

## **Reenacting: An Annotated Bibliography**

**Compiled by Tyler Rudd Putman (updated March 23, 2018)**

### **Introduction, June 3, 2016**

In the course of writing the part of my dissertation that examines historical reenacting and the experience of war, I embarked on a survey of the books, articles, theses, and dissertations people have written about reenacting. I was quite surprised just how much was out there and how almost every new source I read produced a handful of other new-to-me works buried in its bibliography. I was especially surprised that I had heard of so little of this literature. I have that in common with a lot of people who've written about reenacting. Many of them mention the apparent lack of scholarship on the subject.

My ignorance of the volume of reenacting studies is significant because as a reenactor and a professional historian, it's both my avocation and my job to know what's been published on subjects that interest me. I think I'm usually pretty good at that. But it's harder to realize what's been published about reenacting compared to other subjects because the authors come from so many different disciplines – anthropology, sociology, performance studies, costume studies, history, English, journalism, public policy, leisure studies, marketing, and so on – and that their work has often ended up in obscure, discipline-bound places, as graduate theses and dissertations, or in niche academic journals.

That some of this work is so little known is unfortunate for two reasons. First, a lot of it is quite good. But second, and more importantly, it means that the very subject of these studies - reenactors - have almost no idea how much has been written about them. They know about newspaper articles and a few journalistic books that more often than not belittle and deride their hobby, but I think most are entirely unaware that scholars have devoted so much time and energy to studying their motivations, attitudes, clothes, and performances. That's a shame, because in my experience, reenactors are as interested in learning more about themselves - their culture, their history - as any group of people.

To help right this wrong, I've assembled an annotated bibliography of works on reenacting. Each entry is accompanied by a brief description based on my own reading of the work in question. With one exception (John Cash's thesis), I have obtained and examined every source that I list here. While I don't have the rights to share files of these documents, the citations I provide should be enough for you to find them online or request through your public or university library's interlibrary loan service. This bibliography will continue to be a working document, and so if you know of any sources that I've missed, I would love to hear about them!

### **What's Here and How to Use This Bibliography**

This bibliography includes all the material in both popular and academic printed sources that I've found on historical reenacting, which I define as the costumed recreation of historical events and times as a hobby. This includes war reenacting, buckskinning, and the Society for Creative Anachronism. I included some fictional works, chiefly mainstream novels cited by other authors, though there are certainly more. I left out a number of source genres that would nevertheless interest reenactors and non-reenactor readers. These include most newspaper articles (except substantial ones that do more than briefly discuss a particular reenactment or reenacting in general); television shows and episodes (an excellent bibliography of which can be found in Christopher Bates's dissertation, available [here](#)); reenactor guidebooks and articles in reenactor periodicals (though these also merit a wider audience); and websites (too numerous and ephemeral). The best online collection of work by and about Civil War reenactors is author Wes Clark's "Jonah World," [here](#). I have also left off works that focus exclusively on professional living history interpretation rather than reenacting as a hobby. The terms are often used interchangeably, but readers interested in living history in the sense of professional costumed interpretation used at historic sites should check out the bibliographies collected by the Association for Living History, Farm and Agricultural Museums [here](#).

I've added "tags" below each entry to facilitate keyword searching for connecting works within this document. For example, if you're looking for sources that mention buckskinning, a keyword search of that term will pull up all relevant works even if I

don't mention buckskinning in the descriptive section. My tags usually include the discipline of the author or publication, "participant observation" if the author engaged in any sort of costumed reenacting during their work, subject keywords, the time period of reenacting studied, and the country the study examined. A few sources use material from too many time periods to catalogue (or touch on any given period only briefly), and I have tagged these as "multiple periods" in addition to or instead of given time periods.

## **Bibliography**

**Abrahams, Peter. *Last of the Dixie Heroes: A Novel of Suspense*. New York: Ballantine Books, 2001.**

This novel features a main character who finds an alternative life in reenacting as his real life falls apart.

Tags: fiction; Civil War; United States

**Agnew, Vanessa. "Introduction: What Is Reenactment?" *Criticism* 46, no. 3 (Summer 2004): 327–39.**

This is the introduction to a special issue on "reenacting" with articles about literature and people. Only the two articles relevant to historical reenacting are cited here. Agnew says that reenacting is based on a personal, ahistorical effort to experience history.

Tags: cultural studies; television; "The Ship"

**Agnew, Vanessa. "History's Affective Turn: Historical Reenactment and Its Work in the Present." *Rethinking History* 11, no. 3 (July 5, 2007): 299–312.**

This is the introduction to a special issue with articles on "reenacting" in a variety of forms besides historical reenactments. Using a German "House"-type reality program as an example, Agnew "argues that contemporary reenactment is indicative of history's recent affective turn, i.e. of historical representation characterized by conjectural interpretations of the past, the collapsing of temporalities and an emphasis on affect, individual experience and daily life rather than historical events, structures and processes," (299).

Tags: cultural studies; television

**Agnew, Vanessa, Jonathan Lamb, and Daniel Spoth, eds. *Settler and Creole Reenactment*. New York: Palgrave Macmillan, 2009.**

This edited volume features chapters about the influence of past events and memory on life in the present, though none about historical reenactment in particular.

Tags: cultural studies

**Allred, Randal. “Catharsis, Revision, and Re-Enactment: Negotiating the Meaning of the American Civil War.” *Journal of American Culture* 19, no. 4 (December 1, 1996): 1–13.**

Allred, an English professor, did some participant observation (an anthropological technique of engaging in the practices of a culture under study while also observing them) among reenactors and concludes that Americans reenact the Civil War as a way of coming to terms with it but also to bring its best aspects into their own, more confusing, times.

Tags: English; participant observation; Civil War; United States

**Amster, Matthew H. “A Pilgrimage to the Past: Civil War Reenactors at Gettysburg.” In *Reflecting on America: Anthropological Views of U.S. Culture*, edited by Clare L. Boulanger, 15–27. Boston: Allyn & Bacon, 2008.**

Amster, an anthropologist, provides an introduction to reenacting culture and “magic moments” based on interviews and participant observation (undertaken between 2004 and 2006).

Tags: anthropology; participant observation; Civil War; United States

**Anderson, Jay. “Living History: Simulating Everyday Life in Living Museums.” *American Quarterly* 34, no. 4 (1982).**

This article lays out the ideas Anderson expanded upon in *Time Machines* (below) and includes a brief discussion of buckskinning (reenactments of the 1800-1840 era of the American West).

Tags: American studies; museum studies; living history; experimental archaeology; buckskinning; American West United States

**Anderson, Jay. *Time Machines: The World of Living History*. Nashville: American Association for State and Local History, 1984.**

Anderson, a folklore and museums scholar, place three distinct pursuits, living history interpretation, experimental archaeology, and reenacting, under the label of living history. This book and his *A Living History Reader, Volume One: Museums* (1991) praise these

pursuits but inspired some critical reviews from academics in various fields (see, for example, Handler and Peterson).

Tags: folklore; museum studies; living history; experimental archaeology; United States

**Auslander, Mark. "Touching the Past: Materializing Time in Traumatic 'Living History' Reenactments." *Signs and Society* 1, no. 1 (Spring 2013): 161–83.**

This article examines the importance of material culture in reenactments of racially charged events including those of slavery and lynchings.

Tags: anthropology; museum studies; living history; race; slavery; United States

**Backhouse, Meghan O'Brien. "Re-Enacting the War of the Roses: History and Identity." In *People and Their Pasts: Public History Today*, edited by Paul Ashton and Hilda Kean, 113–30. Basingstoke, UK: Palgrave Macmillan, 2009.**

As an anthropology graduate student, Backhouse used participant observation among British reenactors of the War of the Roses (1455-87) and argues that the hobby was a way for people to recapture/experience a uniquely English identity within contemporary Great Britain.

Tags: anthropology; War of the Roses; England; Great Britain

**Baker, Simon. *The Ship: Retracing Captain Cook's Endeavor Voyage*. Irvington, NY: Hylas Publishing, 2003.**

Mostly a history of Cook's original voyage, this book also includes some discussion of the 2001 voyage aboard a replica ship which the BBC filmed and presented as "The Ship: Recreating Cook's Endeavour Voyage" (2002).

Tags: history; television; "The Ship"

**Barth, Jack. "The Red Badge of Make-Believe Courage." *Outside*, March 1996: 86-92.**

This is a satirical account by a journalist who participated in a large Gettysburg reenactment.

