BOOK REVIEWS

Wendy Bellion. *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (Chapel Hill: University of North Carolina Press, 2011). Pp. xviii, 388. Illustrations, bibliography, index. Cloth, $45.00.

Wendy Bellion's project in her finely crafted book, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America*, is to show how pictorial and optical illusions, when considered alongside Enlightenment theories of sensory perception and discernment, shaped notions of American citizenship, representation, and subjectivity. To investigate practices of seeing, Bellion delves into the production and reception of *trompe l'oeil* paintings, optical devices, and popular spectacles of deception created between 1780 and 1830. With a focus on Philadelphia, Bellion considers how illusionistic objects could be politicized and marshaled to help Americans hone their skills of looking. Bellion calls this period the beginning of a "pronounced ideological equation between keen vision and patriotism" in which the ability to discern truth from falsehood in

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the material landscape became a sign of able citizenship (15). Yet, illusionistic objects are rarely stable and straightforward; they can at once reify, contradict, and parody contemporary ideologies of political looking. In exploring how "a cultural dialectic of deceit and discernment" played out in the material culture of illusion, Bellion deftly teases apart the layers of political and social meaning hidden within her chosen objects and demonstrates how illusion can make us self-aware spectators—as much then as now (5).

Bellion builds her six chapters like case studies, around an individual or group of related objects. She presents canonical paintings alongside prints, maps, trade cards, architectural and perspectival drawings, optical instruments, and the illustrations and textual pages of books in a material culture approach that dissolves barriers between fine arts and the vernacular and allows her to demonstrate how issues of vision emerged across a broad visual and material landscape. Bellion employs a diverse array of visual evidence and methodologies. Although she draws extensively on the field of visual culture studies, with its interest in charting the practices of seeing and theories of sight, she also engages with literary studies and embraces contextualization, now essential in social and political history. Her interdisciplinary approach offers a model for integrating the pictorial arts within a framework of material and print culture and illustrates the ways in which our understanding of canonical paintings may be enhanced and even challenged when viewed through new lenses.

In her opening chapter, Bellion introduces readers to Philadelphia's "culture of visual curiosity" and shows how an awareness of, and interest in, visual perception was pervasive in American society by the mid-eighteenth century. Informed by the Common Sense philosophy of the Scottish Enlightenment, Americans believed in an individual's ability to train the senses—especially vision—to perceive truth or uncover deception. Natural philosophers, museum proprietors, artists, and itinerant showmen alike used the tools (lecture courses, publications, *trompe l'oeil* paintings, museum installations of optic devices, and theatrical demonstrations of perceptual tricks) to enlighten their fellow citizens on the laws of physics and the possibilities of sight. Through a range of optical devices, such as magic lanterns and optical boxes, Americans engaged in many different ways of looking and thereby practiced discernment. Bellion argues, convincingly, that the diversity of these devices and the different viewing experiences they enabled meant that "no single modality of vision prevailed" in early America. Individuals who attended these optical exhibitions or read about them in newspapers "learned to look in multiple and sometimes contradictory ways" (56).

With this overview of visual theory, Bellion lays the groundwork to examine how various ways of looking influenced artistic production and were implicated in the political process. In chapters 2 and 4, Bellion uses *trompe l'oeil* pictures, Charles Willson Peale's *The Staircase Group*, and Samuel Lewis's less-known watercolor and ink drawing *A Deception*, to demonstrate different ways artists could model discernment. For Peale, the lesson came in the allegories and political references hidden in plain sight: in his sons' poses, emblems, and attributes, and in the symbolic act of displaying the painting in the Philadelphia State House, Peale communicated the importance of perceptual vigilance and the right of Americans to look at and judge their world. Lewis, in contrast, installed original objects (papers attached to a framed letter rack) adjacent to *A Deception*, a *trompe l'oeil* representation of those objects, and invited viewers to exercise their judgment by locating the similarities and differences between the two objects. In both examples, the artists found novel ways to use illusion, imitation, and deception to instruct their audience in the art of spotting misrepresentation.

In the remaining chapters, Bellion changes tack slightly as she considers the ways that visuality can become subjective and at times unpredictable in the hands of artists and showmen. In chapter 3 she re-evaluates the creation, publication, and reception of William and Thomas Birch's collection of prints, *The City of Philadelphia*; in chapter 5 she tells the story of the most popular illusionistic spectacle of the nineteenth century, a mechanical instrument called the Invisible Lady; and in chapter 6 she looks at such *trompe l'oeil* paintings as Francois-Marius Granet's *The Choir at the Capuchin Church in Rome*, Rembrandt Peale's *Patriae Pater*, and Raphaelle Peale's *Venus Rising from the Sea—A Deception* to explore shifts in the form and function of pictorial illusion. Through these pictures she engages questions of embodiment, the gendered nature of discernment, voyeurism, and the limits of discernment itself when objects exist beyond sight. Considering the breadth of her material evidence, one may regret that Bellion did not engage with illusionistic decorative arts. Although she rightly views this area as a study unto itself, one might yet wonder how she would contextualize and theorize illusionistic wallpapers or painted furniture, or how expanding her discussion to objects in the domestic realm would allow a deeper exploration of gender and the role women played as discerning spectators of both their public and private worlds.

