

successful southern campaigns of the British forces at Savannah and Charleston, and the numerous small-scale engagements throughout the Carolinas were glossed over or omitted. Possibly the story of the American Revolution and its related historic places is so big it deserves a companion volume to the one being reviewed.

Finally, some of the historical properties were misidentified with regard to their level of National Historic Landmark or National Register of Historic Places status. For example, Robert Venturi's late 20th-century steel tubular frame of *Ben Franklin's House in Philadelphia* and the Marblehead Historic District in Massachusetts are not National Historic Landmarks. The page heading for the Fort Pulaski National Monument is misleading as this property is a massive Second System Coastal Defense Fort, located some miles downstream from Savannah, Georgia, while the text describes a stone monument in Monterey Square, in Savannah, dedicated by Marquis de Lafayette in 1825.

Who will use this volume? Students are undoubtedly the prime audience for this volume, as are museum and historic site visitors. Exposure to good writing on the subject of the American Revolution and the physical remains of the properties and places discussed in the text cannot fail to inspire the readers. At the same time, people involved in the new approach to American history and the history of historic preservation should find this volume of great interest.

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Landmarks of American Women's History

By Page Putnam Miller. American Landmarks Series, New York: Oxford University Press in association with the National Register of Historic Places, National Park Service, the National Park Foundation, 2003; 144 pp., illustrations, bibliography, index; cloth \$30.00.

James Oliver Horton, general editor of the American Landmarks Series, states in the introduction to *Landmarks of American Women's History*, "any historical event is much better understood within the context of its historical setting." It is upon this idea that the American Landmark Series is based. In this edition, author Page Putnam Miller chose historic places listed on the National Register of Historic Places that not only illustrate a particular event or person in American women's history, but also a broader subject. Arranged chronologically, the chapters cover the breadth of American women's history, from the pre-colonial period to the first half of the 20th century, as well as women's activities in such areas as religion and business.

Each chapter has a similar layout. A sidebar provides more detailed information about the focal site, including its location, website if available, and a significance statement. Each chapter concludes with a related historic places section. One of the most interesting features included in almost all the chapters is a section containing a primary source relating to the chapter's subject. Miller has chosen a wide variety of examples to show the richness of available resources to historians, including: written documents, such as a 1756 letter from an indentured servant living in Maryland to her father in London; biographies, like that of Nampeyo, a highly respected Hopi female potter; and graphics, such as the drawing of the Bryn Mawr College campus. The only disappointment of this feature is that archeological resources and objects are not included, although they do serve as illustrations in a few of the chapters. *Landmarks of American Women's*

History concludes with a timeline, a short reading list, and a good index.

Miller is ambitious in tackling such a wide range of subjects and in attempting to fulfill the dual purpose of illustrating both a specific event and extrapolating from that the larger context in which the event took place. Some chapters accomplish this more successfully than others, such as the chapter on the role of women in the reform movements of the Progressive Era. By the end of the 19th century, American society viewed women's work in charitable and social service organizations as acceptable since it was an extension of their roles in the private sphere of the home. The United Charities Building in New York City represents the increasing role of women in organized charitable activities at the turn of the 20th century and how that led to the development of the social sciences.

The chapter on the M. Carey Thomas Library at Bryn Mawr College in Pennsylvania successfully integrates discussion of a historic place and its contextual history. While society deemed it necessary for women to have some education in order to be better mothers and to fulfill the need for teachers, there were also attendant concerns about *over* educating women in the early 20th century. M. Carey Thomas, the feminist president of Bryn Mawr from 1894 to 1922, insisted on an open campus design like that at Oxford and Cambridge and a showcase library, reflecting her educational philosophy and her belief in the importance of research.

Other chapters are less successful, however, in drawing out the larger contextual themes that surround a particular historic place. In two chapters (Chapter 8, "Asilomar Conference Center: Breaking Professional Barriers" and Chapter 10, "Pewabic Pottery: Experimenting with Art Forms"), the analysis of the historic place never substantially reaches beyond its physical parameters to address the big picture. One chapter notes the illustrious career of Julia Morgan, who began designing the Asilomar Conference Center in

Pacific Grove, California, in 1912 for the Young Women's Christian Association. Morgan was the first woman to graduate from the Ecole des Beaux-Arts, and the first woman to obtain a California architect's license. Miller, however, fails to extrapolate a more substantive discussion of women "breaking professional barriers" in the early 20th century. Instead, the reader is left with an interesting chapter on a significant woman, but with little sense of her relation to larger issues of American women's history. Similarly, the chapter on the Pewabic Pottery ceramic studio in Detroit, Michigan, and specifically potter Mary Chase Perry Stratton, provides a fascinating look at an innovative female artist. This narrow focus on one artist is not expanded to a larger discussion of women's roles in the arts in the 20th century.

The only major flaw of *Landmarks of American Women's History* is the seeming lack of methodology. Miller does not reveal how she chose the historic places included in the volume, leaving open questions as to why certain topics and groups of people were excluded. For example, why are no sites included that focus on enslaved, indentured, or immigrant women? Why is there not a chapter looking at mid-century America, particularly since such sites are increasingly considered "historic"? One reason may be that this is one of a series that also includes separate volumes on slavery and immigration, but a brief explanation in the preface would have been helpful.

Landmarks of American Women's History is an accessible introduction to the wide range of both sites and topics relevant to American women's history. It also serves as an exciting example of how preservation and public history professionals can integrate historic place with history, in the process making both more relevant to the public.

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