Tags: journalism; Civil War; United States

**Bates, Christopher George. "What They Fight For: The Men and Women of Civil War Reenactment." PhD dissertation, University of California, Los Angeles, 2016.**

This insightful history dissertation looks at Civil War reenacting in three generations: among Civil War veterans, during the war's centennial (1961-1965), and today. Bates

examines reenactor motivations, the appeal of the Civil War, and competing memories and interpretations of the war.

Tags: history; Civil War; United States

**Belk, Russell W., and Janeen Arnold Costa. "The Mountain Man Myth: A Contemporary Consuming Fantasy." *The Journal of Consumer Research* 25, no. 3 (December 1998): 218–40.**

Belk and Costa observed buckskinners between 1990 and 1994. Though they wore costumes in their fieldwork observation, they did not actively participate in the hobby. They call the hobby a form of "serious leisure" in which participants create a "consumptive enclave" where "a fantasy time and place are created and experienced," (219).

Tags: consumer studies; leisure studies; participant observation; buckskinning; American West; United States

**Bigley, James D. "Living History and Battle Reenactment: The Dilemma of Selective Interpretation." *History News* 46, no. 6 (December 1991): 12–18.**

Bigley reflected on the potential of reenacting ahead of the fiftieth anniversary of World War II. He argues that reenactment had potential to support commemorations, though certain elements of the war are best left to other interpretive media.

Tags: museum studies; living history; World War II; United States

**Bowen, Ashley Elizabeth. "Old Times There Are Not Forgotten: Civil War Re-Enactors and the Creation of Heritage." M.A. Thesis, Georgetown University, 2009.**

Bowen, whose M.A. was in Communication, Culture, and Technology, conducted a survey of Civil War reenactors and engaged in participant observation (2008). She argues for the overlooked importance of reenacting in American culture and examines how reenactors have been portrayed in the media.

Tags: communications; cultural studies; participant observation; television; Civil War; United States

**Braden, John A. "Civil War Reenacting: A Long Tradition." *Camp Chase Gazette* 29, no. 7 (July 2002): 32–33.**

This brief article discusses the history of Civil War reenacting from the years immediately after the war through the early 2000s.

Tags: journalism by reenactor; history; Civil War; United States

**Buck, Rinker. *The Oregon Trail: A New American Journey*. New York: Simon & Schuster, 2015.**

This is an account of retracing the Oregon Trail, a nineteenth-century immigration route in the American West, in a covered wagon, though not in costume.

Tags: journalism; memoir; American West; United States

**Cameron, Kenneth. "Battle Acts: Inside the Eighteenth-Century World of Living History." *Adirondack Life*, August 1996: 72-77.**

This is a brief article about reenacting written by a reenactor.

Tags: journalism by reenactor; trekking; living history; eighteenth century; Revolutionary War; United States

**Carroll, Abigail. "Of Kettles and Cranes: Colonial Revival Kitchens and the Performance of National Identity." *Winterthur Portfolio* 43, no. 4 (Winter 2009): 335-64.**

Colonial Revival kitchen displays in the late nineteenth and early twentieth centuries often featured costumed interpreters. On similar matters, see Roth (below).

Tags: American studies; history; foodways; precursor; Colonial Revival; kitchens; United States

**Cash, John. "The Applicable Past: Authenticity, Reenacting, and Living History as Elements of Modern American Society." M.A. Thesis, Utah State University, 1989.**

This thesis is not available in digital form, but its author wrote me that it involved studying Society for Creative Anachronism (SCA) members, buckskinners, and Civil War reenactors "through Ervin Goffman's book "Frame Analysis," [1974] as reenactments seemed to be frames in which social interaction and behavior could be changed from the norm."

Tags: American studies; participant observation; medieval; Society for Creative Anachronism; buckskinning; American West; Civil War; United States

**Cash, John. "Borrowed Time: Reenacting the American Civil War in Indiana." PhD dissertation, Indiana University, 2003.**

Cash conducted five years of participant observation ahead of this folklore dissertation. His work uses performance studies and other approaches to examine the functions of history, memory, and community among Civil War reenactors.

Tags: folklore; performance studies; participant observation; Civil War; United States

**Cash, John. “The Usable Past Reconsidered: An Ethnography of Civil War reenactors.”** In *Times, Places, Passages: Ethnological Approaches in the New Millennium*, edited by Attila Paládi-Kovács. Budapest: Akadémiai Kiadó, 2004.

In this essay, Cash considers how power and ritual interact in Civil War reenactments and commemorative events. Based on participant observation he began in 1994, Cash examines how reenactors view and interpret the Civil War.

Tags: folklore; anthropology; participant observation; Civil War; United States

**Chandler-Ezell, Karol. *Historical Reenactors and the “Period Rush”: The Cultural Anthropology of Period Cultures*. Dubuque, IA: Kendall/Hunt Publishing Company, 2007.**

One result of an anthropology dissertation about herbal medicine use, Chandler-Ezell’s book examines the Society for Creative Anachronism (as a participant observer), Renaissance Faires, and Civil War reenactors as what she calls “paracultures” (cultures that exist separately from but parallel to mainstream culture). Her treatment of the “period rush” is brief, and the book is designed for student use.

Tags: anthropology; participant observation; medieval; Society for Creative Anachronism; Renaissance Faire; Civil War; United States

**Clark, Tim. “When the Paraders Meet the Button-Counters at Penobscot Bay.” *Yankee*, July 1980, 44–49, 129, 131–35, 139, 141, 143.**

This article covers the bicentennial reenactment of the Penobscot Expedition (Maine, 1779). Clark calls authentics “button-counters” and American (patriot) reenacting “the militia movement.” Neither phrase is still in use, the latter probably because of its contemporary application to right-wing militant organizations. Reenactors do use “stitch-counting” as a derisive term for overzealous efforts at authenticity.

Tags: journalism; commemoration; Revolutionary War; United States

**Claro, Lyndsey Rago. “Pieces of History: The Past and Popular Culture in Victorian Britain, 1837–1882.” PhD dissertation, University of Delaware, 2011.**

Claro’s history dissertation includes a discussion of the 1839 Eglinton Tournament held in Scotland, often cited as an early medievalist reenactment.

Tags: history; precursor; medieval; Eglinton tournament; Scotland; Great Britain

**Clemons, Leigh. *Branding Texas: Performing Culture in the Lone Star State*. Austin: University of Texas Press, 2008.**

Clemons' book, the result of a theater dissertation, includes discussions of reenactors, especially of the Texas Revolution (1835-1836), and argues that "the role of the battle reenactor in the creation and maintenance of Texan cultural memory is that of spectator/participant," (66).

Tags: performance studies; theater; Texas Revolution; United States

**Conlin, Michael. "Our Civil War: Civil War Reenactors and Historical Memory." M.A. Thesis, Central Connecticut State University, 2014.**

Using backissues of the Civil War reenactor magazine the Camp Chase Gazette, internet forums, and a 2011 survey, this history thesis offers a detailed study of Civil War reenacting beginning with the 125<sup>th</sup> anniversary events (1986-1990).

Tags: history; Civil War; United States

**Conlin, Michael. "Teaching the Past's Perspective on the Past: Civil War Reenactors in Connecticut." In *Inside Connecticut and the Civil War: Essays on One State's Struggles*, edited by Matthew Warshauer, 228–57. Middletown, CT: Wesleyan University Press, 2014.**

This book chapter uses the data from Conlin's thesis to discuss the motivations and viewpoints of reenactors, especially in Connecticut. In particular, he concludes that many Civil War reenactors subscribe to a "reconciliationist" view of the war's history, emphasizing military history and soldierly accomplishments rather than slavery and emancipation.

Tags: history; Civil War; Connecticut; United States

**Cook, Alexander. "The Use and Abuse of Historical Reenactment: Thoughts on Recent Trends in Public History." *Criticism* 46, no. 3 (Summer 2004): 487–96.**

Another participant in the "Ship" voyage, Cook argues that despite certain issues, reenactment has potential as a route to historical understanding. "The real question," he says, "is not whether the experience of reenactment allows us to simulate the mentalities of the past; it is whether the exercise can help *improve* our understanding of a different world and of the behavior of its inhabitants," (491).

Tags: history; television; "The Ship"

**Courtney, Kent. *Returning to the Civil War: Grand Reenactments of an Anguished Time*. Salt Lake City, UT: Gibbs Smith, 1997.**

This book combines commentary on reenacting with extensive images of Civil War reenactors and reenactments taken by photographer Al Thelin.

