

BOOK REVIEWS

*B*y Bruce Dorsey. *Reforming Men & Women: Gender in the Antebellum City*. (Ithaca: Cornell University Press, 2002. Pp. xi, 244, abbreviations, notes, index.)

Undergirding Bruce Dorsey's study of antebellum social problems and the urban reformers who sought to address those issues is his commitment to the proposition that "gender provided men and women with a powerful set of meanings by which to interpret. . . the various crises" they encountered and, indeed, that one cannot fully understand early nineteenth-century reformers and their crusades without considering the enmeshed notions of manhood and womanhood. His larger aims are to reinterpret the history of poor relief, temperance, antislavery, and nativism in, primarily, Philadelphia and to enter into an ongoing "transformative project. . . that seeks to change the way we think and write about history," by revealing both woman and man as social identities that vary over time and space and by demonstrating

how those constructs profoundly affected people's lives (3–4, 243). Thus, the freshness of Dorsey's interpretation lies not in his use of gender as an analytical category—as he notes, many historians have continued to build on the pioneering work of Gerda Lerner and Natalie Zemon Davis over two decades ago—but in his emphasis on manhood and specifically the way he reveals different groups of men creating, disputing, and wielding rival images of masculinity “for their own specific agendas” (4, 244).

In his opening chapter, Dorsey suggests that the early Republic constituted an era in which ambiguities about masculine identity opened a path into the public sphere for benevolent women. Revolutionary rhetoric of manly independence, virtue, and citizenship co-existed uneasily with another late-eighteenth-century ideal type: the humanitarian “man of feeling” whose soul was touched by the sufferings of fellow human beings and whose sympathetic activism (traits ascribed to women) was celebrated in evangelical religion and sentimental literature (20–21). Former slave women and young, unmarried Quaker women in Philadelphia—not “republican mothers”—formed the first female benevolent societies in the midst of this “gender uncertainty” (conflicted notions of manhood) and, in the process, challenged prevailing negative ideas of “public women” (28–29). Dorsey emphasizes at several points along the way that these first women reformers did not sanction their benevolent duties through resort to alleged uniquely effeminate and maternal traits of sentimentality and empathy. Their actions predated a nineteenth-century change in notions of gender that would circumscribe all white women's activities within the “nonproductive, nonpolitical, privatized home.” Instead, America's first benevolent women forged their activism within the post-revolutionary framework of self-sacrificing public virtue. They “created a female culture of political behavior, affected public policy, and engaged in a variety of market and property actions while their benevolence was still understood within a framework of public virtue embedded with masculine meanings” (31, 39).

Dorsey suggests that just as Philadelphia's first benevolent societies emerged within the context of disputed understandings of masculinity, the antebellum temperance movement in the North “was inextricably bound up with specific notions about manhood and womanhood” as well as intricately tied to the jarring transition from a preindustrial economy and household manufacturing to market capitalism and industrialization (91). After a preliminary analysis of gender protocols and drinking habits in early America—notably the male world of taverns and cross-class manly rituals of

toasting—Dorsey concludes that because “[d]rinking was inseparably tied to conventions of gender,” it was logical for temperance reformers to resort to “imaginings” of gender as they launched their critiques and reform agendas (92, 102). He convincingly demonstrates the ways in which white and African American middle-class and some working-class male temperance reformers consciously created alternative representations of masculine respectability, usefulness, self-discipline, and restraint in juxtaposition to the “raucous masculinity” of other white and black working-class men that was steeped in the manly consumption of alcohol (107–08, 113).

Dorsey consistently weaves into his narrative the activities of black reformers, both female and male. Reform rhetoric that increasingly linked intemperance and slavery—drinking to excess constituted dependence on and enslavement to alcohol—resonated even more strongly among northern free black people. They had committed themselves to independence as well as liberty, and so “regarded temperance and antislavery as inseparable movements during the 1830s and 1840s” (122–23). Dorsey points out that, for black reformers, temperance activity became dangerous, even life-threatening precisely because, like white reformers, their activism integrally linked independence and manliness and contrasted these attributes to intemperate (and anti-temperance) white working men. This part of his analysis becomes strained, however, when Dorsey suggests that the violent and destructive Philadelphia race riot of August 1842—precipitated by a parade (in which black temperance reformers took part) commemorating Britain’s abolition of slavery—reinforced “the contested nature of manhood in the antebellum North” (124). While it is true that most white Americans believed that real men were white (a race-specific conception of masculinity) and, hence, that race-hatred was entwined with conceptions of gender, it is a stretch to imply that gender was the primary issue on that August day in 1842. Nevertheless, Dorsey’s incorporation of the more limited sources on African American women and men who engaged in reform adds significantly to the growing literature on free people of color in the antebellum North and furthers his larger goal of situating the previously invisible at the heart of a more realistic and nuanced reading of American history.

