

Urban History Review Revue d'histoire urbaine

URBAN HISTORY REVIEW
REVUE D'HISTOIRE URBAINE

Rogers, Millard F., Jr. *John Nolen and Mariemont: Building a New Town in Ohio*. Baltimore: The Johns Hopkins University Press, 2001. Pp. xiv, 260. Illustrations, bibliography, index. US\$45.00 (hardcover)

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Volume 32, numéro 2, spring 2004

URI : <https://id.erudit.org/iderudit/1015722ar>

DOI : <https://doi.org/10.7202/1015722ar>

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Éditeur(s)

Urban History Review / Revue d'histoire urbaine

ISSN

0703-0428 (imprimé)

1918-5138 (numérique)

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Citer ce compte rendu

Cross, B. (2004). Compte rendu de [Rogers, Millard F., Jr. *John Nolen and Mariemont: Building a New Town in Ohio*. Baltimore: The Johns Hopkins University Press, 2001. Pp. xiv, 260. Illustrations, bibliography, index. US\$45.00 (hardcover)]. *Urban History Review / Revue d'histoire urbaine*, 32(2), 64–65. <https://doi.org/10.7202/1015722ar>

le premier portrait statistique de l'industrie canadienne des véhicules d'incendie. Nous constatons, désappointés, que des problèmes importants se posent dans plus d'un graphique à colonnes et que le portrait perd ainsi de son intérêt. Premièrement, la lecture de deux graphiques pose problème, parce que, en l'absence de signalement de données manquantes sur la compagnie Thibault, ils suggèrent qu'elle entrât sur le marché en 1961 (graphiques 4a-b) ; on aurait pourtant évité cette confusion, et augmenté du coup la précision, par une disposition des données en tableau numérique, — dans lequel les données manquantes auraient été signalées par la mention non disponible. Un second problème lié aux listes de la compagnie Thibault se trouve dans le graphique de la production totale des entreprises en pourcentage du total de la production de véhicules d'incendie au Canada (graphique 6) : si, faute de données complètes, on ne connaît pas la production totale de véhicules d'incendie au Canada, il est erroné de calculer la part de marché détenue par une compagnie, comme l'a tenté l'auteure, en vain. Enfin, on ne peut pas être certain de la valeur des données sur la production de Bickle ; car, à la suite d'une comparaison des données, nous constatons que le total de la production de véhicules d'incendie par année varie d'un graphique à l'autre (graphiques 4a, 5 et 6). L'auteure n'a donc pas suffisamment critiqué ses données pour nous permettre de savoir avec quelle précaution les utiliser.

Compte tenu du fait que Suzanne Beauvais défend une position située en histoire économique, les lecteurs de cette revue pourraient ne pas apercevoir sa contribution qui, sans être très importante, touche quand même un peu à l'histoire urbaine. Bornant leurs études à la période du dix-neuvième siècle, les historiens des villes canadiennes ont traité, chacun à leur manière, des techniques de combat contre les incendies, de la législation municipale pour protéger la population en cas de déflagrations, de l'installation de réseaux de bornes-fontaines, de la mise en place de services d'incendie et de tant d'autres thèmes connexes. Aucune recherche n'avait cependant étudié le rôle des municipalités dans la conception de véhicules d'incendie. Tout historien intéressé à développer le sujet aura cette plaquette pour point de départ ; car, enfin, il faudra bien écrire un jour l'histoire des véhicules d'incendie, depuis l'autopompe hippomobile de jadis jusqu'au camion motorisé de naguère.

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Rogers, Millard F., Jr. *John Nolen and Mariemont: Building a New Town in Ohio*. Baltimore: The Johns Hopkins University Press, 2001. Pp. xiv, 260. Illustrations, bibliography, index. US\$45.00 (hardcover).

Millard Rogers has produced a highly anticipated book on planner John Nolen (1869–1937) and his masterpiece new town of Mariemont (c. 1921), Ohio. *John Nolen and Mariemont: Building a New Town in Ohio* is the first book-length academic treatment

of the conception and construction of this American garden city, replacing Warren Wright Parks's *The Mariemont Story* (1967) as the most comprehensive treatment of Mariemont's early years. It straddles the line between local chronicle and broader community history. It is a narrative of locally prominent heroic individuals striving to realize their dream in suburban living, yet Rogers makes extensive use of important archival and historical resources that are usually beyond the grasp of the local chronicler. Few community histories match Rogers's level of meticulous detail and prodigious research. By poring over the thousands of pages related to Mariemont in the John Nolen Papers at Cornell University, the author has reconstructed conversations between principal players to give a broad account of the consultation between planner and clients, and of the planning design, architectural programming, engineering, and construction.

Rogers, director emeritus of the Cincinnati Art Museum, is a long-time resident of Mariemont. Rogers previously published a book on Mary Emery, Mariemont's benefactor, and his executive role in the Mariemont Preservation Foundation has given him an intimacy with the town's origins that few outsiders could duplicate. Perhaps these factors shaped his decision to tell Mariemont's story from the point of view of its founders, limiting his detailed account of its history to its first decades and giving only a vague sense of the people who lived there. This is "top down" history. Left out of the story are some of the details one might expect from community studies oriented more toward social history. For example, Rogers dismisses an otherwise promising discussion of racial exclusion in Mariemont with a single paragraph that suggests it was common practice in the 1920s (177), without even footnoting scholarship available on the subject of restricted communities.