Tags: journalism; photography; Civil War; United States

**Cramer, Michael A. *Medieval Fantasy as Performance: The Society for Creative Anachronism and the Current Middle Ages*. Lanham, MD: Scarecrow Press, 2010.**

Cramer had participated in Society for Creative Anachronism events for thirty years by the time he completed a dissertation in theater studies. This book, the result, argues that “the SCA, rather than reenacting the Middle Ages, uses performance to construct a postmodern counterculture that is framed as medieval and is centered around a reconstruction of the medieval king game,” (x).

Tags: theater; performance studies; participant observation; medieval; Society for Creative Anachronism; United States

**Crang, Mike. “Magic Kingdom or a Quixotic Quest for Authenticity?” *Annals of Tourism Research* 23, no. 2 (1996): 415–31.**

Crang uses participant observation among an English Civil War (1642-1651) group and at an annual Tudor house event to argue that reenacting and experiencing history are personal and social constructions, but no worse than other constructions of the past.

Tags: tourism studies; leisure studies; geography; English Civil War; Great Britain

**Crawford, Henry B. “Reliving History, Revisiting Heritage: Personal Perspective on African American Living History Reenacting.” *Interpretation* 4, no. 1, 2 (1999): 31–34.**

In this magazine article (published in Manchester, U.K.), Crawford uses 19 years of reenacting/living history (he uses the terms interchangeably) experience to discuss its potential. Crawford also discusses how he approaches reenacting as an African American.

Tags: museum studies; living history; race; Civil War; American West; United States

**Cullen, Jim. *The Civil War in Popular Culture*. Washington, D.C., and London: Smithsonian Institution Press, 1995.**

One chapter of Cullen’s book discusses Civil War reenacting and one female soldier reenactor in particular, circa 1991. Sympathetic to reenactors’ interest in the Civil War, he nevertheless concludes with unease about its appeal: “unease because I am not sure this is the best use of the Civil War, and unease because as someone with a deep feeling for it, I do not want to condemn that interest as a veiled form of racism,” (199).

Tags: history; cultural studies; race; Civil War; United States

**Curtis, S.E. “Telling the Untold History.” *The Bitter Southerner*. Accessed March 26, 2016. <http://bittersoutherner.com/telling-the-untold-history/>.**

In this journalistic essay, Curtis includes reenacting as one example of how Southerners of various stripes grapple with their complicated history. Curtis interviews a reenactor who left the hobby after appearing in Dukes’s article (below).

Tags: journalism; race; South; Civil War; United States

**Cushman, Stephen. *Bloody Promenade: Reflections on a Civil War Battle*. Charlottesville: University Press of Virginia, 1999.**

Cushman, an English professor, looks at how the Battle of the Wilderness (Virginia, May 5-7, 1864) has been remembered and understood, including how people have reenacted it and the Civil War in general.

Tags: English; memory; commemoration; Civil War; United States

**Daugbjerg, Mads. “Patchworking the Past: Materiality, Touch and the Assembling of ‘experience’ in American Civil War Re-Enactment.” *International Journal of Heritage Studies* 20, no. 7–8 (2014): 724–41.**

In this article, Daugbjerg, an anthropologist, makes three related arguments about Civil War (and other forms of historical) reenacting. First, they involved “patchworking,” or combining “bits and pieces” (729) of material culture and knowledge. Second, this patchworking contributes to a “holistic,” sensory experience of history compared to reading. Third, the unfinished nature of historical narratives is at the heart of reenacting’s appeal.

Tags: anthropology; participant observation; Civil War; United States

**Davis, Patricia G. “Ripping the Veil: Collective Memory and Black Southern Identity.” PhD dissertation, University of California, San Diego, 2009.**

This communications dissertation is about how African Americans use history to construct their own Southern identity. Davis includes a chapter about issues of race, masculinity, and memory among black Civil War reenactors.

Tags: communications; history; race; gender; South; Civil War; United States

**Decker, Stephanie K. “Being Period: An Examination of Bridging Discourse in a Historical Reenactment Group.” *Journal of Contemporary Ethnography* 39, no. 3 (June 2010): 273–96.**

An SCA participant for ten years, Decker turns to ethnography to illuminate how the idea of “being period” serves as a “bridging discourse” that allows individuals to settle differences and helps keep SCA groups from disintegrating over issues of authenticity and other factors.

Tags: anthropology; participant observation; medieval; Society for Creative Anachronism; United States

**Deloria, Philip J. *Playing Indian*. New Haven, MA: Yale University Press, 1998.**

Deloria’s book is a history of how Americans have imagined and portrayed Native Americans, including by donning costumes.

Tags: history; precursor; Indians; Native Americans; American West; United States

**DePas, Maurice. *On His Majesty’s Service: A Documentary Film About Historical Re-Enactors*. Creative Services, 2010.**

This documentary includes interviews with a variety of reenactors, particularly ones of the 1812/Napoleonic period. DePas also directed a 2014 documentary, which I have not seen, called *Living History*.

Tags: documentary; War of 1812; Roman; multiple periods; United States

**Dukes, Jesse. “Lost Causes: Confederate Reenactors Take Pride in Their Southern Heritage, but Struggle with the Centrality of Slavery and Racism to the Confederacy.” *Virginia Quarterly Review* 90, no. 3 (Summer 2015): 88–105.**

Dukes embedded with a group of Confederate reenactors at a 150<sup>th</sup> anniversary Gettysburg reenactment to investigate why white Southerners reenact the Civil War and what it means to be proud of the Southern past. He concludes that there is more about the present-day South to be proud of. One of the most prominent reenactors in his article is profiled further in Curtis’s article (above).

Tags: journalism; participant observation; race; South; Civil War; United States

**Dunning, Tom. “Civil War Re-Enactments: Performance as a Cultural Practice.” *Australasian Journal of American Studies* 21, no. 1 (July 2002): 63–73.**

Dunning engaged in participant observation (1997-2001) to investigate reenacting as a response to present-day America. “Civil War re-enactment communities (Southern,

Union, and African American),” he argues, “provide cultural and social comfort to many individuals threatened by a changing multi-cultural United States,” (64).

Tags: history; participant observation; Civil War; United States

**Dyja, Thoomas. *Meet John Trow: A Novel*. New York: Viking, 2002.**

This novel’s main character is a middle-aged office worker who gets caught up in Civil War reenacting and his connection to an original Civil War soldier.

Tags: fiction by non-reenactor (as far as I can tell); Civil War; United States

**Eisenfeld, Sue. “The Birth of Civil War Reenacting.” *New York Times, Opinionator: Disunion*, January 8, 2015. <http://opinionator.blogs.nytimes.com/2015/01/08/the-birth-of-civil-war-reenacting/>.**

This article examines “sham battles,” in which soldiers staged mock battle performances, conducted while the Civil War was still ongoing.

Tags: journalism; precursor; sham battles; Civil War; United States

**Elder, Betty Doak. “War Games: Recruits and Their Critics Draw Battle Lines over Authenticity.” *History News* 36, no. 8 (August 1981): 8–12.**

Elder refers to battle reenactments as “war games” and looks at how reenactment-like demonstrations are used by the National Park Service. The “Letters” section of a succeeding issue of *History News* (36, no. 11 [November 1981]: 7-8) includes diverse responses to the subject.

Tags: journalism; history; living history; National Parks; Revolutionary War; Civil War; United States

**Ellerman, Paul John Scott. “An Examination of the State of Historical Re-Enactments in Canada.” M.A. Thesis, Trent University, 1999.**

Ellerman’s thesis in Canadian studies is based on a survey of some thirty Canadian reenactors and several reenactment host sites, circa 1997.

Tags: Canadian studies; living history; eighteenth century, Seven Years’ War; American Revolution; Indians; Native Americans; War of 1812, Napoleonic; Civil War; World War I; World War II; Canada

**Elson, Mark, and Jeannine Stein. *Battlefields of Honor: American Civil War Reenactors*. London and New York: Merrell Publishers, 2012.**

This book centers on tintype and 35mm photographs of reenactors and reenactments taken by Mark Elson and includes text commentary on the hobby by Jeannine Stein.