Reforming Men & Women is an analytically complex work grounded in post-structural theory. Dorsey has plumbed and dissected not merely organizational records and penny-press newspapers but also contemporary sensationalist urban fiction, plays, songs, and polemical narratives in varied forms. He does so with a view toward exposing and contextualizing the

myriad ways that understandings of sexual difference influenced people's comprehension of and response to social problems, *and* the countless ways that race, ethnicity, and class contoured the meanings of sexual difference. This is not an easy read even for the specialist but it provides a challenging addition to the literature on American reform movements. For this reason it will find its way onto the syllabi of graduate seminars on antebellum reform as well as those on gender.

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By Deborah Larsen. *The White: A Novel*. (New York: Knopf, 2002. Pp. xii, 215, acknowledgments, Cloth, \$22.00.)

John Demos' appraisal of ethnohistory in *The Unredeemed Captive* is apt. Truly understanding Native Americans, "contact," "encounter," or their captives is "daunting challenge." The portrayal of any of these actors or elements is plagued by difficulty, for we can never truly understand individual psyche or choices beyond the scant world of our own interpretive devices. Recreating and rebuilding the past is demanding. Similarly, historical fiction is problematic. It is at once an entryway into the worlds that for so long have been the sole property of expert and scholar, and at the same time, it is but a translucent window into history. Likened to Janus, historical fiction looks off into two directions, one toward all that is possible, the other, peering into a world clouded by literary license, or worse inaccuracy. Thankfully, Deborah Larsen avoids inaccuracy, but the power of her poeticism cannot overcome the fact that *The White* does not accomplish all that is possible. Indeed, the narrative, based on Mary Jemison's conversations with Dr. James Seaver, is a delicate and well planned novel, born of the best intentions, but falling short of telling the story or reaching deep enough into the complicated world of the eighteenth century backcountry.

In his noted essay, "The White Indians of Colonial America," Historian James Axtell reveals an inherent truism of the period, that despite the Christianizing and civilizing mission of many European interlopers, it was more often than not the Europeans who were civilized into Native American society. Larsen brings this fact to the fore in her work. She attempts to tell

the story of Mary Jemison from capture to death in 1833. Captured along with her parents in 1758, young Mary (Larsen's sometime voice for the narrative) spent the rest of her life caught between two worlds, choosing to remain separate from the white world she left. At its best, Larsen's work takes the reader into the world of captivity. After surviving the mentally and physically harrowing journey from Gettysburg to the Seneca village, Mary was thrust into the reality of the "Mourning War," uncomfortably and unknowingly replaced a slain brother of two Seneca women. Divided by culture and language, Mary was frightened, grief-stricken and unsure, and Larsen's license brings this to bear. Similarly, we can garner a detailed, though fictional, account of the process for acculturation, from Mary's initial capture, to her maturation within Native American society, as Mary learned the language, values and norms of her new family and society, mingling the world she left with the one she entered, and the one she created.

Indeed, Larsen takes the reader into an oft-misunderstood period, society, and phenomenon. Building almost singularly from Dr. Seaver's account, Mary's emotions, trials, and tribulations are rendered in vivid and poetic detail for the reader. From Mary's personal development from self-imposed isolation from her Seneca sisters, to her intellectual growth, to her marriages and her eventual ownership of land, the Mary Jemison of Larsen's whirlwind account is accorded the breadth of human experience.