Citizen Spectator will appeal to a diverse audience. Art historians will appreciate Bellion's fresh and nuanced interpretation of Charles Willson Peale and the impact he and his sons Raphaelle and Rubens had on the nation's burgeoning art communities and institutions. As Bellion's evidence is decidedly

regional, scholars of early Philadelphia will welcome her contributions to the political, cultural, and scientific histories of the city; and those with an interest in the national will benefit from her discussion of print culture and the role of literature in spreading these ideologies of vision far beyond the confines of Philadelphia. Finally, with Bellion's focus on the public arena and the intersection of art and vision, *Citizen Spectator* is a welcome addition to the scholarship on early national politics and culture.

AMY HUDSON HENDERSON
Independent Scholar

Philip D. Zimmerman. *Harmony in Wood: Furniture of the Harmony Society* (Ambridge, PA: Published by The Friends of Old Economy Village and distributed by University Press of New England, 2010). Pp. x, 214. Illustrations, notes, bibliography, index. Cloth, $65.00.

In this beautifully illustrated and impeccably researched study, Philip Zimmerman breaks exciting new ground in his exploration of Harmonist furniture. Followers of nineteenth-century German mystic and visionary George Rapp, Harmonists have not received the same scholarly attention for their furniture as their utopian contemporaries the Shakers and Zoarites. Like those communities, the Harmonists developed a distinctive style over the first half of the nineteenth century that blended locally available resources, communal needs, and traditional ethnic forms and construction practices. The result is a body of work that is stylistically innovative, fundamentally functional, and often aesthetically pleasing.

Initially founded at Harmonie, about thirty-five miles north of Pittsburgh, in 1804, the Harmonists moved to New Harmony, Indiana, in 1814 and back to Economy, Pennsylvania, in 1824. In time, the community grew to more than eight hundred members and developed a remarkable manufacturing industry. Following Rapp's lead, the community practiced the communal ownership of land and advocated (but did not require) celibacy as they awaited the Second Coming. Zimmerman provides a succinct overview of the community's history, but more attention to the influence of the community's religious beliefs on the productions of the Harmonists would have been helpful. The community closed in 1905, and a little over a decade later the Pennsylvania Historical and Museum Commission purchased six acres of

the site, which is preserved today as Old Economy Village. Not until 1937 would most of the furnishings be sold to the state by John Duss, last trustee of the community, a complicated story that Zimmerman explains in a chapter on the provenance of the collection.

Much documentation for the community as a whole has survived, but little concerns the daily lives of Harmonist artisans. In the absence of written records by or about cabinetmakers, joiners, and turners, Zimmerman has turned to their body of work. He draws primarily from the collections of Old Economy Village and private collections that descended in the families of women and men who left the community as a result of a major schism in 1832. Based on an exhaustive four-year study, Zimmerman discerned distinctive styles, techniques, and practices that help him identify pieces made within the community. These include how the use of materials like tulip poplar or white pine can help date pieces to specific communities; how interior architectural elements like raised panels and turned balustrades reappear in household furniture; which specific types of decoration, like ball-and-cone turnings on chair legs, Harmonist craftsmen preferred; and how certain Germanic construction and design practices persisted through time. *Harmony in Wood* is a masterful example of what material culture can tell us in the absence of the written record.

Those familiar with the forms common to early nineteenth-century rural households will recognize much here. Chairs, blanket chests, tables, and clocks share many similarities with popular furniture forms and styles, although often reflecting distinctive stylistic choices and construction techniques. But Zimmerman also includes several fascinating pieces illustrative of the adaptation, innovation, and imagination of Harmonist artisans. A wardrobe made from a blanket chest illustrates the willingness of Harmonists to recycle old furniture to new purposes. Rather than rebuild the piece, an artisan simply added a set of drawers and cupboard on top of the chest and made the original lid the top, without ever removing the original hinges. An eccentric mahogany-veneered dish cupboard with ornate feet, undulating sides, and a distinct arrangement of doors has no obvious counterpart in American or Germanic design. Instead, it tantalizingly suggests the imagination of an unknown craftsman. Finally, a shadowbox with a delicate carved and painted image of Harmonie, an embodiment of spiritual wisdom found in Harmonist hymns, nestled in a broken pediment reminds us of the religious dimension of Harmonist work. Little evidence suggests what might have hung inside the shadow box or hints at its ultimate significance to its user. This, alas, is

the situation for many pieces in the book. Harmonists rarely signed their work or explained the rationale behind their creations.

Harmony in Wood is the first of a proposed series of scholarly catalogues focused on groups of objects made by Harmonist artisans. If this volume is any indication of the quality of future titles in the series, then historians of decorative arts as well as scholars of history and religion are exceedingly fortunate.

KYLE ROBERTS
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Alan C. Braddock. *Thomas Eakins and the Cultures of Modernity* (Berkeley: University of California Press, 2009). Pp. x, 291. Illustrations, notes bibliography, index. Cloth, $49.95.

