



Review

Reviewed Work(s): *Sacrificing Soldiers on the National Mall* by Kristin Ann Hass

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Source: *Washington History*, Vol. 27, No. 2 (FALL 2015), p. 79, 82

Published by: Historical Society of Washington, D.C.

Stable URL: <https://www.jstor.org/stable/43588169>

Accessed: 19-09-2018 10:15 UTC

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The core of *Collecting Shakespeare* is Henry and Emily's search for what they deemed the critical primary documents that expressed Shakespeare's work: Playbooks, Folio and Quarto editions of the plays, maps, paintings, prints, engravings and photographs, manuscripts, and deeds. These now total 295,000 books and 60,000 manuscripts. The Folios (earliest printed examples of Shakespeare's plays) were published in 1623, and by the time the library opened, the Folgers had collected 82 First Folios, the greatest number in any library in the world. The Folgers found, bid for, and purchased later versions of the Folios as well. The Quartos, printed after the Folios, were also added, along with a growing number of Short Title Catalogue books that were the heart of the library. STC books were published between 1475 and 1640; they are highly valued by collectors studying Shakespeare and the late Renaissance period.

The Folgers guarded the library's creation, including the collection, its cost, and location, with the utmost secrecy. They worked discreetly with experts such as Philadelphia book seller, A.S.W. Rosenbach, who acted as their agent and collaborated on numerous book purchases. With Rosenbach's contacts and knowledge, the Folgers scoured auction catalogues and estate sales listings, and monitored newspapers from around the world for families in England ready to sell their treasures to the unassuming book collector from Brooklyn—at his price.

Beginning in the 1890s, the Folgers found themselves competing with railway magnate and bibliophile Henry E. Huntington of San Marino, California, who was also collecting books and art for his now eminent research library. Their collecting goals were similar and the "two Henrys" were both aided by Rosenbach's expert advice, but when the two libraries opened the results were quite different. The Huntington Library, for example, includes more paintings and art than the Folger Library, and its books and documents focus more broadly on Anglo-American history and literature.

The concluding chapter of *Collecting Shakespeare* details the growth of the Folgers' vision in the more than eight decades since the library opened in 1932. The founders' purpose has been enhanced to integrate the needs of modern scholars with broad educational activities including theater, early-music concerts, poetry readings, and programs for school children — all firmly based on the study of Shakespeare's works and life.

This biography could be read as a perfect case study of how a cultural institution in 20th-century

America was conceived, created, and accomplished. It will delight students of Washington's early 20th-century history and readers who are seeking background on the impact of the Folger Shakespeare Library.

Sacrificing Soldiers on the National Mall

By Kristin Ann Hass (Oakland: University of California Press, 2013), 280 pp., illus., index, paper, \$29.95.

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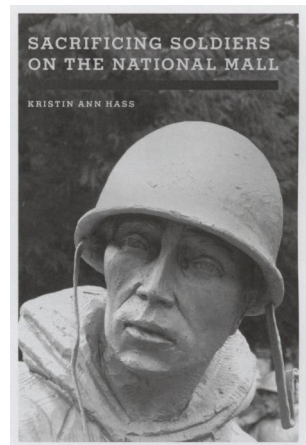
With its distinct black granite walls and its focus on soldiers' loss and suffering instead of patriotism, the Vietnam Veterans Memorial has challenged and reshaped how we remember our wars. In *Sacrificing Soldiers on the National Mall*, University of Michigan professor Kristin Ann Hass examines the impact that the Wall has had on the creation of subsequent Mall memorials. She reflects not only on well-known memorials to the Korean War and World War II, but also on relatively unknown additions of the past three decades, including the Black Revolutionary War Patriots Memorial, the Women in Military Service for America Memorial, and the Japanese American Memorial to Patriotism During World War II.

Hass describes the soldier on the Mall as a symbol of nationalism that has been hotly contested since the dedication of the Vietnam Veterans Memorial in 1982. Groups of military elites and politicians wanted subsequent memorials to restore the traditional image of the soldier as white and of war as patriotic, she argues. They opposed the efforts of minority groups, who challenged the gender and ethnicity of the dominant imagery or wanted to present war as an ambivalent, even destructive, endeavor.

Hass's analysis echoes the work of Erika Doss and Kirk Savage, both of whom emphasized the Vietnam Veterans Memorial as a controversial breakpoint to war commemoration and marked the World War II Memorial as a return to the promotion of national unity and glorification of war. However Hass's focus is primarily on the fight over the specific depiction of the soldier, and she brings something new with her examination of how minorities have sought to be incorporated into the national memory through the image of the soldier.

The result of the push for inclusion by minority advocates is "mixed at best," according to Hass.

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Due to the intense efforts of supporters of traditional commemoration, memorials that show a darker side of war are marginalized; the Japanese American Memorial, for example, is tucked into the edge of Capitol Hill, far from the crowds of tourists on the Mall. By contrast, structures that depict war as glorious, such as the World War II Memorial, occupy prominent sites. Proposed memorials with multicultural representations either had to minimize ethnic elements, as in the Korean War Veterans Memorial, or were not built at all, such as the Black Revolutionary War Patriots Memorial.

The main strengths of the book are the stories Hass has uncovered, contrasting the creators of the dominant war memorials with a range of minority groups who advocate for their own memorials. The author has a knack for identifying and explaining controversy, and it becomes clear from her detailed account of the memorials' design and approval phases that the soldier on the Mall is a contested symbol of nationalism. The chapter on the Black Revolutionary War Memorial stands out because it adds the interesting perspective of a memorial that did not make it to the Mall.

However memorial building is a complicated process, and fights go beyond the symbolism of the soldier that dominates Hass's analyses. The particularities of the Mall and the number of veterans engaging in campaigns for new memorials also play important roles. Hass describes the story of the Women in Military Service for America Memorial as "the maddening saga of the practically invisible rendered nearly invisible." However, it was not, as Hass describes, only the challenge to the traditional image of the male soldier that caused this

memorial to remain small; it was also because its highly visible site on the Mall required consideration of the Mall's visual space. Memorials had to blend in with their location. Even the Korean War Veterans Memorial and the World War II Memorial suffered long delays because their designs were too large, interfering with the Mall's sight lines.

Moreover the role of veteran groups should not be overlooked. The Vietnam Veterans Memorial was remarkable not only because of how it depicted the loss of soldiers, but also because of the commitment and fundraising efforts of its advocates. Their success encouraged subsequent veterans to call for their own memorials. Both World War II and the Korean War had a large number of veterans who actively contributed to and campaigned for their memorials, which partly explains the prominent positions those memorials command on the Mall. Hass acknowledges that one reason why the Black Revolutionary War Memorial was never built: it "had no living veterans, and the families of the veterans don't know that their forefathers fought and thus are a hard crowd to fundraise from."

Sacrificing Soldiers sometimes reads too much causality into the symbolism of the soldier, but it sheds light on lesser-known war memorials and is a valuable addition to the ever-growing body of research on the development of the Mall.

Lisanne Walma, a graduate student at the University of Utrecht, was recognized as the 2013 Theodore Roosevelt American History Award honoree for her Master's thesis, "The Good, the Bad, and the Forgotten: U.S. Veterans and the Mall Memorial Movement."