Yet, for all the merit inherent in Larsen's work there persists one perceptible flaw. Whether born of the author's emphasis or goals, tight, almost poetic prose, or of Larsen's scant sources, the history of this work of historical fiction is sorely lacking. In the simplest, Mary's capture and the brunt of her life experiences either are the direct result of, or concomitant with the larger political, social and economic world of European and Native America contact and conflict. Mary was taken amid the French and Indian War, her maturation and acculturation developed amid the western push of Anglo-America. Yet, at best, this side of the story is inferred, at worst it is ignored. To truly understand Jemison's experience, the larger historical picture is not merely a nice addendum, but a necessity. Yet, the novice, the young reader, and indeed the expert may still profit from this smartly written tale. Despite the faults, Larsen succeeds at weaving together a work that is at once engaging, and at the same time informative.

MICHAEL BRADLEY McCOY
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By Jeffrey M. Dorwart with Jean K. Wolf. *The Philadelphia Navy Yard: From the Birth of the U.S. Navy to the Nuclear Age*. (Philadelphia: University of Pennsylvania Press, 2001. Pp. vii, 271.)

According to rumors of the day, Congress planned to close the Philadelphia Navy Yard and give all new work to private firms. This news could have been reported at any time between 1960 and September 1996, when the base finally shut down. Yet the rumors in question came at a time when the possibility of war gripped the United States; it was a time when the country was unprepared for such a possibility, yet a time in which the American people felt that their honor had been violated. Surprisingly, those rumors circulated in 1810 rather than 1980 or 1990. Even so, such rumors have formed a thread of continuity, embracing the Philadelphia Navy Yard since 1801.

The two-hundred-year story of the Philadelphia Navy Yard, as told by Jeffrey M. Dorwart—Professor of History at Rutgers University, Camden—and Jean K. Wolf—a research historian from Ardmore, Pennsylvania—is a lavishly illustrated institutional history of the development of the U.S. Navy. Known throughout its history by several names, most recently the Philadelphia Naval Base and Naval Shipyard, it has been called the first American navy yard as well as the birthplace of the U.S. Navy and Marine Corps. Yet the various labels obscure the role the facility has played in the development of the Delaware Valley and in the evolution of the U.S. Navy.

Located almost one hundred miles up the Delaware River, the origins of a shipyard can be traced to April 1762, when carpenters constructed Philadelphia's first warship, named *Hero*. During the following decades Pennsylvania and the other colonies secured their independence from England, formed an unstable government under the Articles of Confederation, and revised their political system by adopting the Constitution; the city of Philadelphia played a vital role in each of these periods. The city's shipyards also played a major role by building armed naval vessels for the Continental government and outfitted privateers during the Revolutionary struggle. During the 1790s the U.S. government commissioned one of its first revenue cutters, *General Greene*, and one of its first warships, the 44-gun frigate *United States*, to be built in the city. By early 1801, the government had purchased land and established a federal navy yard on the Southwark waterfront, where it remained until 1876.

The Southwark yard played an important role in the development and design of early nineteenth century wooden sailing ships. Famed builders such as Joshua Humphreys, Josiah Fox, and William Doughty constructed a wide array of vessels, ranging from small Jeffersonian gunboats to the largest 74-gun ships-of-the-line. By the early 1840s Southwark had witnessed the birth of the steam navy; the yard was the construction site of the first side-wheel steam-powered warship, *Mississippi*, and the propeller steamer *Princeton*. The 1850s brought additional technological advances and larger, more complex steam and sail-powered warships. It also brought economic dislocation to a rapidly industrializing waterfront district.

During the Civil War Philadelphia stood as the first line of Union coastal defense as southern shipyards at Norfolk and Pensacola fell into Confederate hands. The yard built, outfitted, or converted more than one hundred warships, including the revolutionary twin-turret ironclad *Tonawanda*. Despite the contribution, the war illustrated Southwark's disadvantages as a modern navy yard and shipbuilding facility. Surrounded by residential, business, and industrial neighbors, the yard had no room for expansion and in the years to come this would be a fatal drawback.

In January 1876 the Navy Yard moved downriver to League Island, marking a new era for the Philadelphia-based yard. Some expected that the facility would become the leading American naval yard because it had enough room to lay up the entire ironclad fleet in a safe freshwater basin. But such was not the case. The base barely survived, even though many of the late nineteenth-century iron and steel steam-powered warships were built in Delaware Valley shipyards. The location was prone to flood tides that often put the entire navy yard underwater; a violent 1881 wind storm leveled the only covered shipway at the yard, and rumors, again, circulated that the yard would be closed.

