *The Sugar Season*, and Mike Farrell's *The Sugar-maker's Companion*. It is remarkable that there is room for one more, but Leff's book has a rightful place.

Maple Sugaring is almost an abbreviated compendium of the aforementioned list. It provides a basic understanding of what makes maple sap flow and how maple syrup is made. It relates the concern about environmental stress on maple trees and maple producers from the Asian long-horned beetle, a nasty introduced pest from China that can only be controlled by cutting down and chipping infected trees and their neighbors. There is an explanation of the impact of climate change on sugar maple trees and sugar making. The history of maple sugaring is covered in a chapter touching on Native American production techniques, Thomas Jefferson's extolling the virtue of maple sugar as an alternative to slave-produced cane sugar, and maple becoming a specialty crop in the late 1800s when cane sugar became less expensive than maple. Modern technologies, such as tubing systems under vacuum connected to check-valve spouts that increase production from each tree, as well as reverse osmosis, or R.O., which removes water from maple sap before boiling, thus reducing fuel and labor costs, are described through visits and conversations with producers, equipment dealers, and researchers. Maple marketing, from the traditional sales at sugarhouses to ingredient sales to major multinational food manufacturers, is described as well. At the conclusion of every chapter the author provides one or more recipes. This is not a cookbook, however, and this addition and some rather poor-quality photos of characters in the book seem like afterthoughts, but in no way diminish what is so good about the book.

Leff's word pictures of people, places, and the community they make are well drawn. They should appeal not only to readers with an attraction to maple sugaring, but also to anyone interested in rural New England and traditional land uses here. Leff's breakfast at Davenport's Sugar-

house in Shelburne, Massachusetts, or lunch on a maple tour at Rheaume and Bernard Rodrigue's sugar camp in the deep Maine woods of northern Somerset County, evoke a need for a maple syrup fix. And, despite my earlier criticism, perhaps a need to try the maple pie recipe on page 171! Vermont readers will find heartwarming visits with Bill Clark of Pawlet, long-serving president of the Vermont Maple Sugar Maker's Association, and Burr Morse of Montpelier, well-known maple raconteur and marketer, among others. Burr recounts a favorite story of mine told by Robert Howrigan, one of the fabled Fairfield clan, about his grandfather nearly dying several years at winter's close from rheumatism and asthma, but a trip to the sugarhouse each spring rejuvenated him for another year. Then sadly one year sugaring came late. As a forester as well as sugarmaker, I immediately related to Leff's visit with retired Connecticut State Forester Steve Brodrick, who loves sugaring as I do because it involves a kind of intimacy with one's woods and individual trees unlike any other forestry endeavor. The final chapter is spent with Al Bolduc of New Portland, Maine. Al is a grand old man of Maine maple sugaring, who reflects that "maple builds character, and there are a lot of characters in maple" (p. 104).

Al Bolduc's observation just about sums up the book. Through many characters Leff has told the tale of maple sugaring and the community it engenders, from his village of Collinsville, Connecticut, to the far reaches of northern Maine, and in doing so he unveils the larger maple community that interconnects them all. While Leff has written more broadly than deeply about maple sugaring, he certainly has captured what is important about it: That those in it only for profit miss some of its most important returns. It is good that he has recorded this time in maple, for enjoyment now and for future maple addicts to look back upon.

DAVID R. MARVIN

David Marvin is founder of Butternut Mountain Farm, a diversified maple production, processing, and marketing business in Morrisville, Vermont.

Food, Farms, and Community: Exploring Food Systems

By Lisa Chase and Vern Grubinger (Durham, N.H.: University Press of New England, 2014, pp. 248, paper, \$29.95).

Vermont is renowned as a leader of the "good food movement" that has begun to shift the way America eats in a healthier direction. Lisa Chase and Vern Grubinger have given us a comprehensive and comprehensible guide to the changing dynamics of the U.S. food

system, shedding light on the complexities of globalized value chains to examine the growing impetus to relocalize the interconnected systems of food production, processing, distribution, and consumption. Using case studies of locally adapted programs throughout the country, they highlight some of the innovative projects such as farm incubators and farm-to-school programs that have been pioneered by Vermont farmers and foodsystem activists.

Burgeoning public interest in and concern for agricultural sustainability has more recently led to increased attention to questions of how and in what form food becomes available to consumers, as well as where it comes from. The authors, both of whom work in different programs of the University of Vermont Extension system, share a farm-oriented perspective. While the book certainly emphasizes the concerns of rural communities and farmers, it also represents a useful resource for anyone seeking a better understanding of how the food system we have works (or doesn't work), and the thinking behind multifarious efforts to change it. Through use of carefully referenced data as well as personal stories from diverse food system change agents, the authors' stated goal is to help "students, educators, researchers, activists, and the general public" to be "better able to take action toward healthier food sytems in the future" (p.15).