The central concern of Alan Braddock's *Thomas Eakins and the Cultures of Modernity* is how "human difference, diffusion, and artistic nationalism" are present in the oeuvre of Thomas Eakins (2). Braddock argues that Eakins was working as an artist before modern anthropological theories of "culture" emerged, yet it is very much this nascent anthropological understanding of culture that is at the heart of this book and, Braddock argues, at the heart of Eakins's painting practice.

In his introduction, Braddock asks how Eakins may have conceived of culture, particularly in evolutionary terms and as the term applied to nineteenth-century American understandings of race. Braddock begins his discussion of Eakins with the image that is reproduced on the publication's cover, *The Dancing Lesson* (originally *The Negroes*), 1878. The author challenges the assumption of previous Eakins scholarship that the work is a sympathetic depiction of race, not by arguing that it is racist caricature but by suggesting that it is a visual iteration of Eakins's interest in American folk-life figures and an American "type." In making race and culture central concerns of his study of Eakins, Braddock moves away from the nationalistic, biographical, or psychosexual scholarship on Eakins that has defined the field since the work of Eakins's biographer Lloyd Goodrich. While the author wishes to complicate earlier modernist-nationalist scholarship, he is particularly critical of what he calls "whimsical forms of psychological interpretation" (40). With his focus on culture and anthropology, Braddock's work is more

methodologically comparable to the work on nineteenth-century cultures of skepticism of Michael Leja in *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (University of California Press, 2004) than that of other recent Eakins scholars such as Beth Johns, Kathy Foster, Lillian Milroy, and William Homer.

Geographic place is a key structuring component in the book. Chapter 1, "'Amongst Strangers': Studies in Character Abroad," focuses on Eakins's time as an art student in Paris and southern Spain. Chapter 2, "'What Kind of People Are There': Local Color, Cosmopolitanism, and the Limits of Civic Realism," returns the reader to Eakins's native Philadelphia. Chapter 3, "'To Learn Their Ways That I Might Paint Some': Cowboys, Indians, and Evolutionary Aesthetics," travels to the Badlands of North Dakota and then back to the newly developed anthropological Free Museum of Science and Art at the University of Pennsylvania. A final coda, "'Distinctly American Art': Thomas Eakins, National Genius," returns to the question raised in the introduction, "'This Current Confusion': Thomas Eakins before Cultures," of Thomas Eakins as an "American" genus, or genius, rooted in Philadelphia soil.

Chapter 1 considers Eakins's "formative encounter with foreign people and customs as both art student and tourist" (46). In so doing, Braddock intentionally spends his time analyzing often-overlooked student works in the artist's oeuvre such as *Man in a Turban*, 1866–67, and *Female Model (A Negress)*, ca. 1867–69, that reveal Eakins's brush with Orientalism under the influence of his teacher Jean-Léon Gérôme. Braddock also fruitfully compares the artist's *A Street Scene in Seville* to the aforementioned *Dancing Lesson* and argues convincingly that both works delineate folk culture and national character.

Chapter 2 will probably be of most interest to the readers of *Pennsylvania History* because in this chapter Braddock takes an anthropological approach to Eakins's paintings and illustrations of the cultures of outdoor Philadelphia. The author argues that "by frequently depicting Philadelphia's environs and inhabitants during the 1870s and early 1880s, Eakins broadly and consistently engaged the period aesthetic of 'local color'" (101). The term "local color" is taken from a genre of period American literature, which captured American types much as Eakins did Orientalist types in Paris. Here Braddock argues that Eakins created an image of Philadelphia as an exemplar of national American culture for a cosmopolitan audience. It is not entirely clear what the author means by "cosmopolitan." Does the term equate to international? Braddock's use of the term "cosmopolitan" is more clearly defined in his work on Henry Ossawa Tanner and "Christian Cosmopolitanism," and one longs

for this sort of clarity regarding this complicated term in this publication and as it applies to Eakins' audiences. One of the author's most convincing arguments is that with paintings of suburban Philadelphia like *Swimming*, 1885, and his series of paintings of rowers on the Schuylkill and fishing on the Delaware River, Eakins consciously constructed local color rather than just being "rooted" in the soil of America (110). Braddock convinced this reader that the Philadelphia Eakins represented as an ideal, democratic, northern, Arcadian, Republican city was a selective vision that consciously hid environmental degradation, as well as racial and class conflict, in industrial Philadelphia. Braddock's environmental critique is not only fascinating, but also provides one of his strongest arguments that Eakins was not a heroic realist rooted in Philadelphia Quaker Americanism.

Chapter 3 is in many ways the most expansive, and thus less tightly focused chapter in the book, ranging as it does from Eakins's dismissal from the Pennsylvania Academy of the Fine Arts in 1887 and his retreat to a dude ranch in the Dakotas, to his return to Philadelphia and his involvement in the culture of anthropology and the University of Pennsylvania. As in chapter 1, Braddock concentrates on a series of works overlooked by Eakins scholars: his portraits of some of the anthropologists with whom he was friends. The strongest discussion here is of Eakins's portrait of *Frank Hamilton Cushing*, 1895. Braddock reads the portrait as an embodiment of the changing understanding of culture as moving away from biological determinism and evolution toward the concept that individual societies formed "cultures," as opposed to the Arnoldian nineteenth-century idea of a singular "Culture."