Instead of being closed, League Island gained additional governmental support, as the Navy opened permanent dry docks in 1891 and 1907, and built testing centers for fuel oil burning engines, propellers, and wireless telegraphy. In the years before World War I, the Navy transferred the Atlantic Marine Corps Advance Base headquarters and school to the island. The war itself brought new shipbuilding ways, a naval aircraft factory, a submarine base, and an additional dry dock, all designed to make League Island the country's premier naval base and shipbuilding yard. But once the war ended, new rumors circulated about the base's eminent demise.

Although postwar demobilization and the budgetary cutbacks of the Depression hit the base hard, New Deal economic programs and U.S. entry

into World War II revived the Philadelphia yard, bringing its greatest importance. The shipyard added two 1,000-foot dry docks, heavy machinery, several industrial shops, and constructed fifty-three warships, including three aircraft carriers and three of the country's largest battleships (*New Jersey* and *Wisconsin*). The Navy also developed research laboratories for turbine engines, propellers, aircraft, and rockets.

The base suffered additional setbacks during the post-WWII era. And although the Cold War, Korean, and Vietnam conflicts brought short-lived revitalizations, the base never secured contracts to assemble or overhaul the nuclear-powered submarines and surface vessels that became the backbone of the Cold War fleet. Without those contracts the base's future was set, and a "culture of closure" (206) overwhelmed the facility, the city, and the Delaware Valley.

The Philadelphia Navy Yard remained in active operation for more than twenty-five years after launching its last ship. In 1990 the federal government's Commission on Base Closure and Realignment recommended that the yard be closed. Although powerful Pennsylvania congressmen and senators fought to keep the facility open, President George H. Bush sealed the yard's fate in July 1991. During the next five years local, state, and national authorities offered proposals to redevelop the base, but none of them revitalized the sagging economy and morale of the region. Finally, on September 27, 1996, the last log entry recorded that the "Philadelphia Naval Shipyard is closed, no further entries this Log" (220). More than two hundred years of naval tradition had come to an abrupt, but not unexpected end.

The authors of this study maintain that this book is an institutional and naval history of the Philadelphia Naval Shipyard and of the U.S. Navy. In reality, this book chronicles how a poorly located facility continued to survive in an age of industrial and technological transformation; its importance during the eighteenth and early nineteenth century can be explained by geography and the maritime culture that had thrived along the city's riverfront. But by the mid-nineteenth century industrialization and technology had minimized Philadelphia's geographic advantages; the twentieth century brought new challenges, including population relocation to the Sunbelt and the loss of political clout. Perhaps, as the authors maintain, the true question should have been: why had it taken so long to close the yard. If you want to know the real answer to this question, you need to read this book.

GENE A. SMITH

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By John C. Van Horne, ed. *Traveling the Pennsylvania Railroad: The Photographs of William H. Rau*. (Philadelphia: University of Pennsylvania Press. 2002. Pp. 242, bibliography, contributors, index. Cloth, \$49.95.)

Let us be clear at the outset: this is not a book for rivet-counters—those railroad enthusiasts who glory in the minutiae of motive power and rolling stock. Serious students of the history of the Pennsylvania Railroad (PRR) will find parts of the book interesting, although they will recognize some of its photographs from earlier publications, chiefly E. P. Alexander's *On the Main Line: The Pennsylvania Railroad in the 19th Century* (1971). Other works, such as the ongoing multi-volume *Triumph* series from Charles Roberts on the building of the PRR, also contain a few William Rau prints, usually without attribution. *Traveling the Pennsylvania Railroad* will be most pleasing to readers interested in cultural and social history. It may seem peculiar that a book on the topic of the fabled PRR, which still claims a legion of devotees, should have greater appeal "outside the fold," but a more general audience seems to be the primary target of this handsome volume.