Tags: journalism; photography; Civil War; Great Britain; Europe; United States

**Erisman, Wendy Elizabeth. “Forward into the Past: The Poetics and Politics of Community in Two Historical Re-Creation Groups.” PhD diss., University of Texas at Austin, 1998.**

Erisman’s cultural anthropology dissertation was based on participant observation and work in the SCA and among buckskinners. She argues that a core component of reenacting is the construction of a community and individual senses of belonging, though involvement in reenacting does not translate into wider social engagement. This problematizes the work of sociologists (especially Robert D. Putnam who later published *Bowling Alone: The Collapse and Revival of American Community* in 2000) who argue for the wider value of social hobbies.

Tags: anthropology; participant observation; medieval; Society for Creative Anachronism; buckskinning; United States

**Farmer, James O. “Playing Rebels: Reenacting as Nostalgia and Defense of the Confederacy in the Battle of Aiken.” *Southern Cultures* 11, no. 1 (Spring 2005): 46–73.**

This essay includes the best available description of the origins and management of a “mainstream” (one with lower authenticity standards and sometimes run by non-reenactors) Civil War reenactment and what a particular one, in Aiken, SC, has to say about Southern memory and white Southern values.

Tags: history; South; race; Civil War; United States

**Fleischer, Victoria. “Vietnam War Reenactors Go Full Metal in the Woods of Oregon.” *PBS NewsHour*, May 15, 2014. <http://www.pbs.org/newshour/art/reliving-vietnam-war-woods-oregon/>.**

This is an interview with the director of a documentary about Vietnam War reenactors, *In Country* (2014).

Tags: journalism; film; Vietnam War; United States

**Ford, Gary D. “Letters from Today’s Civil War.” *Southern Living*, March 1993.**

This is the story of the author’s year involvement with Civil War reenactors of the 44<sup>th</sup> Georgia, written as a series of letters.

Tags: journalism; participant observation; Civil War; United States

**Frost, Warwick, and Jennifer Laing. *Commemorative Events: Memory, Identity, Conflict*. London and New York: Routledge, 2013.**

This book includes two chapters on reenactments and places them in the context of a wider variety of commemorative events, especially in Great Britain. In particular, a 2011 reenactment of the Battle of Hastings (England, 1066) provided a the basis for observations and a case study.

Tags: marketing; tourism studies; history; commemoration; Great Britain

**Gapps, Stephen. “Performing the Past: A Cultural History of Historical Reenactments.” PhD diss., University of Technology, Sydney, 2002.**

This dissertation, by a longtime Australian reenactor, focuses particularly on the history of reenacting in Australia and the problematic nature of reenactments intersecting with politics, violence, ethnicity, race, and gender.

Tags: history; participant observation; multiple periods; Australia

**Gapps, Stephen. “Authenticity Matters: Historical Re-Enactment and Australian Attitudes to the Past.” *ACH: Australian Cultural History* 23 (2003): 105–16.**

Gapps uses his dissertation (above) and the results of a national survey to investigate why Australians seem more interested in reenacting European and Americans history than their own.

Tags: history; participant observation; multiple periods; Australia

**Glassberg, David. *American Historical Pageantry: The Uses of Tradition in the Early Twentieth Century*. Chapel Hill: The University of North Carolina Press, 1990.**

Historical pageants, popular in the early twentieth century, were large, usually outdoor plays covering long periods of history and often involving dozens or even hundreds of participants. Glassberg’s detailed history provides good context for one possible inspiration of later forms of reenacting.

Tags: history; precursor; pageants; multiple periods; United States

**Gillette, Jane Brown. "Weekend Warriors." *Historic Preservation: Quarterly Bulletin of the National Council for Historic Sites and Buildings* 45, no. 6 (1993): 42–49, 103.**

This is a thoughtful journalistic portrait of Civil War reenacting in 1993.

Tags: journalism; Civil War; United States

**Girouard, Mark. *The Return to Camelot: Chivalry and the English Gentleman*. New Haven, MA: Yale University Press, 1981.**

Girouard's history includes discussion of ideological and costumed revivals of medieval chivalry in British culture, including the 1839 Eglinton tournament.

Tags: history; precursor; medieval; Eglinton tournament; Scotland; Great Britain

**Godfrey, Charles. *The Final Charge*. Camp Hill, PA: Sunbury Press, 2011.**

This is a novel about reenactors who time-travel back to the Battle of Gettysburg.

Tags: fiction by reenactor; Civil War

**Greig, Hannah. "As Seen on the Screen: Material Culture, Historical Accuracy and the Costume Drama." In *Writing Material Culture History*, edited by Anne Gerritsen and Riello, 303–19. London: Bloomsbury Academic, 2015.**

Though this chapter examines period movies, Greig offers interesting comments on how film productions often value material authenticity while taking artistic liberties with "character, context, and chronology," (317).

Tags: history; film; Great Britain; United States

**Grissom, Ken. *Buckskins and Blackpowder: A Mountain Man's Guide to Muzzleloading*. Piscataway, NJ: Winchester Press, An Imprint of New Century Publishers, Inc., 1983.**

This book is both a history of mountain men (nineteenth-century American Western trappers and backwoodsmen) and a guidebook for hobbyist buckskinners.

Tags: guidebook; history; buckskinning; American West; United States

**Grunska, Kip. *From Farb to Pard: A Story of Civil War Reenactment*. Lincoln, NE: Writers Club Press, an imprint of iUniverse, Inc., 2003.**

Grunska offers a rare memoir of reenacting, set mostly in the 1990s.

Tags: memoir; Civil War; United States

**Hall, Dennis. "Civil War Reenactors and the Postmodern Sense of History." *Journal of American Culture* 17, no. 3 (September 1, 1994): 7–11.**

Hall argues that reenacting is about a nostalgic quest for authentic experiences as a way of coping with the complex, chaotic, "postmodern" late twentieth century. "Reenacting," he says, "seeks to compress the past into the overwhelming personal, concrete experience of the present," (10).

Tags: English; Civil War; United States

**Halloran, S. Michael. "Text and Experience in a Historical Pageant: Toward a Rhetoric of Spectacle." *RSQ: Rhetoric Society Quarterly* 31, no. 4 (Fall 2001): 5-17.**

Halloran uses a 1927 pageant in Saratoga, New York, to discuss the idea of a "spectacle," which he defines as an event in which an audience both views a performance and is aware of their shared experience as a group of viewers.

Tags: communications; precursor; pageants; Revolutionary War; United States

**Handler, Richard. "Overpowered by Realism: Living History and the Simulation of the Past." *The Journal of American Folklore* 100, no. 397 (July 1, 1987): 337–41.**

Anthropologist Handler went on to write a critical ethnography of Colonial Williamsburg, *The New History in an Old Museum: Creating the Past at Colonial Williamsburg* (1997). In this review essay, he examines Jay Anderson's *Time Machines* (1994, above) and *The Living History Sourcebook* (1995, a collection of essays not cited here). One of his points is that contemporary Americans turn to reenacting "in order to experience the feelings of others whose authenticity is guaranteed because it is anchored in the reality of an authoritative History," (340).

Tags: anthropology; living history; United States

**Handler, Richard, and William Saxton. "Dyssimulation: Reflexivity, Narrative, and the Quest for Authenticity in 'Living History.'" *Cultural Anthropology* 3, no. 3 (August 1988): 242–60.**

Handler and Saxton argue that two versions of "authenticity" complicate reenacting. In one sense, authenticity refers to the similarity between a reenactment and a past event. In another, it relates to modern/post-modern ideas about how individuals can have personal, authentic experiences while reenacting. "The authenticity of living history," they argue, "resides as much in its faithfulness to the culture of today as in its faithfulness to the past," (243).

Tags: anthropology; philosophy; living history; United States

**Hart, Lain. “Authentic Recreation: Living History and Leisure” 5, no. 2 (July 2007): 103–24.**

This article details Civil War reenacting based primarily on observation of the 2006 Gettysburg reenactment and Horwitz’s *Confederates in the Attic* (below). Hart argues against the postmodernist critiques of Handler, Saxton, and others (above and below), instead proposing that reenacting can, in fact, achieve a form of authenticity.

Tags: museum studies; anthropology; Civil War; United States

**Heath, Rebecca Piirto. “Exceptional Americans: A Highly Civil War.” *American Demographics* 20, no. 4 (April 1998): 20–23.**

This brief article is an introduction to Civil War reenacting for the readers of this marketing journal.

Tags: marketing; Civil War; United States

**Henderson, Steward. “My Life as a Black Civil War Living Historian (‘Part One’ through ‘Part Six’ and ‘Conclusion’).” *Emerging Civil War*, May-June 2013. <https://emergingcivilwar.com/tag/henderson-memoir/>.**

This series of blog posts chronicles the experiences of one black reenactor who entered the hobby in late 2010.