In his conclusion, Braddock turns to Eakins's late portraits as representing the "life and types" in "our country" (216). He looks at Eakins's portraits of Spanish American, Italian American, and African American residents of Philadelphia, with a particular focus on comparing *Portrait of Henry O. Tanner* (ca. 1897) with the Spanish master Velazquez's portrait of his own student of mixed race, Juan de Pareja. Rather than agree wholeheartedly with Eakins's posthumous reputation as *genus Americanus,* Braddock complicates Eakins by calling attention to the artist's complex representations of race, class, environment, and character throughout his international career. This dense art historical study will be of particular interest to students of Philadelphia's environmental, artistic, and anthropological histories.

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Karen M. Johnson-Weiner. *New York Amish: Life in the Plain Communities of the Empire State* (Ithaca, NY: Cornell University Press, 2010). Pp. 240. Illustrations, notes, bibliography, index. Cloth, $24.95.

"As long as there is farmland to be had at affordable prices, the Amish and their other plain counterparts will come here to find respite from internal and external difficulties and a safe and productive neighborhood in which to raise their children" (179). Even this providential statement by Karen Johnson-Weiner, made near the end of the her fascinating and much-needed book on the New York Amish, could not have anticipated what has happened in the Empire State over the past few years. Johnson-Weiner's list of twenty-six Old Order settlements (thirteen of which were founded only since 2000) ends with the settlement of Poland in 2007. After a short period in 2008 with no new settlements, Amish expansion into New York exploded at a pace unprecedented during their nearly 300-year history in North America. Four settlements were founded in 2009, six in 2010, another six in 2011, and at least one in 2012. This accounts for about one-third of over fifty new Amish settlements established throughout the United States and Canada during this brief period of time (see David Luthy, "Amish Migration Revisited: 2012," *Family Life* [July 2012]: 19–21).

One might think that growth of this magnitude makes Johnson-Weiner's book prematurely out of date. Quite to the contrary, her book is all the more valuable because it is a scholarly accounting of the Amish push into New York, both in the past and in more recent times. It has a considerable number of positive merits. It provides a condensed, easy-to-read history of the Amish, from their origins in Europe during the early days of the Protestant Reformation to their immigration and development in North America. It describes Amish society and culture in a way that is understandable to the reader who knows little about the Amish, though it does so within the context of the ways that the Amish, through their strong sense of community, have met the challenges of settling in the rural places of New York. It shows the geographic, social, and cultural inner-connectivity of the Amish in New York with the Amish in other states, principally Ohio and Pennsylvania. It accounts for diversity among the Amish by describing how settlements in New York were founded by Amish from different fellowships (somewhat like different denominations among Protestant groups) at these other places. Finally, it specifically

addresses the diversity of New York Amish by deftly organizing the book's content according to various rural regions of New York, with maps showing the points of origin of founding or first families to new settlements in the state.

Of particular note in Johnson-Weiner's book is her description of the Swartzentruber fellowships of Amish. The Swartzentruber Amish groups are among the most conservative of all Amish, and they have a significant presence in New York, especially in St. Lawrence County. Her account of their differences from other Amish is well done, and worth a slow and careful reading by both those who are learning about the Amish for the first time and those whose knowledge of this religiously based, rurally located subculture is more advanced. She is able to explain the key differences between three fellowships of Swartzentruber Amish by contextualizing her narrative within the history of their divisions in other states and their subsequent movements into New York. As well, she accounts for other Amish fellowships that are more conservative than the mainstream Old Order Amish, including groups known as the Troyer Amish and Byler Amish in the far western counties of Cattaraugus and Chautauqua. She successfully describes how the Amish from all the various fellowships maintain their distinctiveness from each other, while at the same time cooperating in a number of significant ways to build and sustain their communities. Furthermore, the author provides for the reader an in-depth accounting of the ways all the various and diverse Amish settlements in New York, both large and small and young and old, deal with the non-Amish world that surrounds them. She demonstrates how subcultural boundaries are kept intact, even as the Amish engage in many forms of economic and social exchange with their non-Amish neighbors.

New York is the "go-to" state for the Amish today, and Johnson-Weiner's book could not have been better timed for publication, even though the list of settlements in appendix A only goes up to 2007 (185–86). I truly hope that Karen Johnson-Weiner is given the opportunity to publish an expanded second edition that accounts for the incredible growth of settlements occurring in recent times, and the ways this illustrates the ability of the Amish to both resist and accommodate change and the influences of contemporary, mainstream American society.

JOSEPH F. DONNERMEYER
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James McClelland. *The Martinos: A Legacy of Art* (Harrisburg: Pennsylvania Historical and Museum Commission, 2010). Pp. 181. Illustrations, notes, bibliography, index. Cloth, $59.95.

In the introduction to *The Martinos: A Legacy of Art*, the author writes, "Students of the art world can name families of artists such as the Peales, the Wyeths and the Calders, but there was another Philadelphia family of artists that does not readily come to mind. Yet the Martinos produced more artists than any of the aforementioned" (vii). The assertion of numbers is certainly true of the Calders, but is more questionable when applied to the Peales and the Wyeths. Coming to questions about national reputation and significance, this comparison becomes even dicier. However, we owe author McClelland a debt of thanks for compiling the first monograph devoted to what he called "this amazing family of artists [that] is very much underrated, under-appreciated, and relatively unknown" (vii).

