
Sculpture of a City provides an excellent social and art history of Philadelphia. Instead of employing the usual old and new or great men approach, the Fairmount Park Association has chosen to highlight two hundred years of urban achievements through a collection of essays and photographs on Philadelphia's monumental and decorative sculpture. This approach to social history is timely indeed. For too long historians have viewed social history through protest and revolt rather than adaptation and acceptance. Whereas private painting and sculpture may register a protest against an event or social trend, public monuments represent the achievements of a period.

The association’s chronicle of the development of public sculpture is equally as important from an artistic perspective. Art historians have often overlooked sculpture and instead focused on the development of painting. The best of the essays treat both the social and artistic perspectives.

The essay “William Rush at Fairmount” by Charles Coleman Sellers relates the erection of monuments to the nineteenth-century effort to improve Philadelphia through waterworks and parks. William Rush’s “Nymph and Bittern,” “Schuylkill Chained,” and “Schuylkill Freed” commemorate Philadelphia as the first American city to provide a public waterworks. William Rush was the first major native sculptor, and his influence is evident in later sculpture such as Alexander Stirling Calder’s “Swann Fountain.”

George Thomas combines both the social and artistic perspectives in his essay about Laurel Hill Cemetery, “The Statue in the Garden.” Laurel Hill Cemetery was laid out in 1836 near the river in a then distant suburb, three miles from the limits of Philadelphia. Laurel Hill was erected for financial gain as well as popular health reasons. The location and design of the cemetery exemplified the romanticism of the period which desired solitary reflection on a monumental scale. The public considered cemeteries as an important urban amenity, and Laurel Hill helped Philadelphia keep pace with other American and European cities. Interestingly the landscape planning of such cemeteries foreshadowed late nineteenth-century park and urban planning as well as represented initial American urban efforts to provide for public gardens. Artistically the sculpture is quite didactic and individual, unlike the mass uniformity of contemporary cemetery monuments.

R. Sturgis Ingerskoll and John Tancock provide insight on the social and artistic significance of twentieth-century public sculpture in their essays on the Ellen Phillips Samuel Memorial. This memorial fund provided for a series of sculpture representing United States social history. Two of the most
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noteworthy statue groups are Lipchitz's "Spirit of Enterprise" and Epstein's "Social Consciousness." Very different in design and content, these statues portray, on the one hand, the beneficial spirit of capitalism, and on the other, the responsibility of enterprise to seek a more equitable distribution within the capitalist system. These statues reveal the duality of the modern American value system.

Other essays such as George Gurney's on the Calder sculpture on City Hall focus more on the artistic achievement. David Sellin's essay on the centennial exposition offers excellent artistic detail but fails to indicate the urban context and the significance of the event. With the exception of the section on the Henry Moore sculpture, the essay on contemporary sculpture 1960-1973 provides little analysis of the intentions of the artists or patrons and obscures the urban connection. Unfortunately historians often eschew contemporary statements and prefer the safety of historical distance.

Brilliant black and white photography illuminates all of the essays. The photographers illustrate artistic detail from all perspectives as well as displaying the commemorative sculpture in its urban surroundings.

_Sculpture of A City_ provides a lesson for the teacher as well. In an era of census tabulation, a vital part of urban history should use public sculpture as a point of departure for students to assess the values of former and contemporary urban residents. Other cities would do well to follow this form of urban biography.

Temple University

ANNE LLOYD


In recent years the twin themes of adaptation and persistence have fascinated scholars concerned with charting the course of the immigrant's adjustment to American life. Sociologists, historians, and anthropologists, among others, have investigated various aspects of the mass emigrant movement to determine what the immigrants discarded, what they retained, and how they adapted to the new American environment. This study is the work of an anthropologist with a primary interest in folklore. The focal point of the volume is Roseto, a small mountain community in northeastern Pennsylvania, eighty miles from Philadelphia and ninety miles from New York City. Founded in 1882, 95 percent of the town's current population of 2,000 are descended from the southern Italian village of Roseto Valfortore and speak the special dialect of the sister community. The author examines the way of life of the two related communities through folklore, superbly demonstrating that beneath the adjustment to American society there remains a world of traditional values, folk beliefs, and fantasies in the American Roseto which compares in richness to the culture of the original Italian village.

