been lumped together in general overviews. SCULPTURE IN WICHITA: American Studies programs which make use of the visual arts tend to under-utilize strong regional collections. Rich collections in regional museums have been a recurrent theme in this column and in the American Studies column. Last spring's MAASA convention was in Wichita, Kansas, a city which has a powerful collection of major American paintings, beautifully housed in its municipal art museum. I did not know the extent, however, of the remarkable sculpture collection which Wichita State University has assembled around its campus. The collection is international, though in large part American, and it is very strong. Thought was given to the mounting and the placement of the works; a good printed guide is available. Joan Miro, Louise Nevelson, Theodore Roszak, William Zorach, Kenneth Armitage, Hugo Robus, Leonard Baskin, August Rodin, Chaim Gross, Jo Davidson, Ernest Trova, Alexander Archipenko, Henry Moore, Robert Indiana and others: forty-five sculptures plus an immense marble and glass mosaic mural by Miro form an extraordinary outdoor museum. "We haven't got a pretty lake like the University of Wisconsin or pretty hills like the University of Kansas, so we've tried to make our university beautiful with works of art," a friend explained. The sculptures are part of the collection of the Edwin A. Ulrich Museum on campus, whose staff can provide detailed information.

Ham Cravens reports on several books. Ralph Greenhll's ENGINEER'S WITNESS. Toronto: The Coach House Press, 1985, Boston: David R. Godine, 1985, $35.00, is not a book in the usual sense of the word—that is, words on pages that add up to a connected, explicit "something"—but is a visual book, a depiction of the coming of mechanization in the late nineteenth century by the deployment of machinery and the like. The book is definitely useful for the hardware buff, although it clearly falls short of the expectations of that constituency because specific artifacts are not enumerated and lovingly described. It is also useful for the teacher of American Studies, history, literature and the like, for it brings a concrete awareness of machinery that many may never have the opportunity to see before. After all, how can one teach Machine in the Garden without having seen the artifacts? By the same token, how many glibly refer to a Newcomen engine in the eighteenth century "industrial revolution" without knowing a whit about the inventor, the device, how it worked, whether it was noisy and so on.

Another interesting volume, not to say book exactly, is WEALTH INEXHAUSTIBLE: A History of America's Mineral Resources to 1850. By Margaret Hindle Hazen and Robert