

be viewed as both science and business proposition, not a public cause. There is no place for idealism in pragmatic forestry.

The stories of Robert Marshall, Pacific Northwest researcher turned Wilderness Society founder and Frederick Weyerhaeuser's tree farm success story, further buttress emerging divisions in the field of forestry. An assistant to Zon, Marshall's experiments in Washington State manifested his "vision of forestry as a form of dynamic ecological study of plant populations" (p. 69). Marshall, writes Brock, "came to embody the forester as ecologist" (p. 69).

The book is called *Money Trees*, but very little is about the trees themselves, and even less connects to the ways in which the money tree impacted real people, aside from scientists and policymakers. Still, this book is important reading for environmental historians and policy educators. *Money Trees* complicates connections between forestry and ecology, bureaucracy and big business, the past and the present. It links regional developments with national policy and clarifies the centrality of research and ecology to the field of forestry. *Money Trees* also demonstrates how schisms between scientific understanding and policy agendas informed by capitalist growth, made "tree farming" the Douglas fir a monocultural bonanza. Perhaps most importantly, it identifies early twentieth-century forestry as an instigator of conservation ethics.

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*Epiphany in the Wilderness: Hunting, Nature, and Performance in the Nineteenth-Century American West.* By Karen R. Jones. (Boulder, University Press of Colorado, 2015. xiii + 363 pp.)

In *Epiphany in the Wilderness*, Karen R. Jones examines the performance of sport hunting through storytelling, literature, art, theater, photography, and taxidermy during the late-nineteenth century. Stressing both the material and imaginative aspects of hunting, Jones illustrates "the power of storytelling to inform historical memory" (p. 14). She argues these performances gave rise to two archetypes, the masculine hunter hero and the West as a hunting paradise, which became part of a national mythology. By the time of Frederick Jackson Turner's frontier thesis, Americans accepted a narrative of westward expansion articulated by sport hunters and their performances.

Jones takes a theory-laden approach to narrate these growing myths. She draws from Jacques Derrida and Judith Butler to Bruno Latour and actor network theory, among others. After constructing the theoretical foundation, Jones divides the book into three “acts.” Act One covers advancements in firearm technology as well as elite sportsmen and sportswomen who hunted in the West from approximately 1860 to 1890. Jones includes Theodore Roosevelt, Isabella Bird, and a large variety of lesser-known tourists, military officers, and westerners. She adds an interesting dimension to the chapter on women by going beyond elites to consider pioneer women. In narrating the experiences and performances of hunters, Jones relies primarily on published sporting literature and some scattered archival holdings.

Act Two focuses on what Jones calls the “afterlife” of the hunt. Literature, art, photography, Buffalo Bill’s Wild West Show and other theatrical performances, and taxidermy all perpetuated the hunt and therefore conveyed western mythology to national and international audiences. With descriptive, and at times witty, prose, Jones shares fascinating details of hunting and its afterlife. The narrative, however, occasionally gets lost in the interpretive framework of performance. For instance, in discussing taxidermy’s role in sport hunting, Jones rightly states that trophies became part of the performance and memory of hunting, but the language obscures: “Both spectator and actor, the taxidermy head choreographed the story and ‘wilded’ interior space with faunal authority” (p. 244). Such language may bother some readers, but others will welcome the commitment to a strong theoretical framework.

The theory of performance recedes into the background by the chapters on conservation, which comprise Act Three. With the disappearance of bison and other large game, national and local sporting clubs told new hunting stories about conservation that questioned the national narrative of progress. Going beyond hunter-conservationists, Jones expands on other views, such as humanitarians with moral qualms over killing animals, repentant hunters, those who started hunting with a camera, and Ghost Dance practitioners seeking to re-create a hunter’s paradise. With such varied examples, the final chapter seems a bit disjointed, but overall, this book offers an important scholarly layer to existing works on hunting, masculinity and imperialism, and the West in national mythology.

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