The logical progression of *Food, Farms, and Community* and its clarity of presentation make it well suited to this purpose. The introductory chapter provides a broad definitional framework for the question at hand, "Why study food systems?" by describing different models that consider the focus of different participants, such as those concerned with "how the food system can be changed to alleviate food-related illness." The authors lay out a primer on systems thinking as the best approach for analyzing food systems, so as to better equip us to act on them in ways that result in our desired outcomes. Their explanations here and throughout the book make good use of illustrative diagrams and graphs as well as photographs to depict both quantitative and values-laden information.

Each chapter is structured to present a historical overview of the topic being considered, such as "The Business of Food and Farming," "The Agricultural Workforce," "Energy, Food, and Farms," or "Access to Healthy Food." Current data on the dimensions of the issue nationwide are followed by stories of alternative producers and social entrepreneurs told in their own words, with the "takeaway" message of the chapter neatly summarized in a concluding paragraph. Our state, where "enthusiasm for direct market sales has made Vermont the top state nationally in terms of per capita purchases of food direct from the farm" (p. 47), provides a preponderance of the exemplars of positive food-system change showcased by the authors.

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This is a book that I will use and recommend to my students in the Masters in Sustainable Food Systems Program at Green Mountain College, and it deserves to be read more widely—by policy makers as well as urbanites with dreams of a bucolic life on a farm, saving the world by growing healthy food. Chase and Grubinger lay out the obstacles to, as well as the promise of, that vision in a tone that is balanced and hyperbole free. To a certain extent the very modulated reasonableness of their undifferentiated voices belies the dire statistics on environmental degradation and the toll on human health and well-being wrought by our “business as usual” food system documented on the pages of *Food, Farms, and Community*.

My only quibble with the content of the book is the minor role to which the authors relegate the organic movement and the extent of its impact on public awareness of the need for food-system change. As a product of and advocate for this movement, I can’t claim to be unbiased. However, the book gives little credit to the influence of early adopters of organic farming and the extraordinary marketing accomplishments of the organic industry on the explosive public demand for locally and sustainably produced, fresh, minimally processed, and generally wholesome products that are the central focus of their book. Though Grubinger, at least, has been actively engaged as a valued advisor to organic producers for a long time, the brief discussion of organic farming as one form of “alternative” systems (pp.102-103) does not, in my opinion, do justice to the pervasive influence of this approach on all aspects of our food system. There is little information here about the relationship of organic certification to other aspects of community food systems, or any exploration of why many producers engaged in community-based marketing, who express commitment to using organic or “beyond organic” methods, choose to participate—or not to participate—in organic certification.

Although they by and large maintain a tone of academic neutrality, the authors’ rhetoric is happily devoid of opaque jargon. They occasionally even sound like activists themselves, quoting agroecologist Miguel Altieri (p. 107), who states, “Ecological change in agriculture cannot be promoted without comparable changes in the social, political, cultural, and economic arenas that also constrain agriculture.” They then go on to suggest that such changes are the province of social movements which, as they “continue to gain strength and are able to coalesce into a united voice for change,” create the conditions so that “the seismic shift that is needed in our agricultural system can occur” (p. 107).

The cautious neutrality of the authors’ tone is also balanced by abundant quotes from passionate food system activists such as Michael Ro-

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zyne, executive director of Red Tomato and co-founder of Equal Exchange:

Direct marketing, in all its forms, has grown into a dynamic way to feed people while educating them about the family farms that grow their food. However, it reaches fewer than 5 percent of the population. So it's critical that we build the marketing, logistics, and distribution pathways that enable small- and medium-sized farms to sell to wholesale markets, profitably....If we get this right, people who don't buy from farmers' markets or CSAs will also be able to eat regional farm-fresh foods they find at their grocery stores and restaurants (p. 247).

Vermont's burgeoning coterie of farm and food entrepreneurs—many of whom proudly market their products as certified organic—with support from progressive policy initiatives such as the statewide Farm to Plate Network, are already working to build these infrastructural pathways. Chase and Grubinger have helped us better understand how far we have come and what challenges lie ahead.

GRACE GERSHUNY

Grace Gershuny is a long-time food-system activist, consultant, and former USDA organic regulator. She teaches in the Green Mountain College MS program in Sustainable Food Systems. Her latest book is Organic Revolutionary: A Memoir of the Movement for Real Food, Planetary Healing, and Human Liberation (2016).