Tags: memoir; race; Civil War; United States

**Hitchens, Christopher. “Rebel Ghosts.” *Vanity Fair*, July 1999.**

This is a journalistic account of the 1998 (135<sup>th</sup> anniversary) Gettysburg reenactment and a reflection on what draws people to the Civil War.

Tags: journalism; Civil War; United States

**Hodges, Sam. *B-Four: A Novel*. New York: St. Martin’s Press, 1992.**

In this novel, the main character is a reporter and reenactor.

Tags: fiction by reenactor; Civil War; United States

**Hodges, Sam. “Civil Servants.” *The Washington Post Weekend*, Friday, August 1995: 6-8.**

This is a brief, descriptive article about Civil War reenacting.

Tags: journalism by reenactor; Civil War; United States

**Hooker, Ralph L. *Born Out of Season*. Texarkana, TX: Rebel Publishing Company, Inc., 1981.**

Hooker (1906-2001) was involved in various pre-reenacting, history-themed pursuits including retracing significant trails while carrying a rifle owned by Daniel Boone and participating in muzzleloading events. This interesting memoir covers these and other adventures.

Tags: memoir; buckskinning; American West; United States

**Horsler, Val. *Living the Past*. London: Weidenfeld & Nicolson, 2003.**

This heavily illustrated book discusses living history of a variety of periods, including reenacting but especially “living museums,” in Great Britain.

Tags: journalism; living history; multiple periods; Great Britain

**Horwitz, Tony. “For Hard-Core Few, Replaying Civil War Ain’t Whistlin’ Dixie: They Don Period’s Clothes, Eat Era’s Grub and Sneer at Less-Exacting Brethren.” *The Wall Street Journal*, June 2, 1994.**

You can see the beginnings of Horwitz’s book (below) in this brief article.

Tags: journalism; participant observation; Civil War; United States

**Horwitz, Tony. *Confederates in the Attic: Dispatches from America’s Unfinished Civil War*. New York: Pantheon Books, 1998.**

This popular book brought Civil War reenacting into mainstream American conversations. Horwitz embedded with both authentic and farby reenactors, though the books also covers many other aspects of Civil War commemoration. It both brought reenacting wider public recognition and, to the chagrin of many reenactors, highlighted some of the more bizarre fringes of the hobby.

Tags: journalism; participant observation; Civil War; United States

**Horwitz, Tony. “Word for Word / Civil War Lit: Mine Eyes Have Seen the Coming of a Lot of Wacky Stuff.” *New York Times*. May 16, 1999, Week in Review section: WK7.**

This article excerpts Civil War-related humor from various reenactor and buff sources.

Tags: journalism; Civil War; United States

**Hunt, Stephen J. “Acting the Part: ‘Living History’ as a Serious Leisure Pursuit.”** *Leisure Studies* 23, no. 4 (October 2004): 387–403.

Like Belk and Costa (above), Hunt emphasizes the qualities of reenacting that make it a type of “serious leisure.” He used questionnaires and participant observation to study British reenactors who portray the American Civil War.

Tags: leisure studies; sociology; participant observation; Civil War; Great Britain

**Hunt, Stephen J. “But We’re Men Aren’t We! Living History as a Site of Masculine Identity Construction.”** *Men and Masculinities* 10, no. 4 (June 2008): 460–83.

Echoing themes from his previous article (above), here Hunt adds that “such a recourse to an imagined identity of the past can be seen as a response to the contemporary crisis of masculinity, on that incorporates and idealized masculinity that can be valorized and acted out,” (462).

Tags: gender studies; sociology; participant observation; Civil War; Great Britain

**Jennys, Susan. “Commentary: The Great Buckskinner Debate.”** *Harper’s Magazine*, March 1993: 23-24.

This is an excerpt from a column Jennys wrote for *The Backwoodsman* magazine (March/April 1992) about the need to maintain congeniality in the buckskinning community despite debates among members over issues of authenticity. I suspect it was included in *Harper’s* to amuse non-reenactor readers.

Tags: journalism by reenactor; buckskinning; American West; United States

**Jones, Gordon L. “‘Gut History:’ Civil War Reenacting and the Making of an American Past.”** Emory University, 2007.

A longtime Civil War reenactor, Jones offers here the most comprehensive history of Civil War reenacting I have encountered. He also includes incisive discussions of the social dynamics of the hobby based on participant observation and its demographics based on a large survey. How ironic, he says, given how peculiar this hobby strikes Americans, that we haven’t examined it more closely, that “we know more about what Confederate soldiers were wearing at the Battle of Kennesaw Mountain in 1864 than about what reenactors at the same battle were wearing in 1964,” (12).

Tags: history; Civil War; United States

**Kalshoven, Petra Tjitske. *Crafting “The Indian”: Knowledge, Desire, and Play in Indianist Reenactment.* New York: Berghahn Books, 2012.**

The result of a Ph.D. dissertation in anthropology, Kalshoven’s book looks at “Indianist” reenactment in Europe. She uses the idea of play and other concepts to ask why Europeans choose to reenact as Native Americans, sometimes at remarkably large gatherings.

Tags: anthropology; Indians; Native Americans; Europe

**Kietz, Bill. “The Reenactor’s Art: People Who Practice Living in the Past.” *Civil War Times Illustrated*, March 1997: 22-26, 35-36.**

In this article, Kietz describes reenacting for readers who are already interested in the Civil War. When reenacting works and everything comes together, he says, “You have convinced yourself and gone beyond understanding history; you have achieved insight. That is the reenactor’s art,” (36).

Tags: journalism by reenactor; Civil War; United States

**Kimmel, Ross M. “The Centennial Memoirs of Ross M. Kimmel,” 1999 1996.  
<http://wesclark.com/jw/kimmel.html>.**

Kimmel’s memoirs, first published in 1999-2000 in the Civil War reenacting magazine *The Camp Chase Gazette*, are the best source available written by someone who participated in the Civil War centennial reenactments (1961-1965), events which gave birth to reenacting in its contemporary form. Kimmel’s memoirs are online thanks to Wes Clark (“Jonah Begone”) who has also written and archived a variety of material on Civil War reenacting.

Tags: memoir; Civil War; United States

**Lawliss, Chuck. *The Civil War Sourcebook: A Traveler’s Guide.* New York: Harmony Books, 1991.**

This general guide includes a brief chapter on Civil War reenacting as well as a list of reenactor organizations and suppliers.

Tags: travel; history; Civil War; United States.

**LaFantasie, Glenn W. “The Foolishness of Civil War Reenactors.” *Salon*, May 8, 2011.  
[http://www.salon.com/2011/05/08/civil\\_war\\_sesquicentennial/](http://www.salon.com/2011/05/08/civil_war_sesquicentennial/).**

Historian LaFantasie argues that there are better ways to commemorate the Civil War than reenactments. But a rhetorical question he presents actually begs an answer: “Why would anyone want to pretend to be fighting a battle that resulted in lose and smashed

lives on the field and utter grief among the soldiers' loved ones back home?" Why, indeed?

Tags: journalism; history; Civil War; United States

**Levin, Kevin M. *Remembering the Battle of the Crater: War as Murder*. Lexington: University Press of Kentucky, 2012.**

Historian Levin examines the memory of the Civil War Battle of the Crater (Virginia, July 30, 1864), including how the contributions of African-American troops were erased from the story. He details two early reenactments that featured only white participants, in 1903 (involving veterans and state militia) and 1937 (involving Marines and Virginia Military Institute cadets).

Tags: history; precursor; Civil War; United States

**Leonard, Elmore. *Tishomingo Blues*. New York: William Morrow, 2002.**

Among other things, this novel involves a high diver and Civil War reenactor.

Tags: fiction by non-reenactor; Civil War; United States

**Linenthal, Edward Tabor. *Sacred Ground: Americans and Their Battlefields*. Urbana: University of Illinois Press, 1991.**

Linenthal's study of American battlefields and commemoration includes mentions of how reenactors have been involved in commemorations and complicated policy decisions at various battlefield sites.

Tags: history; memory; commemoration; multiple periods; Civil War; American West; United States

**Lord, Lew. "The Search for What Defines Us." *U.S. News & World Report*, August 15, 1988: 50-59.**

This article discusses the appeal of the Civil War at the time of its 125<sup>th</sup> anniversary and includes profiles of reenactors who participated in the 125<sup>th</sup> Gettysburg reenactment. It is sometimes cited as "In the Grip of the Civil War," though this title does not appear in the article body.