William Rau, whose work this book showcases, was born in Philadelphia in 1855. He became a photographer's assistant at age thirteen and over the next twenty years rose to prominence as one of his native city's most respected commercial and travel photographers. In 1891 the PRR commissioned him to take a series of pictures mostly along the main line and branches between New York and Pittsburgh for its exhibit at the World's Columbian Exposition in Chicago and for subsequent advertising and promotional purposes. The Pennsylvania—the nation's largest railroad by nearly every measure—had been using travel photographers since the early 1870s, so Rau was working within a well established tradition. The PRR used photography to stimulate the traveling public's interest in the company; attracting freight customers seems to have been secondary. After Chicago, Rau's images appeared in newspaper advertisements and brochures, on postcards, and even graced hotel lobbies and other public places. Rau captured the PRR as a still life, almost as if he were attempting to prove that the railroad was an integral part of the landscape. Not all his views are pastoral, however; many show an industrial griminess, a smoke-wreathed urbanscape. Regardless of location, Rau offers us no thundering locomotives, no sweating maintenance-of-way gangs, no loading and unloading of passengers or merchandise. The dynamic element of railroading is purposely absent. Compare Rau's images with the spirited artistry of Grif Teller, whom the PRR commissioned to paint its wall

calendars over a 30-year span beginning in 1928. (See Dan Cupper, *Crossroads of Commerce: The Pennsylvania Railroad Art of Grif Teller*, 1992.) The railroad also used Teller's calendar images on all sorts of promotional items aimed at a later generation of potential customers.

Ownership of the 463 images contained in six albums that Rau collectively titled "Pennsylvania Rail Road Scenery" eventually transferred to the PRR's successor, Penn Central, which in 1971 lent them to the Altoona Area Public Library, where their significance went largely unappreciated. (Most of Rau's glass plate negatives by that time had been destroyed or otherwise disappeared.) The bankrupt Penn Central eventually exited the railroad business, morphing into American Premier Underwriters, an insurance enterprise. American Premier retrieved the albums and placed them on deposit with the Library Company of Philadelphia. Duplicate images exist in other repositories, but about a hundred photographs from the Library's Company's collection form the basis of this book.

The introductory narratives in *Traveling the Pennsylvania Railroad* total fifty-one pages. John C. Van Horne's discussion of Rau's career and technical methods allows the reader to fully appreciate the photographs. The other narratives, which attempt to put Rau's professional accomplishments in the context of the Philadelphia social milieu and the evolution of landscape photography, tend to be a bit ponderous and saddle Rau and his employer with more psycho-cultural baggage than either could have imagined. Overlooked in this search for the cosmic meaning of Rau's work is the fact that his prints documented the PRR's physical plant as it existed in the 1890s. That plant had changed little in many respects from the railroad's early years. Around the turn of the century, the PRR rebuilt most of its multi-track route from New York to Pittsburgh. Curves were eased, bridges replaced, tracks added, miles of right-of-way were relocated, forming the core of the railroad we still know today. The rebuilding obliterated much of what Rau's camera recorded, making his collection an irreplaceable inventory of the junctions, stations, villages, and customers that comprised the "old" PRR. That documentation is this book's greatest value to railroad historians.

Rau made contact prints on albumen-based paper from the large negatives (typically eighteen by twenty-two inches) rather than from enlargements, a technique that yielded extremely crisp images. Eighty-six are reproduced here as full-page quadtones, their rich purple-brown hues appearing much as Rau intended. Unfortunately, a few of the pictures appear darker and lacking in detail compared to the same ones reproduced conventionally in other

books—for instance, in Alexander's *On the Main Line* (which, it must be said, is no exemplar of lavish production values.) Certainly some of Rau's original prints are dark. Several taken in the Pittsburgh area reflect the shadowless gloom that must have characterized that city even at high noon in the heyday of industrial production. It is hard to imagine such pictures displayed in hotel dining rooms.

The captions are located on the left-hand page, opposite each photo. They are minimal, usually just a few sentences. The result is a layout that pleases the eye but ignores an opportunity to elaborate on the significance of the photos. The captions too frequently offer little that PRR buffs do not already know. Occasionally there are errors. The most egregious occurs on page 146, opposite a view that Rau labeled "Heavy Grade near Summit, 45 cars and five engines." An otherwise generic caption places the location on the main line near Cresson and the summit of the Alleghenies, but in fact (as noted in Rau's albums) the train is headed upgrade to Summit, the block station that denoted the high point on the Clearfield branch. A more useful caption might have pointed out that this picturesque, heavily graded line surmounting the Allegheny Front was an outlet for 400 million tons of Moshannon Valley coal and a source of headaches for PRR operating personnel for more than a century. Other errors are more minor—for instance, in the caption on page 212 opposite an elevated view of the town of Jim Thorpe, the Lehigh Valley Railroad is described as having tracks on both sides of the Lehigh River, whereas in fact the Central Railroad of New Jersey had the track on the west or south bank. The point here is not to find fault but to ask why, in a book where so much care was taken with the design and the photographs themselves, do the captions seem to be superficial and unbuttressed by fact checking? Overall, readers with a general interest in Pennsylvania history should enjoy this book. They probably will not mind that in about one-third of the full-page photos, the railroad is a minor visual component or absent altogether. Railroad historians and PRR specialists may be disappointed.