Central to the story are the seven Martino brothers, all of whom were artists to one degree or another. Two, Antonio and Giovanni, had important regional careers; another brother, Edmund, was lesser known. All the brothers supported themselves working as commercial artists, for a long time in their own family business, Martino Studios, in Philadelphia. Edmund eventually went to work for the Franklin Mint. The Martino Studios, a commercial arts firm, opened in 1926 and was successful enough that business-manager brother Alberto, primarily a photographer, "could be seen driving around town in his Du[e]senberg automobile" (69).

The brothers, born between 1896 and 1915, were the children of an Italian immigrant couple, Carmine and Clementina, who were wed in Philadelphia in 1896. Two daughters were also in the family; one died at age two and the other committed suicide in her twenties. Carmine, a trained stonemason when he emigrated, worked on Bryn Athyn Cathedral and went on to become a foreman. He was prosperous enough to build a substantial three-story stone house for his family at 151 North Gross Street in Philadelphia.

Modestino Francesco Martino (1896–1941), "Frank," was the eldest of the children and the first to study art, attending the Pennsylvania Museum School of the Industrial Arts (now the University of the Arts). He is also credited with encouraging his brothers to study art as well—warning them that their only alternative was to be stone masons! A successful illustrator, he even had a commission from the *Saturday Evening Post*

for a painting of a buccaneer, done very much in the style of N. C. Wyeth and used inside the magazine. In an article in the *Philadelphia Evening Bulletin* about Martino Studios, Frank (the shortest-lived of the brothers) called himself "the business head of the outfit" and remarked, "I also paint nudes" (135).

In addition to the brothers' works, McClelland presents pieces by Giovanni's wife, Eva, and their daughters, Babette (b. 1946) and Nina (b. 1942), as well as the paintings of Antonio's daughter, Marie Martino Manos. Mention is also made of Antonio Martino Jr., who studied art but gave it up for a career in business, and Carmen Martino, the son of Ernesto, a professional photographer,

Antonio, Giovanni, and Edmund can all be classified as impressionist artists of the group today referred to as "The Pennsylvania Impressionists" or the "New Hope School." While the brothers all painted in Bucks County, they also painted elsewhere, especially the Manayunk area of Philadelphia. Antonio, the most acclaimed of the artists, was the most prolific and hardest-working of the lot—and the one who did the most paintings of Bucks County scenery. Of the second-generation artists, Marie Martino Manos diverged from family tradition, being especially interested in portraiture and interiors.

From a technical point of view the way in which McClelland has inserted text between the various galleries of illustrations is awkward and occasionally confusing. Very little attempt is made to relate the major players to the national art scene. While we know who the Martinos studied with, other influences are not explored. For example, many of Edward Hopper's themes are found in Giovanni's works—and Hopper (1882–1967) taught in Philadelphia for a while and several of his best-known works were done in Philadelphia.

The Martinos: A Legacy of Art is a beautifully illustrated book presenting us with a sense of the talents and ranges of the artists. It would have been more valuable if more paintings in public collections had been included. As it is, most of the paintings illustrated belong to family members and several of the commercial galleries who helped support this publication. A brief genealogical chart of the artists would have been a useful aid for readers of this illuminating and needed book.

IRWIN RICHMAN
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William S. Dietrich II. *Eminent Pittsburghers: Profiles of the City's Founding Industrialists* (Lanham, MD: Taylor Trade Publishing, 2011). Pp. viii, 224. Illustrations. Cloth, $24.95.

How often in the history of writing history has a wealthy industrialist and philanthropist written about the lives of other wealthy industrialists-turned-philanthropists? That is precisely what we have in William Dietrich's *Eminent Pittsburghers*. It is estimated that the author of this book gave $265 million to Carnegie Mellon University and another $125 million to the University of Pittsburgh. It is fair to say that Dietrich knows his subject. Not surprisingly, the author harbors a celebratory attitude toward entrepreneurial industrialism and, of course, capitalism. To his credit, however, Dietrich does not hesitate to cite the obvious weaknesses of his fellow Pittsburghers, stories known to almost anyone who has studied American history. The biographical profiles presented are very readable. The writing might be described as breezy and chatty.

The first profile focuses on Andrew Carnegie, the feisty and energetic little Scotsman who rose to prominence with the help of Tom Scott of the Pennsylvania Railroad. Scott, incidentally, might be one of the most important Pennsylvanians not known to the general public. Carnegie is generally associated with the consolidation of not only the steel industry, but also the bridge-building industry that is a logical outgrowth of iron and steel production. His name will also always be associated with the lockout at Homestead in 1892, even though he was out of the country at the time.

Carnegie's charitable giving focused on the creation of Carnegie Tech and over 3,000 libraries that were also social centers. He donated 8,000 church organs and from time to time pontificated on stewardship. The steel baron also created the Carnegie Endowment for International Peace at The Hague. Noted biographer Joseph Wall, Dietrich, and others are all left with the same question: Did Carnegie's philanthropy outweigh the glitches and shortcomings of his prolific business career?