Tags: journalism; Civil War; United States

**Lowenthal, David. *The Past Is a Foreign Country*. Cambridge, U.K.: Cambridge University Press, 1985; and *The Past Is a Foreign Country – Revisited*. Cambridge, U.K.: Cambridge University Press, 2015.**

In these broad discussion of the meaning of the past and history, Lowenthal includes a short section on reenacting and “battle replays.” He misinterprets some aspects of the hobby, such as assuming that Grunská’s “pard” term (above) means “perfectionist” (rather than its actual usage as something akin to “true friend”).

Tags: history; multiple periods; Civil War; United States

**Magelssen, Scott. *Simming: Participatory Performance and the Making of Meaning*. Ann Arbor: University of Michigan Press, 2014.**

In this interesting work, Magelssen examines the idea of “simming,” or participating in a “a simulated, immersive, performative environment,” (3). One of his most important conclusions is that simulation participants (such as reenactors) can both be aware of the artificial nature of their simming and have valuable experiences within the simulation.

Tags: performance studies; multiple periods; race; Civil War; United States

**Magelssen, Scott, and Rhona Justice-Malloy, eds. *Enacting History*. Tuscaloosa: The University of Alabama Press, 2011.**

This edited volume, based on theater and performance studies, includes essays on historical commemorations, living history, cooking at a Renaissance Faire, and theoretical topics. Leigh Clemons uses a Texas reenactment as evidence in her chapter, “Present Enacting Past: The Functions of Battle Reenacting in Historical Representation,” 10-21 (see also her book, above).

Tags: performance studies; theater; multiple periods; living history; medieval; Renaissance Faires; Texas Revolution; American West

**Mansfield, Howard. *The Same Ax, Twice: Restoration and Renewal in a Throwaway Age*. Hanover and London: University Press of New England, 2000.**

Mansfield’s literary reflection includes a chapter detailing his participation in a few Civil War reenactments, including the 135<sup>th</sup> anniversary of the Battle of Antietam (1997). He argues that reenacting is a form of pageantry, allowing participants to feel connected to the large events and forces of history.

Tags: journalism; participant observation; pageants; Civil War; United States

**Marx, Jesse. "Join, Or Die." *Narratively*, August 6, 2013. <http://narrative.ly/not-afraid-of-a-fight/join-or-die/>.**

This article profiles a number of Civil War reenactors, especially New Yorker Patrick Stulz, and includes observations of an annual reenactment at Neshaminy State Park, Pennsylvania.

Tags: journalism; Civil War; United States

**Mateer, Megan. "Living History as Performance: An Analysis of the Manner in Which Historical Narrative Is Developed Through Performance." PhD dissertation, Bowling Green State University, 2006.**

Mateer's dissertation in theater examines Colonial Williamsburg, Plimoth Plantation, a pageant/play, three experimental archaeology "projects" (including buckskinning) and two PBS television series. She argues that all of these use performance to investigate the past, but that there is an unnecessary aversion among reenactors and living historians to calling them performances because this label makes them sound somehow unprofessional or fictitious.

Tags: theater; performance studies; living history; television; buckskinning; American West; television; United States

**McCalman, Iain. "The Little Ship of Horrors: Reenacting Extreme History." *Criticism* 46, no. 3 (Summer 2004): 477–86.**

McCalman was another participant in "The Ship" voyage, and in this article he reflects on that experience.

Tags: historian; television; "The Ship"

**McCalman, Iain, and Paul A. Pickering, eds. *Historical Reenactment: From Realism to the Affective Turn*. Basingstoke, UK: Palgrave Macmillan, 2010.**

This edited volume is about the idea of reenacting broadly defined. Stephen Gapps's chapter is the most relevant here. In "On Being a Mobile Monument: Historical Reenactments and Commemorations" (50-62), he looks at reenacting in Australia. An active reenactor (see his other works, above), he writes that "I have found reenactment to be much riskier work than formal historical writing. It is quite nerve racking, wearing the contents you're your research as costume," (52-52).

Tags: history; memory; commemoration; multiple periods; Australia; United States

**McClellan, Michelle. "Mother of Invention; Or, What My Sons Taught Me about Historical Reenacting." *Public History Commons*, September 23, 2014. <http://publichistorycommons.org/mother-of-invention/>.**

This blog post by a historian discusses her sons' involvement in World War Two reenacting and the potential of object-based and experiential historical learning despite traditional academic objections.

Tags: history; World War Two; United States

**McPherson, James M. "A War That Never Goes Away." *American Heritage*, March 1990: 41-49.**

McPherson briefly mentions reenacting at the beginning of this article about Civil War buff culture and why Americans are fascinated by the war.

Tags: history; Civil War; United States

**Mechling, Jay. "'Playing Indian' and the Search for Authenticity in Modern White American." *Prospects* 5 (1980): 17-33.**

Though about the use of Indian lore among Boy Scouts, this article connects to ideas about portraying Native Americans discussed in Deloria and Kalshoven (above).

Tags: American studies; history; Indians; Native Americans; American West; United States

**Miller, Kimberly A. "Gender Comparisons Within Reenactment Costume: Theoretical Interpretations." *Family and Consumer Sciences Research Journal* 27, no. 1 (September 1998): 35-61.**

This is a study of how dress and fantasy intersect in reenacting and related hobbies. It is based on questionnaires circulated among SCA participants, costumed dancers, buckskinners, Science Fiction convention attendees, and reenactors.

Tags: costume studies; gender studies; multiple periods; Society for Creative Anachronism; buckskinning; American West; eighteenth century; Civil War; United States

**Miller-Spillman, Kimberly A. "Male Civil War Reenactors' Dress and Magic Moments." In *Men's Fashion Reader*, edited by Andrew Reilly and Sarah Cosbey, 445-64. New York: Fairchild Books, Inc., 2008.**

Using data from a national survey of reenactors, Miller-Spillman discusses reenactor clothing and why particular reenactors do or do not rely on such things to generate magic moments. She analyzes reenacting based on the idea that each person has a "public,"

“private,” and “secret” self. Each plays a role in the appeal of reenacting, and magic moments relate to the “secret” self.

Tags: costume studies; gender studies; Civil War; United States

**Miller-Spillman, Kimberly, and Min-Young Lee. “Female Civil War Reenactors’ Dress and Magic Moments.” In *Fashion, Design and Events*, edited by Kim M. Williams, Jennifer Laing, and Warwick Frost, 69–83. Oxford, UK and New York, NY: Routledge, 2014.**

This article is based on a survey of over one hundred female Civil War reenactors. Among Miller-Spillman and Lee’s findings are that magic moments are less common among female than male reenactors but that dress is often key to these experiences.

Tags: costume studies; gender studies; Civil War; United States

**Miller-Spillman, Kimberly A. “American Civil War Re-Enactor’s Dress as a Symbol of Political Belief.” *Critical Studies in Men’s Fashion 2*, no. 2 & 3 (September 2015): 163–282.**

Based on a 2009 survey of 214 hobbyists, Miller-Spillman discusses the demographics and politics of Civil War reenactors. In particular, she examines why reenactors will or will not “galvanize” (switch uniforms to portray the other side as necessary) and the personal and political reasons behind such decisions.

Tags: costume studies; politics; Civil War; United States

**Milne, Kirsty. “Fighting a Very Civil Civil War.” *New Statesman & Society*, August 20, 1993: 12-13.**

This is a brief article the English Civil War Society and a typical reenactment.

Tag: journalism; English Civil War; Great Britain

**Mittelstaedt, Robin D. “The Civil War Reenactment: A Growing Trend in Creative Leisure Behavior.” *Leisure Information Quarterly*, 1991: 4-6.**

This introductory article calls reenacting “a rich and exciting topic for leisure research,” (5).

Tags: leisure studies; Civil War; United States

**Mittelstaedt, Robin D. "Reenacting the American Civil War: A Unique Form of Serious Leisure for Adults." *World Leisure & Recreation* 32, no. 2 (1995): 23–27.**

Based on non-participant observation, Mittelstaedt identifies four key traits of Civil War reenacting: amateur historical study, the investment of considerable time and money, seriousness and perseverance, and amateur acting.

Tags: leisure studies; Civil War; United States

**Moore, Tim. *I Believe In Yesterday: My Adventures in Living History*. London: Jonathan Cape, 2008.**

In this journalistic and comedic book, Moore travels through the British, European, and American living history, with chapters on the Iron Age, Romans, Vikings, the War of the Roses (1474), the Tudor period, 1775 (a wagon trip in U.S.), and the American Civil War.