There are some blind spots in this study relating especially to class relations. Rogers claims that "Mariemont was not promoted as a philanthropy" (xi), yet in contemporary newspaper accounts of Mariemont's introduction, the town was hailed as a model town for workingmen.¹ While Charles Livingood, one of Emery's business advisors and overseer of Mariemont's creation, was sometimes frustrated by Mariemont's association with philanthropic enterprise, Emery's money and benevolent ambitions framed the project as philanthropic from the beginning.² Livingood used his influence and daily involvement in Mariemont's development to gradually undermine Emery's vision, yet this was not directly recognized in this study. Having looked at their correspondence in the Nolen Papers myself, I was struck by Livingood's snobbish attitude and near contempt toward "workingmen." He typically suggested "simple" and "sturdy" names for streets where the "common" people would live (Oak Street, Maple Street, Cherry Street), reserving more eloquent nomenclature for the neighbourhoods housing the elevated classes. Rogers seemed at times to conflate socio-economic diversity with being middle class. He wrote that "most of Mariemont's residents were middle class in 1926. This socio-economic character was intended from the beginning," even though he also noted that the village was "proposed for all classes of people." (182).

Unfortunately the book lacks a thesis about the historical significance of Nolen or Mariemont, beyond the claim that the community was an unusual example of 20th-century suburban design. A strong element of connoisseurship pervades the book, especially in the assessments of Mariemont's architectural and planning elements. With a fluid writing style supported by a considerable number of illustrations, Rogers offers the reader a guided tour of Mariemont's early residential, commercial, and public buildings. Livingood made all the key architectural decisions. Clearly the Mariemont plan stands as one of Nolen's masterpieces, but its architectural integrity and self-conscious aesthetic was a product of Livingood's influence.

Today Mariemont is a tony suburb with steadily climbing property values, a thriving main street, and a local reputation as an upper-middle-class WASP enclave. This history does not challenge these perceptions. Perhaps living in the community itself, and having accepted the assistance of descendants of Nolen, Livingood, and other directors of Mariemont's early development, affected Rogers' viewpoint. Nevertheless, this book will serve as a good reference source for those interested in Mariemont's early years, given its excellent index, Rogers's close attention to detail, and the helpful bibliography included within. While this book is long awaited, it has left the door open for further investigation.

Notes

1. *Cincinnati Enquirer*, 23 April 1922.
2. Letter, Charles Livingood to John Nolen, 28 June 1922, Correspondence file #2903, John Nolen Papers, Carl A. Kroch Library, Cornell University.

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Chappell, Sally A. Kitt. *Cahokia: Mirror of the Cosmos*. Chicago: University of Chicago Press, 2002. Pp. xix, 218. Maps, illustrations, notes, bibliography. \$42.42 (hardcover), \$32.91 (paperback).

Cahokia: Mirror of the Cosmos is an attempt to situate the Cahokia mounds and surrounding area in time and place in terms of both human and natural history. Chappell, a professor emerita in the Department of Art at DePaul University and obviously inspired by the mounds, frames her narrative between the Big Bang and the present. By utilizing a broad time scale, Chappell is seeking to portray the humanization of the Cahokian landscape as successive civilizations have given it form and meaning. Moreover, by situating the Cahokia landscape within the cosmos, Chappell ties the original Aboriginal meaning for the site with the modern period. The city of Cahokia was founded and constructed as an expression of the cosmos on earth, with the location of each mound, plaza, wall, and house serving as a reference point to the heavens as well as establishing our place within it, on earth, and to each other. Chappell thus uses the ancient map of the cosmos represented by Cahokia to form her narrative.

Underpinning the exploration is the conceptual model "that meaning is assigned to form by cultural convention" and from the "idea that the physical characteristics of form have certain innate evocative powers, independent of any a priori cultural assignment of meaning" (3–4). As such, the author claims to be a postmodernist, modernist, and traditionalist throughout the book. The materials consulted to weave together the fabric of her story are drawn from a variety of sources—everything from climatological to ethnological studies, from maps to photographs, and from oral to written histories. Throughout *Cahokia* the author's writing often drifts toward romanticism, although this does give the reader a sense of the sublime nature of the Cahokian setting and how in turn the sublimity has inspired generations of humanity. Despite the broad scope, premise, theory, and sources, Chappell does an admirable job in creating a history of Cahokia that focuses on the multiple meanings, understandings, and contextualizations that the site has inspired. Throughout the study she never loses sight of the mound group we know as Cahokia—it is at once the place of history and meaning serving to ground and focus the narrative for the reader.

The monograph begins with an almost poetical blending of text and photography to create the sensation of witnessing the Big Bang, the earth forming and life emerging on the new planet. The preface thus sets the stage for the narrative to follow. After the preface and introduction, Chappell moves onto a climatological description that in turn leads to an understanding of why the first Paleo-Indians, the Mississippians, and Euro-Americans have been drawn to the area. Essentially, land, air, water, and geography have combined to form an extremely fertile plain with the right type of soil, moisture, and temperature for agriculture.

While it is not the author's intention to create an in-depth study of any one period in Cahokia's diverse history, Chappell manages to give the novice reader a sense of each era and how humanity has imbued the mounds with meaning. The Mississippians by erecting monumental pyramids gave the land a sacred meaning, while centuries after the collapse of the mound-builders monks gave the land a Christian value. The 18th-century construction of a trading post at the site gave it commercial value, 19th-century settlers gave the land agricultural value, and industrialists and real estate developers gave the area economic value. After great effort to preserve the mounds, 20th-century American society, through the state of Illinois, gave the mounds recreational value then historical value. UNESCO confirmed the latter designation when Cahokia became a World Heritage site in 1982. As each meaning was instilled upon the land, humanity altered the appearance of the landscape—the Mississippians' pyramids created elevations where none had existed; 19th-century Americans criss-crossed the land first with furrowed farms, then with railways; and 20th-century development brought concrete highways, an airport, drive-in theatre, subdivisions, and eventually a historic site.

By utilizing historical and contemporary photographs, illustrations, and maps, the reader can obtain a sense of the site and