Despite the migration from a rural peasant culture to an urban industrial society, American Rosetans retained certain Italian traits such as internal cohesiveness or village solidarity which helped to cushion the shock of transplantation and lessen the external pressures to conform to the American culture. Bianco also suggests that the community's homogeneity and economic autonomy produced cultural change at a more relaxed pace than in the
larger cities and reinforced cultural continuity through frequent exchange of visits and new migrants from the Italian Roseto. Among the folkways that survived are family loyalty, village clannishness, a fondness for storytelling, and various superstitions, all of which are poignantly documented by the author in a section entitled "Rosetan Folklore." During the last twenty-five years, however, the communal solidarity and family cohesiveness have begun to disintegrate as the younger Rosetans move away from the traditional Italian culture and seek greater identification with middle-class American society.

The comparative approach is uniquely suited for treating the themes of adaptation and persistence since it provides a starting point or constant frame of reference from which to trace the adjustment of the group in America. Bianco successfully employs this methodology by comparing the folkways of the Italian Roseto to her findings in the American Roseto and the larger Italian-American community. All forms of oral tradition are examined, including emigration songs, old world ballads, personal histories, proverbs, messages, rhymes, habits, and folk tales. Although the author exploits the standard secondary sources, her primary tool is the tape recorder, which she utilized during twelve months of living in both the American and Italian communities. It is obvious that Bianco enjoyed her stay in the two Rosetos. The result is a work that will delight the general reader as well as the folklore specialist.

Rider College

JOSEPH GOWASKI


Perhaps one of the more commendable attributes which can be acclaimed for Berenice Ball's book devoted to Chester County barns is that it is written from an aesthetic viewpoint based upon, undoubtedly, a genuine interest and deep concern for those barn specimens still standing throughout this lovely county.

It is refreshing to read this study from Mrs. Ball's knowledgeable point of view for she accomplishes her major objective—to instill a sense of appreciation within the reader for these utilitarian structures. Certainly, if enough local people residing within the county could have access to her work, it is quite possible that some of the more important barns would not be in danger of being dismantled to make way for progress. The author's genuine sense of awareness for her subject matter is evident throughout the book even though her effort is not a technical study of the barn types which can be found within the boundaries of the county.

Though the specifics of barn construction are omitted, a general interest commentary concerning "the framing of a Chester County barn" may be found in Chapter Three. Mrs. Ball's information was obtained from Lawrence D. Beebe, one of the few remaining of an earlier generation of barn builders. Beebe is responsible for a number of barns which are still standing in Chester and Lancaster counties.

The topic of Chester County barns would not be complete without some discourse relative to those ubiquitous conical stone pillars which provide support for the ponderous overextended forebays seen on so many of the
local barns. Here again, Ball emphasizes this interesting construction feature through photography and interesting commentary. However, where and when this concept originated within the vernacular of the local barn architecture, according to Mrs. Ball, "History is silent." Hopefully at some future time positive information will be uncovered since the conical supports are one of the more intriguing features associated with Chester County barns.

Because the barn is only one element out of many comprising the total farm complex, second in importance only to the house, the author includes a discussion of the complete farmstead. Smaller buildings are listed in three categories. Various types of early fencing are also listed, and attention is called to the different forms of silos, old and new, that are still found within the county.

A sensitivity for the book's theme is made even more apparent by the inclusion of paintings and drawings of Chester County barns by such artists as George Cope, Harry Cann, Mildred Sands Kratz, and Barclay Rubincam.