H. J. Heinz seems a bit out of place in this collection that obviously favors steel and heavy industry. However, Heinz keenly understood, as an aspiring businessman in the Gilded Age, the plight of the overworked housewife who had not yet been blessed with modern labor-saving devices. In addition to endless cleaning, washing, and sewing, there was laborious food preparation. Heinz grew up helping his father with a brick kiln and a large family garden. As early as the Civil War years, the family garnered a few thousand dollars annually selling their excess produce. As the business grew, the young entrepreneur

saw an opportunity to do more than simply can or preserve food; he envisioned processing fruits and vegetables in a factory. Heinz determined to guarantee high quality through contracts with growers provided with his own select seeds. His goal included spotless factories that would place fruits and vegetables in clear bottles so that consumers could plainly see the product. Accordingly, a cadre of small Heinz factories flourished in the 1870s and 1880s.

Heinz had a strong interest in advertising, beginning with horses and wagons bearing the company logo to make his products known. Over time the advertising grew more sophisticated and included renting hillsides and ultimately substantial space at the Columbian Exposition in Chicago in 1893. "Heinz's 57 Varieties" would go on to become one of America's most-recognized slogans.

Heinz's intense commitment to quality and cleanliness made him a natural ally in the push to create the Pure Food and Drug Act shortly after the turn of the century. Heinz intuitively understood that the battle against adulterated food would be endless. He might also have appreciated the fact that federal legislation could obliterate some marginal competitors.

The food baron's charitable interests were essentially merged with his ally John Wanamaker in America's Sunday School movement, a crusade that initially grew out of the horrors of the Industrial Revolution and endeavored to provide moral guidance and a better life for children.

George Westinghouse is presented with an emphasis on his creative genius, and Dietrich ranks him just behind Thomas Edison as an inventor. The general reader may not recall how dangerous and accident-prone the early railroads were, and therefore not appreciate the importance of the Westinghouse air brake in advancing safety. Prior to this patent in 1869, and many additions to the patent through 1873, brakemen had to work brakes manually on each car by turning a wheel, and many were crushed to death between two cars. The air brake was sufficient to guarantee his place in history.

Westinghouse made truly extraordinary contributions in the history of energy and electric power. He was one of the early drillers for natural gas, and this included drilling in his own back yard. His vision also included the creation of the Niagara Falls power plant in upstate New York. Perhaps Westinghouse's greatest contribution to the advancement of modern American technology was the introduction of alternating current (AC) and a distribution system under the stewardship of Western Electric in 1886. Prior to this, obviously, there was only direct current (DC), which was less efficient

and generally more dangerous. Indeed, perhaps after Edison, this is truly one of our great inventors.

For those readers who would like to know more, there is the George Westinghouse museum in Wilmerding, Pennsylvania; however, there are no foundations as the inventor left everything to his children. Surprisingly, Dietrich notes that there were no Westinghouse papers left behind to consult.

Perhaps the most tragic story in the collection of profiles is that of Andrew Mellon, who achieved so much and yet managed to be so miserable, assuming we can trust the recent biography by David Cannadine. The Mellon family clearly cut a wide swath through the banking industry in Pittsburgh, to say nothing of their achievements in creating Alcoa Aluminum and Gulf Oil. When the family oil business was being strangled by a transportation monopoly, the Mellons built a 271-mile pipeline from Pittsburgh to Marcus Hook; obviously they were movers and shakers of the first order.

Beyond business triumphs, Andrew Mellon is best remembered for not only his eleven years as secretary of the Treasury but for his extraordinary influence in the role, leading some to say: "Secretary Mellon had three presidents serve under him, Harding, Coolidge, and Hoover." Dietrich repeats the thought that Mellon was the most distinguished secretary of the Treasury since Alexander Hamilton. In many respects Mellon set the ideological tone for the Republican 1920s.

His personal life was marred by a nasty divorce that generated a lot of vicious newspaper publicity, particularly from a Philadelphia newspaper that portrayed Mellon as a heartless millionaire. His somber and dour personality made it quite clear that he could never make a serious run for the presidency, though some had mentioned his name in that context. Later in life the Justice Department sued Mellon for underpayment of taxes. Andrew Mellon was a candidate for the most miserable/successful man in Pittsburgh or anywhere else. His obsession with business matters apparently left little time for other considerations.

The profiles continue with Henry Clay Frick, arch-demon of the Homestead Strike, whose career was aided by his connections with the Mellon family; "Smilin' Charlie Schwab" who became president of Carnegie Steel in 1897 and was credited with making the Homestead steel plant profitable; Michael Late Benedum, the leader in Pittsburgh oil who won the title "king of the wildcatters"; George C. Marshall, commander-in-chief of the Allied forces in World War II, known to some as the finest soldier America ever produced; Mayor David L. Lawrence, arguably the most successful politician to come

out of the Pittsburgh area; Thomas Detre, renowned for his work in health care; and, finally, Richard P. Simmons, a modern steel baron.

