his homemade "Model T sky-wagon," the perfect image of the modernizing West Oklahoma bankers were making.

The book is less successful at documenting how Oklahoma bankers actually conducted the business of banking. We learn a great deal early on about the state's experiment with deposit insurance in the 1910s and 1920s, but much of the evidence is drawn from opponents who viewed failed bankers as corrupt scoundrels subsidizing nefarious speculation with the guarantee of the state. Were they scoundrels, or just over-invested in mono-crop agriculture, subject to risks of weather and declining global crop prices, and prevented from geographic diversification by the state's unit banking laws? It was probably both, of course, and financial markets likely took the scoundrel chaff with the honest-banker wheat as much as the other way around. Yet here and throughout the book, readers hoping for a view from the balance sheet, one laying bare the mechanics of the bankers' business, will be disappointed.

The exception is Hightower's description of the Penn Square crisis. Here he provides a vivid description of the ways in which Penn Square executives cleverly and recklessly linked oil prospectors' insatiable appetite for investment capital to big out-of-state bankers' insatiable demand for new investments. While Hightower draws heavily from other authors for these chapters, the story's placement within his larger portrait of Oklahoma banking provides a useful framework for understanding the context of the crisis. We can easily imagine Penn Square's "Wild Bill" Patterson at home in the gun-slinging heyday of wildcat banking, as likely robbing the bank as running it. Hightower also usefully draws parallels between Penn Square's reckless lending and the crisis of 2008.

The book's final section documents the depression of Oklahoma banking through the 1980s and recovery in the 1990s, as well as further modernization through the adoption of computer technology and branch-banking reforms. Hightower concludes with interviews with Oklahoma bankers, who find their desire to serve their local communities in conflict with new federal regulations stemming from the financial crisis. In this, Hightower concludes, they are no different than their early-twentieth-century forebears – a fitting continuity in the history of Oklahoma and American banking.

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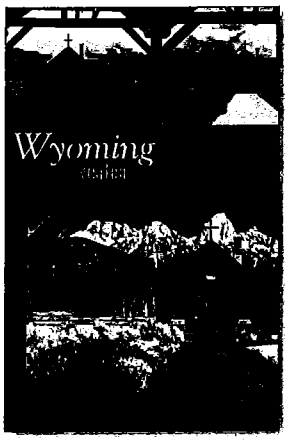

Wyoming Revisited: Rephotographing the Scenes of Joseph E. Stimso. By Michael A. Amundson. Boulder: University Press of Colorado, 2014. Xi + 386 pages. Photographs, appendix, bibliography, index. Hardcover, $29.95

Wyoming Revisited is Amundson's third rephotography book relating to pioneer Wyoming photographer J.E. Stimson. All three publications arose from the author's crossover interests in history, photography, and Stimson. The views that Amundson chose to rephotograph in 1986-87, and again twenty years later in 2007-08, were selected from the Stimson Collection located at the Wyoming State Archives in Cheyenne.

During a career that fortuitously spanned the first fifty years of Wyoming statehood, Joseph Elam Stimson made 7,526 large-format, black and white images of Wyoming and the West. He thought of himself as an artist and it takes only a cursory view of his work to understand why he deserves that appellation. Among his best black and whites are scenes he was hired to produce for the 1904 Louisiana Purchase Exposition in St. Louis. Collectively, they comprise a flattering, corner-to-corner portrait of early twentieth-century Wyoming.

More than eighty years later, in the summers of 1987 and 1898, Amundson placed his tripod points in the same locations where Stimson once stood. In *Wyoming Time and Again* (Boulder: Pruett Publishing, 1991) Stimson's images appear opposite those of the author who used a Crown Graphic 4" x 5" view camera and black and white film.

Twenty years after his first

rephotography project Amundson photographed the same scenes once again. This time, however, Amundson chose a digital SLR camera to capture the viewpoints in color. A selection of images Stimson made in 1903 during one of the first wagon trips along the Cody Road to Yellowstone N.P. appear opposite Amundson's in *Passage to Wonderland* (Boulder: University of Press of Colorado, 2013).

In his third and largest work of rephotography, *Wyoming Revisited*, Amundson includes more of the 2007-2008 rephotographs of Stimson views. The result is a marvelous time-lapse sequence of primary documents describing changes wrought in Wyoming over a period of more than a century. Happily, the publisher chose to reproduce 17 comparative panoramas as foldouts.

Wyoming Revisited is much more than simply a handsomely bound and printed "then and now" visual treat. Certainly it is encyclopedic and fact-filled in its coverage of Wyoming history. And certainly the author's writing is straightforward and friendly, dotted with personal vignettes of his perambulations across Wyoming with his wife, Lauren, and their dog, Nellie. But also the reader will find it a scholarly work demonstrating the author's firm grasp of Wyoming and Western history.

In his analysis of the significance of the artist's work, Amundson explains that Stimson was paid by clients to portray Wyoming as a modern, progressive state. That is why he selected certain views and ignored or eliminated others. Stimson's flattering portraits were taken for the Union Pacific Railroad and Wyoming state government. In effect, he commodified the resources of Wyoming and the West for his clients, helping market their products to the rest of the world. Thus, according to Amundson, Stimson's work informs us that Wyoming has always been part of a larger, global economy.

What I found particularly fascinating in *Wyoming Revisited* is the author's use of diagnostics such as modernism vs. postmodernism in order to place Stimson's work in proper historical perspective. Another analytic used by Amundson is the concept of the "sacred" vs. the "profane." Sacred places are ones that are culturally important and have been preserved, mainly by government. Profane places are common lands with little cultural significance. Either can be publicly or privately owned, developed or undeveloped. Dome Lake, a private enclave in the publicly owned Bighorn National Forest, is an example of a crossover place displaying both characteristics.

In his epilogue, "Atop the Digital Divide," Amundson discusses the effect of the digital revolution on photography, stimulating the reader's thoughts about the meaning and purpose of photography. Can a photograph or rephotograph ever really grasp reality? It makes one think about photography as it relates to the concepts of space and time.

The book's problems are minor. The author admits that his skill with a camera improved over his twenty years of rephotography and it is an honest admission. Scattered here and there are photographs that indicate the original negatives were lost, not properly exposed or could not be printed easily. The author's frequent reference to Stimson's 1904 World's Fair photographs could have been accomplished with asterisks, and the direction of view could easily appear in captions below the photographs rather than in the text.

Amundson hints that he may return to Wyoming to rephotograph Stimson's views once again. Perhaps, if he can still hold a camera, he could make even a fourth pilgrimage to Wyoming to celebrate the state's sesquicentennial. It would please Stimson greatly.

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