

Empire and Liberty: The Civil War and the West

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periods. In spite of the differences, Wardrop is able to discuss common themes in all the works, specifically those relating to the woman question, interracial interactions, and development of a national character through patriotism.

More comprehensive studies of women's wartime relief work have been written—Jane Schultz's *Women at the Front: Hospital Workers in Civil War America* (2004) is probably the most comprehensive—along with hundreds of individual studies of Civil War nurses' writings, but this work is unique in its focus on this subset of wartime writings that appeared during the war or shortly thereafter. Also, its focus on the works as narratives crafted in response to the most significant cultural themes of the period, and how they differed from later nurse narratives, is a novel and interesting interpretation that is valuable in telling the wartime story of these women while also illustrating the cultural context in which they lived. None of the women discussed was from Iowa, but their stories are quite similar to those of Iowa relief workers such as Annie Turner Wittenmyer (who wrote her wartime narrative later), and the interpretive framework might be applied to those works as well.

Empire and Liberty: The Civil War and the West, edited by Virginia Scharff. Oakland: Autry National Center of the American West in association with University of California Press, 2015. xv, 224 pp. Map, illustrations, notes, index. \$34.95 hardcover.

Reviewer Ginette Aley is adjunct professor of history at Washburn University and a Carey Fellow at Kansas State University. She coedited *Union Heartland: The Midwestern Home Front during the Civil War* (2013).

The Civil War not only embroiled the North and South as a sectional conflict, but encompassed the entire nation. The driving wedge, as historian and editor Virginia Scharff notes, was westward expansion. *Empire and Liberty: The Civil War and the West* is a nicely illustrated collection of 11 essays edited by Scharff, a companion volume to the *Civil War and the West* exhibit at the Autry National Center curated by Carolyn Brucken. One of the volume's strengths is its overriding focus on the exhibit's material culture and the narrative contexts of the items in an otherwise wide-ranging and exceptionally well-written set of essays.

The narratives of westward expansion often fail to highlight the tragic ironies and the ways liberty was asserted by some yet denied to others. Brenda E. Stevenson's "The Price of Slavery across Empire" offers an engaging description of how the cost of slavery went far beyond the bill of sale for the enslaved people brought to Texas in the 1850s.

Jonathan Earle's "Beecher's Bibles and Broad Swords" keenly reconsiders contemporaneous Bleeding Kansas in light of the impact of new breech-loading Sharps rifles (carbines) and Free Staters fighting against proslavery forces while also ironically intruding on Kansas Indian lands. Similarly complex and representative of emerging conflicts among Native Americans, Kent Blansett's "When the Stars Fell from the Sky" focuses on the experiences of Colonel Stand Watie in Indian Territory to recount the slaveholding Cherokees' efforts in support of the Confederacy while in search of sovereignty. Reconstruction would take an additional toll. Maria E. Montoya's insightful "The Not-So-Free Labor in the American Southwest" relates how the Thirteenth Amendment, while ending slavery, left unresolved complicated and unfree labor relations in the West involving many American Indians, Mexicans, and Chinese.

At times America's Civil War era underscored the West's legacies of conquest. John Mack Faragher considers the controversial career of John C. Frémont (The Pathfinder), who, aged and ill in 1887, relocated to southern California with his wife, Jessie Benton Frémont, to accept the charity of friends. By that time, their view of empire looked different than it had decades earlier. So, too, did Americans' interpretations of Manifest Destiny. Adam Arenson's "John Gast's *American Progress*" sets the broader political context for the allegorical painting often used as a representation of westward expansion across the plains, despite its limitations. Completed in 1872, *American Progress* looks different when viewed as part of the short-lived Liberal Republicans' push for sectional reconciliation over flawed Reconstruction. Durwood Ball, in "Liberty, Empire, and the Civil War in the American West," considers the utility of several artifacts employed by the Union army and volunteers. In particular, Ball recounts the context of a bugle used during Brigadier General Alfred Sully's 1863 campaign involving the Second Nebraska and Sixth Iowa Cavalries, along with a company of the Seventh Iowa, to punish Sioux in Dakota Territory suspected in the deadly uprising in Minnesota the previous summer and to quell agitation. That event became known as the Battle of Whitestone Hill, but the Seventh Iowa Cavalry remained engaged in the government's Indian subjugating campaigns.

Discussions of empire and liberty also include ideas about identity. Some of these are historically complicated as Daniel Lynch shows in "On the Edge of Empires, Republics, and Identities," an interesting narrative about Juan de la Guerra and his role in the California Native Cavalry Battalion patrolling the postwar borderlands. Others are more straightforward and entail relinquishing the Union uniform for seeking solace in southern California while reaching out to veterans and John

Brown's family, as Horatio Rust did. That is the captivating focus of William Deverell's "After Antietam." With a distractingly breezy style, Virginia Scharff considers how a Scottish-born Mormon immigrant and the highly contested Wyoming Territory both became American after the Civil War. And, in a fitting conclusion to the collection, Jennifer Denetdale's "You Brought History Alive for Us" reflects on the historical impact of colonialism in silencing the lives and recasting the identities of nineteenth-century Navajo women. Of particular interest is the author's description of the process of recovering stories about their community leadership.

Empire and Liberty is a suggestive volume that only hints at the regional complexity of the American West. Yet we also see the region's many connections to the nation as a whole. As a result, the Civil War and Reconstruction era offers a compelling circumstance to rethink the traditional boundaries of the period's historiography.

This Is Not Dixie: Racist Violence in Kansas, 1861–1927, by Brent M. S. Campney. Urbana: University of Illinois Press, 2015. x, 281 pp. Maps, appendixes, notes, bibliography, index. \$50.00 hardcover.

Reviewer Kristen Tegtmeier Oertel is Mary Frances Barnard Professor in Nineteenth-Century American History at the University of Tulsa. She is the author of *Bleeding Borders: Gender, Race and Violence in Pre-Civil War Kansas* (2008).

Most northerners pride themselves for standing on the "right" side of history when it comes to racism in the nineteenth century; they point to their distant relatives who fought in the Union army or the lack of de jure school segregation in their states as proof that their communities frowned upon the kind of systemic racism that plagued the Deep South after the Civil War. Kansans, in particular, laud their Free State past and lift up mythical figures like John Brown to privilege a narrative that claims Kansas as a racial utopia, the "Land of Canaan" where African Americans settled after fleeing racial violence in the South. With Brent Campney's ironically titled *This Is Not Dixie*, no Kansan, indeed no midwesterner, will ever be able to discount the unfortunate likelihood that racial violence has characterized the black experience throughout the country. In fact, Campney argues, "Racism was indisputably 'an inherent part of the state's ideological and political founding,'" and he claims that white Kansans "utilized racist violence and other means to establish a legacy of white supremacy that cast a long shadow" on the state's history (212, 213).

Campney uses a "capacious model of racist violence" that includes "sensational violence" like lynching and riots but also considers "threat-