Author William Dietrich has carried out his mission of celebrating famous Pittsburghers, with an emphasis on the steel industry. There is considerable merit in this work, and yet just how this book might be put to use in an academic setting remains an open question.

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Matthew F. Delmont. *The Nicest Kids in Town:* American Bandstand, *Rock 'n' Roll, and the Struggle for Civil Rights in 1950s Philadelphia* (Berkeley: University of California Press, 2012). Pp. xi, 294. Illustrations, notes, index. Cloth, $65.00.

More than fifty years have elapsed since the popular television program *American Bandstand* first appeared in homes across the United States, and still mere mention of the show continues to conjure images of teenagers, black and white, boppin' to the sounds of emerging musical talents from Jackie Wilson to Dusty Springfield. This very image, and the potent memory of a racially integrated youth demographic dancing together in harmony, Matthew F. Delmont argues in *The Nicest Kids in Town:* American Bandstand, *Rock 'n' Roll, and the Struggle for Civil Rights in 1950s Philadelphia*, is precisely the problem. Contrary to the recollections of *Bandstand*'s celebrated host, Dick Clark, whose praise of the show as a powerful force resisting segregationist pressures is often cited in popular histories of the program, Delmont argues that the reality of 1950s Philadelphia was considerably more complex. As Delmont states, "Rather than being a fully integrated program that welcomed black youth, *American Bandstand* continued to discriminate against black teens throughout the show's Philadelphia years" (2). Simply, *American Bandstand* was hardly the bastion of racial integration Clark purported it to be.

This argument, Delmont admits early on in *The Nicest Kids in Town*, is not one he expected to make. Envisioning his work as contributing to the burgeoning scholarship on civil rights in the North by providing an exemplar of resistance in the face of entrenched segregation, Delmont instead found the cultural icon *American Bandstand* to be a battleground on which the struggle over civil rights was fought.[1] Not only was Dick Clark incorrect in his

remembering of the *Bandstand* of the 1950s, he grossly overstated *Bandstand*'s place within American civil rights history. That Dick Clark should offer an overly rosy picture of *Bandstand* as a racially progressive program is not particularly surprising. Not only the legacy of *Bandstand* but Clark's own legacy lay at stake. What is most interesting, and where Delmont places much of his focus, is in considering the alternatives. And, Delmont shows, there were alternatives. There was nothing "inevitable" about *Bandstand*'s segregation.

Drawing upon an impressive array of sources that range from newspapers and meeting minutes to memorabilia and original oral histories, Delmont crafts an argument that engages interdisciplinary issues of race, policy, media, and memory. In so doing, Delmont positions *Bandstand* in conversation with its surroundings, compelling his readers to consider the program as a reflection of "defensive localism" (12) in the Philadelphia housing market (chapter 1), an outgrowth of the documented growing postwar consumerist ethos (chapter 2), and a site where the integrationist rhetoric of the school system, appropriated from the Philadelphia Fellowship Commission, hardly aligned with the realities confronted by Philadelphians (chapter 3). In sum, Delmont argues, "*Bandstand* helped to normalize the racist attitudes and policies that limited black access to housing, education, and public accommodations" (49). As such, *Bandstand* contributed to a Philadelphia that could distance itself from the racial problems confronting cities more visibly in the South.

Ultimately, Delmont argues, *American Bandstand* was no better than any other Philadelphia institution. *Bandstand* buckled under social and commercial pressures, reproducing what "sold"—or, more accurately, what wealthy, white male executives presumed would sell. They may have included black teens in their vision for the consuming demographic, but representationally black teens were excluded from *Bandstand*'s regular programming. The *Mitch Thomas Show*, which receives attention in a fascinating chapter 5, was "the only television program that represented Philadelphia's black rock and roll fans" (134). *Bandstand* encouraged teens to imagine themselves as part of a cohesive national collective, a visual extension of Benedict Anderson's "imagined community," Delmont argues. However, that community, while a great boon to Italian American teenagers hailing from largely working-class homes in South Philadelphia who comprised a sizable contingent of the show's "regulars," was inaccessible to black teens. Clark's claims to have integrated *Bandstand* might be understood as his recollection of the diversity of performers, but that would be a very generous assessment. *American Bandstand*'s place in American civil rights history is rather tenuous. Was new territory truly

being charted by this show? The answer Delmont provides is a resounding and compelling no.

The Nicest Kids in Town is an important contribution to the existing and growing historiographies of postwar Philadelphia and civil rights in the North. Where Delmont's work presents opportunities for further exploration is in its examination of popular culture and memory. In chapter 8, "Still Boppin' on *Bandstand*," Delmont considers the narratives of race relations in two contemporary representations of the program, NBC's *American Dreams* and the *Bandstand*-like show represented in the movie *Hairspray*. Although Delmont uses these two texts to bolster the argument he has built carefully in the preceding chapters, his analysis reads as a largely isolated critique of these two texts, as opposed to a rich opportunity to think through the ways in which memory of *Bandstand* has been negotiated. Given that Delmont has created a companion website to the book where individuals can write in with their memories of *Bandstand* (http://scalar.usc.edu/nehvectors/nicest-kids/index) and considering the array of sources from which he draws, the tools exist to consider the contests and negotiations involved in understanding the past more fully. Taken together, Delmont's book and website offer a wealth of material that future scholars will surely examine with great interest and excitement.