Tags: journalism; participant observation; multiple periods; Great Britain; Europe; United States

**Mullins, Paul. "Imagining War: The Material Experience of Civil War Reenactment." *Archaeology and Material Culture: The Material World, Broadly Defined*, June 23, 2013. <https://paulmullins.wordpress.com/2013/06/23/imagining-war-the-material-experience-of-civil-war-reenactment/>.**

Mullins is an archaeologist, and in this incisive blog post, he argues that reenactors find that their hobby can provide something (an authentic experience, based on recreating the material and physical world of the past) that historical writing and reading cannot.

Tags: archaeology; anthropology; Civil War; United States

**National Park Service. "Management Policies." Department of the Interior/National Park Service, 2006. <http://www.nps.gov/policy/MP2006.pdf>.**

This document includes the formal policy and rationale of the National Park Service's ban on battle reenactments and properties they control (94-95).

Tags: policy; National Park Service; multiple periods; United States

**O'Donnell, Patrick. *The Knights Next Door: Everyday People Living Middle Ages Dreams*. New York: iUniverse, Inc., 2004.**

This journalistic account examines the SCA and includes profiles of participants.

Tags: journalism; participant observation; medieval; Society for Creative Anachronism; United States

**Peterson, David. "There Is No Living History, There Are No Time Machines." *History News* 43, no. 5 (October 1988): 28–30.**

Peterson's article, a response to Jay Anderson's *Time Machines* (1994, above), outlines the limits of living history as an interpretive device. "Living history," he writes, "is a secondary source, not a primary one, an imperfect interpretation of the past rather than the past itself," (29).

Tags: museum studies; living history; United States

**Poppy, Pat. "Fancy Dress?: Costume for Re-Enactment." *Costume* 31, no. 1 (January 1997): 100–104.**

This brief article on British reenactment costume is by a longtime reenactor (chiefly of the English Civil War).

Tags: costume studies; participant observation; multiple periods; English Civil War; Great Britain

**Rhody, Kurt. *Rendezvous: Reliving the Fur Trade Era, 1825 to 1840*. Mariposa, CA: Sierra Press, Inc., 1996.**

This book includes extensive photographs and brief descriptions of historic mountain men and contemporary buckskinners.

Tags: journalism; photography; buckskinning; American West; United States

**Richardson, Darin. *Confessions of a Living Historian: A Decade of the Antics and Misadventures of a Civil War Reenactor*. lulu.com, 2012.**

This memoir is an extended treatment of the author's career as a Confederate reenactor, primarily in the 1990s.

Tags: memoir; Civil War; United States

**Roach, Harry. "Reenacting: A Retrospective." *Camp Chase Gazette*, July 1986. <http://wesclark.com/jw/roach.html>.**

This is a brief memoir by a Civil War reenactor who entered the hobby during the early 1960s centennial in which he reflects on twenty-five years of reenacting.

Tags: memoir; Civil War; United States

**Roth, Rodris. "The New England, or 'Olde Tyme,' Kitchen Exhibit at Nineteenth-Century Fairs." In *The Colonial Revival in America*, edited by Alan Axelrod, 159–83.**

**New York: W. W. Norton & Company for the Henry Francis du Point Winterthur Museum, 1985.**

Roth, a Smithsonian curator, discusses nineteenth-century exhibits that featured colonial-style kitchens and, sometimes, costumed presenters.

Tags: history; museum studies; foodways; Colonial Revival; kitchens; United States

**Rudder, Julie. *Embracing the Farb: Modes of Reenactment*. Chicago: Glass Curtain Galley, Columbia College Chicago, 2012.**

This is a museum catalog pamphlet from a 2012-2013 art show featuring five contemporary artists whose work is connected by ideas of inauthenticity. It also includes an introduction by Jenny Thompson (see below), "Making History: Authenticity in 20<sup>th</sup> Century War Reenacting."

Tags: art; history; multiple periods; twentieth century; United States

**Saguto, D. A. "Reflections on Reenacting: Seeking an Authentic Past in a Specious Present." *Colonial Williamsburg: The Journal of the Colonial Williamsburg Foundation*, Winter 2011.**

Saguto, a longtime reenactor, outlines the hobby for readers of Colonial Williamsburg's magazine. "If the present is seen as specious, and sometimes history seems to be strangled until it confesses something," he writes, "the reenactor looks for emancipation in escape to a fully faithful, if re-created, reality of living history," (80-81).

Tags: museum studies; history; memoir; living history; multiple periods; United States

**Schneider, Rebecca. *Performing Remains: Art and War in Times of Theatrical Reenactment*. London and New York: Routledge, 2011.**

This book places Civil War reenactments in the context of a variety of other performances and asks interesting questions about what it means to reenact, remember, and repeat things. Schneider discusses how and why reenactors pursue experiences of the past while also recognizing their own situation in the present.

Tags: performance studies; theater; Civil War; United States

**Schroeder, Charlie. *Man of War: My Adventures in the World of Historical Reenactment*. New York: Hudson Street Press, 2012.**

Schroeder, an actor, here recounts a year spent participating in a variety of American reenactments. He asks, among other things, why people reenact. "Because the world most reenactors create allows them not only to temporarily escape the drudgery of modern life but to fulfill our most primary desires: to fight, to be the hero, to feel remarkable, to be

brave men, to feel a sense of human accomplishment, to escape our responsibilities,” (270).

Tags: journalism; participant observation; multiple periods; Vietnam War; United States

**Schwarz, Anja. “‘Not This Year!’ Reenacting Contested Pasts Aboard the Ship.” *Rethinking History* 11, no. 3 (July 5, 2007): 427–46.**

In this article, Schwarz, a communications scholar, examines “The Ship” television show in the context of Australia’s complicated imperial history.

Tags: communications; television, “The Ship”; Australia

**Shanks, Mark L. “Very Civil Wars: Reenactors, Academics, and the Performance of the Past.” PhD dissertation, University of California, Santa Barbara, 2009.**

Shanks’s history dissertation is a valuable contribution to our understanding of Civil War reenactors written by a reenactor. In the process of asking what academic historians might learn from the popularity and success of reenacting, he surveyed hundreds of reenactors.

Tags: history; Civil War; United States

**Shields, David S., and Fredrika J. Teute. “The Meschianza: Sum of All Fêtes.” *Journal of the Early Republic* 35, no. 2 (2015): 185–214.**

This article, the publication of a 1996 conference paper, discusses the 1778 celebration in Philadelphia that included medievalist costumes and competitions.

Tags: history; precursor; Meschianza; Revolutionary War; Great Britain; United States

**Shoup, Shula. “Editorial: Historical Reenactment and Authenticity.” *Living History Magazine*, September 1985.**

This is a brief editorial in which Shoup, a reenactor of various periods, discusses the importance of authenticity in interpretation. “A final point to remember,” she says, “is that until and unless you have tried to live as the people in that era did, you can never really understand just why and how they did things the way they did,” (5).

Tags: journalism by reenactor; living history; multiple periods; United States

**Singer, Milton. “On the Symbolic and Historic Structure of an American Identity.” *Ethos* 5, no. 4 (December 1977): 431–54.**

An anthropologist and social scientist, Singer here revisits the subject of W. Lloyd Warner’s *The Living and the Dead: A Study of the Symbolic Life of Americans* (1959).

Warner focused on the 1930 Tercentenary of Newburyport, MA, and Singer updates that study by examining the American Bicentennial reenactment-like events that took place in the town.

Tags: anthropology; sociology; precursor; memory; commemoration; Revolutionary War; United States

**Skow, John. “Living: Bang, Bang! You’re History, Buddy.” *Time*, August 11, 1986: 58-59.**

This brief article on reenacting focuses on the 125<sup>th</sup> anniversary of the Civil War Battle of First Manassas/Bull Run but also mentions French and Indian (Seven Years’) War and Revolutionary War reenacting.

Tags: journalism; multiple periods; Seven Years’ War; Revolutionary War; Civil War; United States

**Stanton, Cathy. “Being the Elephant: The American Civil War Reenacted.” M.A. Thesis, Vermont College of Norwich University, 1997.**

This excellent thesis is based on Stanton’s two seasons as a participant observer among Civil War reenactors. She argues that reenactors are well aware that their “magic moments” are performances that require “both an imaginative leap and an intention to remain safe, paradoxically remaining grounding in reality while giving oneself over to the illusion” (99).

