these days. Yet the whole book, and especially its third section, is about the land, replacement, and migration—about eliminating the Natives and their lifeways and making the conquered land one's own.

This book should find a wide readership ranging from experienced western scholars to new students learning the field. It should also attract common readers. In all, West has come up with an engaging and entertaining work of scholarship, a study that captures an intense period of movement in North American history.

—Janne Lahti
*University of Helsinki*

## Western Water A to Z: The History, Nature, and Culture of a Vanishing Resource

By Robert R. Crifasi

*Denver: University Press of Colorado, 2023. xv + 376 pp. Paper, $34.95*

In *Western Water A to Z*, Robert R. Crifasi narrates an alphabetical guidebook with entries describing important people, places, technologies, and concepts connected to the history of water and its use in the American West. He argues that while water resources in the West are declining in an era of climate change and overuse, they remain vital to the region's economic development, culture, and art. In a geographical area so often defined by lack of water as opposed to an abundance of it, Crifasi shows that water in the West is not rare, and its effects are everywhere. To build societies and cities in the deserts, humans living in the region have learned different methods for managing water, including irrigation, extraction, water storage, and energy consumption.

For historians, Crifasi's guidebook does not resemble a typical monograph and should be read differently as a result. I recommend using the index to zero in on topics and their contexts that interest individual readers. Because the main content section of the book is organized alphabetically and not chronologically or thematically, readers should follow Crifasi's suggestion to look at the issue "from multiple perspectives" instead of seeking a direct narrative continuity (7).

As I moved through the pages of the guidebook, I noticed many of the themes that Crifasi outlined in his introduction and conclusion. These include colonialism, water management science, water stories in art and film, important political figures, geography, and contested battles between government agencies building dams and conservationists like the Sierra Club's David Brower who wanted to preserve canyons and free-flowing rivers. The breadth and scope of the work makes it a nice accompaniment to classic and recent scholarly monographs focused on the region's water history or specific case studies within it. I am thinking of works along the lines of Marc Reisner's *Cadillac Desert* and Erika Marie Bsumek's *The Foundations of Glen Canyon Dam*.[1] While Crifasi's guidebook by necessity does not reach the kind of depth one sees in a historical monograph, its coverage adapts nicely to many topics in the field of western water history, and I recommend it to those wanting a well-researched overview.

Crifasi writes to a general audience, especially members of the public who are interested in water and the American West. As an environmental scientist, he excels in writing clear explanations for concepts and technologies used in the field of water management. He describes the science in a way that should make sense for general readers who are not accustomed to the language of the field, and at times he brings in first-person experiences that I thought made the narrative more engaging. One example is his story of how he watched a utility locator, shockingly, use dowsing to locate an underground water main in the late 1980s (117–18).

Crifasi focuses his guidebook entries on a large cast of characters and places, including politicians, conservationists, animals, dams, and geographical features. Some will be familiar to readers of Utah history, such as Echo Park, Glen Canyon Dam, and government surveyor John Wesley Powell. My main criticism of the entries is that they rarely if ever focus on women and their relationship to water in the American West. I would have liked to see Crifasi push back against the bias in the sources to include more narratives of individual women who contributed to the history of water in the region through



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their work and activism. This criticism extends to featuring more individual Indigenous and Latino people as well. I would have liked to read more of these kinds of stories, even if it meant a little less of people like Carl Hayden and Elwood Mead and their likewise important but more well-known historical contributions.

—David Bolingbroke
*Church History Department, Church of Jesus Christ of Latter-day Saints*

## Across the West and Toward the North: Norwegian and American Landscape Photography

Edited by Shannon Egan and Marthe Tolnes Fjellestad

*Salt Lake City: University of Utah Press, 2022. xxviii + 260 pp. Paper, $34.95; hardcover, $60.95*

*Across the West and Toward the North: Norwegian and American Landscape Photography* is a remarkable volume of transnational scholarship that features historic photographs and accompanying essays. In her foreword, Marthe Tolnes Fjellestad notes how she and her coeditor, Shannon Egan, discovered a mutual "deep-rooted interest in the rich and complex relationship between photography, landscape, and national identities" (xvii). Moreover, they realized that Norwegian and American landscape photography shared significant "visual and thematic parallels" (xviii).

Eleven chapters by six authors thoroughly explore this fascinating topic. Shannon Egan's sixty-three page "Introduction: Views from Across the West and Toward the North" lays out the book's many themes. The photographs "are organized according to shared motifs, rather than geographically" (3). While the Norwegian photographers are likely unfamiliar to Americans today, they were prolific artists who earned international reputations. Furthermore, 880,000 Norwegian immigrants came to America between 1825 and 1930. Photographic production occurred concurrently "with the development of railroads, roads, mines, and tourism in both countries" (11). The one area where there is no Norwegian equivalent is the American transcontinental railroad surveys and subsequent construction that resulted in "systematic removal and violence toward Native Americans living in the path of the railway" (27).

In "Ragged Places and Rugged Men: Photography, the American West, and Masculine Mettle," James R. Swensen discusses how men "sought adventure in wild places," and by experiencing "hardship and adventure," they "could prove their masculinity" (69).

Torild Gjesvik illuminates "Traveling with Knud Knudsen: Roads and Railways in Norwegian Photography." Knudsen made his first visit to the United States in 1893 to see the World's Columbian Exposition in Chicago. During the nineteenth century, "far-reaching infrastructural developments" took place in both countries (96). These included roads, railways, bridges, canals, and other signifiers of the modern landscape.

"Getting Soaked at Yellowstone: Photography and the Making of the Tourist Landscape" by Elizabeth Hutchinson shares the view that photography and tourism were "twinned interactions," a view shared by several other essayists (116). American William Henry Jackson and Norwegian Anders Beer Wilse both photographed Old Faithful, Yellowstone's most famous geyser.

Trond Erik Bjorli focuses on "Nature and Photography: Anders Beer Wilse's Photographic Equivalents." Wilse is one of Norway's greatest photographers "in the scope and quality of his photographic work" (137). He engaged "virtually all types of image media" (137) and left an archive of at least 150,000 negatives. He emigrated from Norway to America at the age of nineteen in 1884, establishing a studio in Seattle. He sold that in 1901 and returned to Norway, where he became "the nation's leading landscape and tourism photographer" (146). In the 1930s he made a series of clouds and other natural phenomena that suggest parallels with Alfred Stieglitz's *Equivalents*.

In "Views Across Continents: Ten Photographs," Marthe Tolnes Fjellestad introduces five short texts, each of which is based on a pair of images made at approximately the same time: one Norwegian and the other American. The perspective is simultaneously broad and narrow. In "Dwelling in the Photographic



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