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NOTE

1. For examples of recent work on civil rights in the North, see Thomas J. Sugrue, *Sweet Land of Liberty: The Forgotten Struggle for Civil Rights in the North* (New York: Random House, 2008); Matthew J. Countryman, *Up South: Civil Rights and Black Power in Philadelphia* (Philadelphia: University of Pennsylvania Press, 2005); and Martha Biondi, *To Stand and Fight: The Struggle for Civil Rights in Postwar New York City* (Cambridge, MA: Harvard University Press, 2003).

Edgar Sandoval. *The New Face of Small-Town America: Snapshots of Latino Life in Allentown, Pennsylvania* (University Park: Pennsylvania State University Press, 2010). Pp. xi, 152. Appendix, index. Cloth, $29.95.

Edgar Sandoval begins his latest book by relating the story of Nerivonne Sanchez, a fifteen-year-old Puerto Rican on the verge of celebrating

her *quinceañera*. Part cotillion, part religious ceremony, the quinceañera is a centuries-old ritual that marks a girl's passage into womanhood in some Hispanic and Latino cultures. In times past, the quinceañera served as a public declaration that the celebrant was eligible for marriage, though that function has diminished greatly with changing cultural mores and attitudes toward age and gender. The story of Nerivonne and the larger Sanchez family sets the stage for what could have been a worthwhile examination of the adaptations and integrations of long-standing cultural and national traditions in new contexts among Hispanic and Latino populations in the United States. What follows instead, however, is what this volume's subtitle suggests. There are no in-depth examinations of the social forces or structures that inform Latino populations' transnational movements, settlements, or recreations of cultural rituals in places like Allentown offered here. Rather, Sandoval provides only glimpses—snapshots indeed—into the existences of Latino populations living in this postindustrial town. While Sandoval offers the uninitiated a look into some of the social issues recent immigrants and long-term residents confront on a regular basis, scholars and students of Hispanic and Latino populations looking to deepen their research and studies will likely be left wanting.

Sandoval spreads his snapshots over thirty-one brief essays of about three to five pages each. In addition to Nerivonne and the Sanchezes, readers meet within these portraits the principal of a charter school, public school teachers and students in English as a Second Language (ESL) classes, various laborers and workers of different stripes, television and other media personalities from Spanish-language programming, and several other individuals trying to do the best for themselves and their families against some difficult conditions. On one hand, Sandoval provides a service by showing how immigrants from different parts of Latin America and the Caribbean eke out an existence in unfamiliar lands. Yet, his treatment of that existence suffers from the use of the term "Latino" as customarily deployed in most mass-media outlets. Sandoval applies "Latino" somewhat uncritically throughout the book with a seeming presumption that all Spanish-speakers from Latin America and the Caribbean ascribe to a single identity bound by language, socioeconomic status, or both. Striving to portray a pan-ethnic identity in this way ultimately diminishes the overall value of this work.

While the casual reader may gain some insights into the social, political, and cultural lives of these new immigrants settling in an unlikely port of entry rather than a more traditional site like New York, Chicago,

Los Angeles, or Miami, scholars interested in an in-depth analysis of these immigrants' socialization, political engagement, or culture will likely be frustrated, particularly by the book's organization. The essays appear in no discernible pattern. A piece about education is followed by one about news broadcasting, which is followed by one about migrant laborers, and then by one about housing ordinances. Essays addressing these kinds of issues appear at different points throughout the book, but without any linkages to the other related pieces. Themes around which Sandoval could have arranged his essays include familial and social connections, popular media, schools and education, and the politics of housing. Such organizational schemas would have facilitated the development of a larger synthesis of ethnic identity formation and its role in Allentown's Latinos' efforts to advocate for improved educational opportunities, reformed housing policies, and greater access to and representation in Spanish-language newspapers and television broadcasts.

The shortcomings highlighted here could be forgiven. Sandoval is a journalist and not a social scientist, after all. Sandoval even could be forgiven for claiming as he does to be doing the work of an anthropologist, even as he writes like a journalist (viii). What complicates this, however, is Sandoval's simultaneous admission to violating the standards and practices of his chosen profession. "In journalism school, I was taught not to get too close to sources. . . . In the end, I learned that journalism rules don't always apply when you write about everyday folks," he states, explaining why he ingratiated himself to the Sanchez family and, by extension, Allentown's other Latino residents. "That got me a little close to them," Sandoval continues, "but in the end, that only made my piece better." Unfortunately, this reads as a self-serving rationalization that obviates any objectivity Sandoval may have maintained toward his subjects. "Besides, I was not the only one receiving warm affection from the Sanchezes," he concludes, noting that a local insurance salesman also attended Nerivonne's quinceañera (6–7).

The New Face of Small-Town America ultimately is an interesting look into the existence of Latino populations in new settlement areas and would be a perfectly serviceable addition to a reading list for an introductory undergraduate course on contemporary Latino issues. Professional historians and other researchers, however, are not likely to find many new interpretations of those issues.

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