Tags: anthropology; participant observation; Civil War; United States

**Stanton, Cathy. “Reenactors in the Park: A Study of External Revolutionary War Reenactment Activities at National Parks.” Boston: National Park Service and Heritage Partners, Inc., 1999. <http://www.nps.gov/revwar/reenactors/>.**

This study was commissioned by the National Park Service in preparation for the 225<sup>th</sup> anniversary of the Revolutionary War (2000-2013). Stanton examines the opinions and demographics of Revolutionary War reenactors in detail.

Tags: anthropology; policy; National Park Service; Revolutionary War; United States

**Stanton, Cathy, and Stephen Belyea. “‘Their Time Will Yet Come’: The African American Presence in Civil War Reenactment.” In *Hope and Glory: Essays on the Legacy of the Fifty-Fourth Massachusetts Regiment*, edited by Matthew H. Blatt, Thomas J. Brown, and Donald Yacovone, 253–74. Amherst: University of Massachusetts Press, 2001.**

In this chapter, Stanton and Belyea, the latter a white Civil War reenactor, discuss the increase in the popularity of Civil War reenacting among African Americans that

followed the release of the film *Glory*. They investigate how the motivations and interpretations of these reenactors depend on factors including race, gender, and actual military experience.

Tags: anthropology; history; race; gender; Civil War; United States

**Stott, Romie.** “The Historical Reenactor Accuracy Wars.” *Atlas Obscura*, April 13, 2016. <http://www.atlasobscura.com/articles/the-historical-reenactor-accuracy-wars>.

This article discusses authenticity among Civil War reenactors, particularly regarding fabric and costume.

Tags: journalism; Civil War; United States

**Strauss, Mitchell D.** “A Framework for Assessing Military Dress Authenticity in Civil War Reenacting.” *Clothing and Textiles Research Journal* 19, no. 4 (2001): 145–57.

Strauss, a textile and apparel scholar, presents a very valuable examination, based in part on participant observation, of the specifics of reenactor clothing. Dress, he argues, is key to the ideas of reenactor authenticity and motivation that other scholars have identified.

Tags: costume studies; participant observation; Civil War; United States

**Strauss, Mitchell D.** “Pattern Categorization of Male U.S. Civil War Reenactor Images.” *Clothing and Textiles Research Journal* 20, no. 2 (2002): 99–109.

Using anthropological theories of visual analysis, Strauss isolates what parts of Civil War military reenactors’ appearances identify them as more or less authentic.

Tags: costume studies; participant observation; Civil War; United States

**Swart, Mark Brian.** *Once More Into the Breach: A Personal Account: Reliving the History of the Civil War*. Denver, CO: Outskirts Press, Inc., 2010.

Part memoir and part introduction to the hobby, this book covers the basics of Civil War reenacting and features many personal stories from the author.

Tags: memoir; Civil War; United States

**Taddeo, Julie Anne, and Ken Dvorak.** “The PBS Historical House Series: Where Historical Reality Succumbs to Reel Reality.” *Film & History: An Interdisciplinary Journal of Film and Television Studies* 37, no. 1 (Spring 2007): 18–28.

This study of PBS’s several historical reality series examines how participants react to various historical subjects.

Tags: history; film studies; television; United States

**Thompson, Jenny.** *War Games: Inside the World of Twentieth-Century Reenactors.* Washington, D.C.: Smithsonian Books, 2004.

Thompson earned a Ph.D. in American studies and based this book on seven years of participant observation among American reenactors of twentieth-century wars. She argues that “reenactors aren’t trying to relive history, but cope with the present” (xviii) by creating a usable history that matches their mental images of the appearance of the past.

Tags: American studies; participant observation; World War One; World War Two; Vietnam War; United States

**Turner, Rory.** “Bloodless Battles: The Civil War Reenacted.” *The Drama Review* 34, no. 4 (Winter 1990): 123–36.

An anthropologist and folklorist, Turner joined a Civil War unit as a participant observer. This is one of the most widely cited academic articles about reenacting. It offers a general and sensitive description of the Civil War side of the hobby as both a complex culture and one that “tends to perpetuate identities and ideologies rather than to question them,” (135).

Tags: anthropology; folklore; participant observation; Civil War; United States

**Turner, Rory.** “The Play of History: Civil War Reenactments and Their Use of the Past.” *Folklore Forum* 22, no. 1/2 (1989): 54–61.

Turner writes that “reenacting presents the past, presents history as a usable symbolic resource,” (54). He argues that reenacting features remarkable material and activity-based accuracy but is complicated by ideas about authenticity, subjectivity, and theatricality.

Tags: anthropology; folklore; participant observation; Civil War; United States

**Turner, Thomas N.** “Historical Reenactment—Can It Work as a Standard Tool of the Social Studies?” *The Social Studies* 76, no. 5 (October 1985): 220–23.

Turner argues for the potential of reenactment (students recreating or retracing an event) as a teaching tool in primary school social studies classrooms.

Tags: education; living history; multiple periods; United States

**Twitty, Michael W.** “The Unbearable Taste.” *Common-Place* 11, no. 3 (April 2011). <http://www.common-place.org/vol-11/no-03/twitty/>.

Twitty, an African-American culinary historian, often cooks in costume at historic sites. Regarding the foodways of enslaved and free African Americans, he argues that when it comes to cultural practices, “reenactment is also reintroduction.”

Tags: journalism by reenactor; foodways; race; multiple periods; United States

**Yori, Tom. *Impressions of the Recent Re-Enactment of the Battle of Gettysburg*. Brooks, ME: Tom Yori, 1988.**

This self-published pamphlet is an account of Yori's experiences as a new reenactor in the 125<sup>th</sup> anniversary reenactment of the Battle of Gettysburg (1988).

Tags: memoir; Civil War; United States

**Waters, Dale. *Marty's War*. Dale Waters, 2015.**

This is an e-book novel about men who experience drug-induced time-travel beginning at a Civil War reenactment.

Tags: fiction by non-reenactor; Civil War; United States

**West, Brad. "Historical Re-Enacting and Affective Authority: Performing the American Civil War." *Annals of Leisure Research* 17, no. 2 (2014): 161–79.**

West, a sociologist, discusses Civil War reenacting in general and in particular its ritualistic and performative qualities. He argues that reenactments empower reenactors to stage other forms of demonstrations and presentations in which they advance a sort of "political orthodoxy" (traditional ideas) compared to the "political progressivism" advanced by other forms of leisure activities.

Tags: leisure studies; sociology; performance studies; politics; Civil War; United States

**Wilhelm, Wendy Bryce, and Sandra Mottner. "An Empirical Study of the Motivations and Consumption Behaviors of Civil War Re-Enactors: Implications for Re-Enactment Tourism." *Journal of Hospitality and Leisure Marketing* 12, no. 4 (2005): 27–56.**

This article, using data on 230 Civil War reenactors collected in 2002, examines the motivations, rituals, and demographics of the hobby. The authors focus on reenacting's potential to attract consumers as part of the "experience economy" and "experience tourism," where "the primary benefit derived from the product-service by the tourist is the experience of purchasing and using it," (32).

Tags: marketing; leisure studies; tourism studies Civil War; United States

**Willets, Clayton. "Who Are the Good Guys?: The Role of Reenactments in Conveying the Realities of Historical Warfare." *The Activist History Review*, November 20, 2017. <https://activisthistory.com/2017/11/10/who-are-the-good-guys-the-role-of-reenactments-in-conveying-the-realities-of-historical-warfare/>.**

This brief article, by a reenactor, examines the potential and limits of reenacting as an experience and a means of conveying historical realities.

Tags: journalism by reenactor; multiple periods; United States

**Yu, Jessica. *Men of Reenaction*. VHS. Carousel Film and Video, 1995.**

Oscar-winning director Jessica Yu's documentary about Civil War reenactors, never issued on DVD, uses the words of reenactors themselves to investigate the hobby at its peak in the early 1990s.

Tags: documentary; Civil War; United States

**Zenzen, Joan M. *Battling for Manassas: The Fifty-Year Preservation Struggle at Manassas National Battlefield Park*. University Park: The Pennsylvania State University Press, 1998.**

Zenzen's history of this park includes a chapter on the 1961 centennial reenactment of the Battle of First Manassas/Bull Run, one of the first and last battle reenactments held on National Park property.

Tags: history; policy; commemoration; National Park Service; Civil War; United States