

Two studies overcome these limits. John Bodnar's "Bad Dreams about the Good War" is a double historical reading of survivor accounts and local community monuments dedicated to the World War II Bataan Death March. He establishes a dialectic of history and memorial that explicates what is being suppressed from these "places of public memory." Also, Michael S. Bowman's insightful "Tracing Mary Queen of Scots" extracts the public historic meaning of Mary from ongoing symbolic practices of the tourists who visit her "house." It is perhaps worth noting that Bowman does make rigorous use of Derrida and acknowledges Ed Bruner for pioneering this kind of study.

DEAN MACCANNELL

University of California at Davis

The House on Diamond Hill: A Cherokee Plantation Story by TIYA MILES.

Chapel Hill: University of North Carolina, 2010. xv + 315 pp.; illustrations, table, maps, appendices, notes, bibliography, index; clothbound, \$32.50.

The Chief Vann House—a former plantation established by Cherokee political leader James Vann—is a famous public Cherokee historical site near Chatsworth, Georgia. Listed on the National Register of Historic Places—and originally named Diamond Hill by Vann—the Chief Vann House has become an important public history location in Georgia. The plantation is often romanticized with the context of the colonial nostalgia projected onto the histories of both Native people and southern plantations.

In *The House on Diamond Hill: A Cherokee Plantation Story*, Tiya Miles points out that the Chief Vann House appeals to white tourists, as other plantation houses do, through constructing an image of an idyllic Southern past. And, as is also true at other plantation homes, "The elephant in the plantation parlor . . . is black chattel slavery, which mars the purity of mint julep moments, undoes the pleasure of white-only leisure, and justifies the wreckage of a bloody Civil War" (11–12). Miles points out that for white visitors to the Chief Vann House, "[T]he movement from discomfort with Indians found in the 'unexpected' setting of the southern plantation to pleasure in an 'exotic' Indian presence in this same setting hinges on the specific Indians in question—Cherokee Indians—who have often been categorized as uniquely 'civilized' in American historical and popular representations" (12).

Central to Miles's work, is an analysis of how public historians have constructed Diamond Hill and the attachments that visitors to Diamond Hill construct through their interaction with the site. Miles asks: "Why is a Cherokee Indian plantation so powerful a place in the hearts and minds of modern-day Georgians? What stories are allowed and disallowed, voiced and suppressed, at this beloved historic site? Posing questions such as these can point us toward a new understanding of the meaning and value of historical sites to our sense of regional as well as racial identity" (27).

As is often the case in the presentation of Southern plantations to the public, histories of violence have been minimized in the public's imagining of Diamond Hill. Miles's book commits itself to telling the stories that have been "disallowed" within dominant histories of the Vann House, particularly by focusing on the lives of those enslaved by Vann at Diamond Hill. Miles reconstructs these memories not only by revealing the brutal violence of slavery, but also by centering her work on the cultural survival and resistance of people of African descent (both those enslaved and free) on the Vann plantation. Miles's focus on the lives of enslaved people—such as the women named Patience and Pleasant—brings the stories of enslaved African and African-descended people to the forefront of Vann House history.

In addition to these vital interventions, Miles's work also recovers the story of James Vann's wife, Peggy Vann. A Cherokee woman who survived horrific abuse from James Vann and who later became the first Cherokee convert to Christianity at the Moravian mission that was located on Diamond Hill, Peggy Vann is rarely spoken of within Cherokee historical work and Vann House interpretation. Peggy's story indexes the disruption of Cherokee cultural matrifocal and matrilineal traditions—in which women held a great deal of autonomy and power—by a colonial gender system in which male power was enforced through violence.

James Vann, himself, is a difficult historical figure. Though often held up as an example of Cherokee "progress," Vann was notoriously violent towards his wife, the men and women he enslaved, and other Cherokee men. Miles deals with this violence unwaveringly while also placing it within the larger contexts of colonial violence. Miles approaches this history with a complex analysis that does not excuse Vann for his often erratic violence, but looks for possible sources of such violence within the histories of European and Euro-American brutality against Cherokees that eventually resulted in the forced removal of Cherokees from what is now northern Georgia and other Southern states.

The House on Diamond Hill revises public memory about this important historical site by re-centering the discussion of the Vann House on the daily lives of those who lived there. Miles's work offers a model to historians on how to engage in a responsible historiographic project that brings the histories of those who have been marginalized into the center of historical accounts. Further, this book challenges public historians to think critically about what happens when such historical sites are seen through a lens of sentimentality: The erasure of the reality of colonization, slavery, and sexism is often reified. *The House on Diamond Hill* is a meticulously researched and elegantly written book that is accessible to nonacademic readers as well as scholars and researchers of Native American and African American history.

QWO-LI DRISKILL

Texas A&M University