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By Samuel P. Black Jr. and John Paul Rossi. *Entrepreneurship and Innovation in Automobile Insurance: Samuel P. Black, Jr. and the Rise of Erie Insurance 1923–1961*. (New York & London: Routledge, 2001. Pp.317, bibliography, appendices, index. Cloth, \$70.00.)

This is an interesting book on many levels. The authors produce a piece on entrepreneurial history, and as one might expect, they begin with a discussion of the theory of entrepreneurship from the Middle Ages, through Schumpeter, to date. The authors know their history of economic analysis and it shows early on. They want to distinguish among commonly used terms – innovation, entrepreneurship, management, etc. – to set the stage for a discussion of Sam Black's career at Erie Insurance and his practice of entrepreneurship. They have no easy task here, in large part, because Black worked many years for Erie Insurance, primarily in the private passenger and commercial auto insurance lines of business. Property-Casualty insurance is a complex business. As Black and Rossi note, little has been written about the early history of automobile insurance, and they want to make a contribution here.

The history of automobile insurance, the largest Property-Casualty line, is inextricably linked to the history of the automobile. The development of the auto industry, its ancillary services, suppliers, and the nation's highway system, both inter and intrastate, is an exciting story well told by Black and Rossi. Their strategy is to introduce the topic in the introductory chapters and to integrate it into the first part of later chapters of the book.

Chapters 3 through 10 are segmented into Parts I and II. Part I provides the historical background and the links to entrepreneurial theory, and Part II presents Sam Black's narrative on his career at Erie Insurance. Each has its merits. Black's narrative could be read separately, but unless one knows the property casualty business and has a good grasp of the economic history from the onset of Black's career in 1921, reading them in tandem is recommended. Chapters 3 through 10 provide the heart of the story, and they are a good read. Black is repetitive in places, but he more than makes up for this with the many, many lessons he provides on how to succeed in business. He discusses his career from his earliest jobs, including a \$100 a week sales position when he was not yet twenty-five years old – a very high income at the time – to his rise to senior management in the Erie.

The Erie, as it is known in the industry, is a reciprocal. Black and Rossi describe this organizational structure well, as they do the stock and mutual structure. Black is partial to non-stock structure and it shows. They give

background on agency business, and Sam is especially useful here with his tips on agency success. They also discuss direct writers and their growth in the auto line. Although Black is a highly experienced insurance executive, he generally avoids jargon and defines terms when he cannot.

The book is at its strongest when Black is simply being anecdotal. His is a Horatio Alger story, but it also is a case study in economic theory. Although he is not using economic jargon, he is constantly making points about economic efficiency, cost minimization, the role of information, planning and a host of other things we strive to drive home in our university lectures. Black saw the importance of personal contact, both for sales and for the amelioration of claim severity, long before there were academic papers published on the topic. He understood the need for training, prudence, service, trust, and personal integrity. He knew what risk aversion meant and he had a prodigious appetite for work. Anyone who has ever prepared an automobile insurance rate filing will be amazed to learn Sam was serving in several managerial capacities, *and* preparing the Erie's filings at the same time.

Black retired from Erie Insurance in 1961, but he was an active member of the Board of Directors until 1997. The last chapter of the book provides an epilogue covering this time period. The authors demonstrate that the Erie was an entrepreneurial company. Sam Black was probably not the only entrepreneur there, but he clearly was an innovator and entrepreneur who was a major factor in the growth of the Erie from a successful small business to a dynamic multiple line insurer. There are a few minor problems with the book. It would have profited from a good edit and proofread, but the benefits of this book far outweigh a few typos. Although the book will be especially entertaining for those of us who know the property-casualty business, both those interested in entrepreneurship and those interested in how to succeed in business through hard work and good stewardship will profit from Black and Rossi's book.