While some owners of local barns have endeavored to at least stabilize their buildings from further deterioration or, better still, restore them, other individuals have gone through the trials and tribulations of renovating their particular cow palace into a house. Mrs. Ball has included several case histories complete with interior and exterior photography.

In essence, Barns of Chester County Pennsylvania is a poetic account capable of generating a nostalgic-historic feeling from within about a particular human endeavor and set over the many years onto a particular geographic location. Definitively, Barclay Rubincam's painting, "The Federal Barn," appearing on page 114, scales the whole matter into clear focus.

Pennsylvania Farm Museum


Every library in the Philadelphia area should have a copy of this book because it delivers more than its title promises. Authors Snyder and Guss have expanded their topic by beginning with the birth of American military engineering in the Revolutionary War (nearly 100 years earlier than 1866); and they have included some material which has little to do directly with the Philadelphia District of the Corps of Engineers. The "Upriver Canals" section, for example, concerns canals built by private enterprise and state government.

Expansion on a topic is seldom a virtue, but the authors have written so enthusiastically that although their book is somewhat encyclopedic, it is still very enjoyable. Anyone interested in the history of river and harbor works in the Delaware basin will find much of interest here. The book will also interest those concerned with military and civil engineering. The District is good local history.

One thing that makes it worthy is the coverage of little known topics, such as the Delaware Breakwater. The breakwater has an important place in the
history of Philadelphia's agitation for internal improvements in the early nineteenth century, as well as a place in engineering history, but this account is the first consideration it has had in historical work. No less important is the coverage of dredging of the Delaware River for channel maintenance since the late nineteenth century. Although dredging may be well covered in technical literature, Snyder and Guss's treatment is one of the few addressed to the historian, and to the casual reader.

Another valuable part of the book is the profusion of illustrations and photographs which are necessary for a work dealing with the construction of canals, forts, piers, ships, and other artifacts. The pictorial material is well-chosen and effective and makes the text much more valuable.

Over-all, the book is readable, enjoyable, and well worth the low price for a hardbound book with color illustrations. But it does have a number of faults which will be sources of frustration to many readers. Perhaps the most annoying is the confusing arrangement which divides the histories of the Chesapeake and Delaware Canal, and Fort Delaware into two separate segments. That occurs because Snyder and Guss have written the book as a series of vignettes and have not found any organizing theme. The reader is left without much sense of continuity or chronology.

A less significant problem is the general lack of documentation. Many of the illustrations are not credited, and a few are unidentified. Footnoting is irregular, and references for manuscript citations do not include the location of the cited document. It is the more frustrating, then, to find in the introduction to the selected bibliography that the authors have consulted a large number of libraries in gathering their information. Any scholar wishing to pursue further one of the subjects in this book will find few leads provided for him.

Through most of this book the projects of the Corps of Engineers in the Philadelphia District are discussed straightforwardly and without subjective judgment. But as the authors approach recent years, they seem to have felt compelled to defend the corps and its works. In doing so they have weakened the reader's respect for their historical approach. Discussing the "Valley Report" of 1950, which proposed a Corps of Engineers flood control program in the Delaware basin, Snyder and Guss report that public reaction was a "mood of caution and defensiveness, due partially to a limited comprehension of the effects of the proposed . . . dams." (p. 194) Later, referring to the Tocks Island Dam which will flood the Delaware Water Gap, they state that opposing conservationists' "theories and concepts are frequently incomplete or inconsistent." (p. 218) It is a shame that such questionable opinions were not kept out of The District.

The glossary at the back of the book is helpful, although a number of terms are not included. (What is a "hopper dredge"?) The index did not lead me to all the references to some of the topics. The appendices are interesting, but there is no reason why they could not have been incorporated into the text with better effort.

None of these criticisms are, however, intended to discredit the essential value of this book, which is a significant contribution to the history of the Delaware basin, and the history of the Corps of Engineers.

Eleutherian Mills Historical Library

Darwin H. Stapleton