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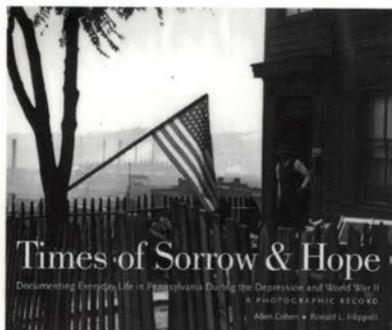
**ARCHITECTURE
AND LANDSCAPE OF THE
PENNSYLVANIA GERMANS
1720-1920**

**Twenty-fifth annual conference of the
Vernacular Architecture Forum
Harrisburg, Pennsylvania
May 12-16, 2004**

Vernacular Architecture Forum 2004 Conference Description

The Vernacular Architecture Forum is an international organization dedicated to the study and preservation of ordinary buildings. Current membership stands at about 900 people. Each year the VAF meets in a specific place to study the local landscape and discuss both historical and contemporary issues. Recent conferences have taken place in Newport, Rhode Island; Charleston, South Carolina; Annapolis, Maryland; Duluth, Minnesota; and Columbus, Georgia.

The 2004 conference will take place in Central Pennsylvania, on May 12-16. The thematic focus will be on "Architecture and Landscape of the Pennsylvania Germans, 1720-1920." From the base in Harrisburg, conference participants will visit sites in historically Pennsylvania German areas in Berks, Lebanon, Lancaster, and Cumberland Counties. These tours are designed as educational study tours for a variety of people, ranging from interested citizens to professionals working in fields of design, architectural history, history, preservation, folklore, and archaeology. We expect about 325 total registrants and will limit tour participation (on a first-come, first-serve basis) to 270 total for each of two days. To be sure of receiving conference materials in time to register, join the VAF now through the website, www.vernaculararchitectureforum.org. A day of scholarly papers will provide an opportunity to discuss issues of historical interpretation as well as contemporary concerns. If you are interested in giving a paper, the deadline for submissions is October 15, 2003. For further details, please contact Sally McMurry, Conference Organizer, PSU Department of History, 108 Weaver Building, University Park, PA 16802-5500. Email sam9@psu.edu. Phone 814-863-0106.

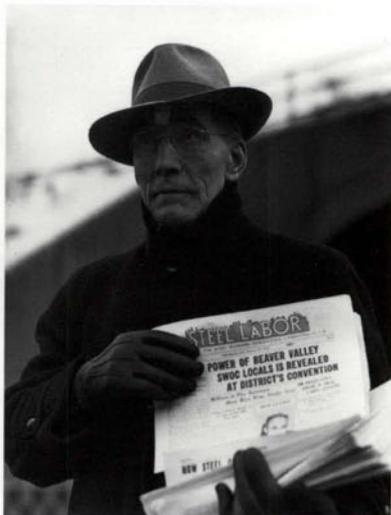


TIMES OF SORROW AND HOPE
 DOCUMENTING EVERYDAY LIFE IN
 PENNSYLVANIA DURING THE DEPRESSION
 AND WORLD WAR II:
 A PHOTOGRAPHIC RECORD

Allen Cohen and Ronald Filippelli
 with a Foreword by Miles Orvell

Between 1935 and 1946 a group of photographers working for the Farm Security Administration (FSA) and the Office of War Information (OWI) fanned out across the country to record American life in pictures. Among them were some of the great documentary photographers in American history—including Marjory Collins, Jack Delano, Sheldon Dick, Walker Evans, Dorothea Lange, Ben Shahn, and Marion Post Wolcott. This massive photographic project was unrivaled in scope: no comparable attempt to document life in this country has ever been made. *Times of Sorrow and Hope* is devoted to the Pennsylvania photographs in the FSA-OWI collection.

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Union member distributing "Steel Labor" near the entrance to the Jones and Laughlin Steel Corporation in Aliquippa Pennsylvania, January 1941. Jack Delano. Courtesy of Prints and Photographs Division, Library of Congress, Washington D. C.



Twins Amy and Mary Rose Lindich, twenty-one, are employed at the Pennsylvania Railroad as car repairmen helpers, earning seventy-two cents per hour. Pitcairn, May 1943. Marjory Collins. Courtesy of Prints and Photographs Division, Library of Congress, Washington D. C.

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