

top-down to susceptible masses; he thus sets an unfortunate horizon on how the force of rhetoric operates in his narrative.

Given Engels's explicit, stirring investment in a more radically populist democracy, ordinary people's voices seem conspicuous by their absence from this study. *Enemyskip* paints a lively and persuasive portrait of how elites rhetorically shaped a culture of fear and hostility in the early Republic, but it gives us less sense of how, whether, and why people might have accepted (or, indeed, resisted) such tactics.

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George E. Thomas, ed. *Buildings of Pennsylvania: Philadelphia and Eastern Pennsylvania* (Charlottesville: University of Virginia Press, 2011). Pp. 696. Illustrations, bibliography, index. Cloth, \$75.00.

The rich and varied architectural history of Philadelphia and eastern Pennsylvania has been given an exhaustive and sophisticated representation in *Buildings of Pennsylvania: Philadelphia and Eastern Pennsylvania*. The book's editor and author, architectural historian George E. Thomas, and his colleagues, Patricia Likos Ricci, Richard J. Webster, Lawrence M. Newman, Robert Janosov, and Bruce Thomas, have provided a treasure trove of delights. The book explicates the spectacular as well as the typical, mining the region's past as well as exploring the pressing questions of its future. This provides appeal for a varied audience, from academics and educators in varied disciplines to design professionals and interested laypeople, all united by a common interest in the history of Pennsylvania and the Mid-Atlantic region. This book is one of two volumes on Pennsylvania—the other addresses Pittsburgh and Western Pennsylvania—in The Buildings of the United States series, comprised of more than sixty volumes, founded and commissioned by the Society of Architectural Historians. The book series itself has a rich history: it was inspired by German-born British architectural historian Nikolaus Pevsner's series *Buildings of England* and its founding editor-in-chief was distinguished architectural historian William H. Pierson Jr.

*Buildings of Pennsylvania: Philadelphia and Eastern Pennsylvania* begins with a broad historical overview of the region. Philadelphia and Eastern Pennsylvania's history is explicated from its origins as William Penn's

utopian “Holy Experiment” to the new architecture of the 1990s to what the authors aptly describe as its uncertain architectural future in the twenty-first century. This insightful introduction discusses many important aspects of the region’s development from historical and cultural geography to transportation development and industrial innovation. The rest of the book is organized by the following six regions: Philadelphia, the Inner Counties (including Bucks, Montgomery, Delaware, and Chester counties), the Piedmont, Beyond Blue Mountain to the Northern Tier, the Anthracite Region, and the Northern Tier and the Poconos. A short history of each region describes the overall architectural character and explains the evolution of the design and planning of that particular area. The book’s attentiveness to practical detail, such as suggesting routes of travel and including scenarios of everyday life in buildings, signals a concern with real life rather than abstractions. This aligns with the editors’ assertion that this volume is as concerned with vernacular architecture as it is with landmark architecture, an appropriate viewpoint given that lived experience and inhabitation are at the root of architectural history.

Thomas’s introduction contains much fascinating information. For instance, he points out that the long-held belief that Philadelphia’s distinctive architectural character descends from the original plain style of the Quakers is inaccurate. In fact, Thomas argues, Quaker values played only an indirect role in shaping the architecture of characteristic Philadelphia architects like Frank Furness, William L. Price, George Howe, Louis Kahn, and Robert Venturi. Instead, Thomas contends that the culture responded in its own peculiar way to the challenges and opportunities of the modern industrial age.

A particularly insightful section within the introduction is “Consumer Culture,” which concentrates on the ways that the region’s industrial and economic history had distinctive architectural consequences, including the rowhome. Nineteenth-century industry contributed to a burgeoning consumer culture that developed from a special financial institution: the savings and loan society. Such institutions were not unique to Philadelphia, but Philadelphia was one of the first American cities to employ them successfully. In fact, Philadelphia workers initiated mass consumer culture before it reached the rest of the country. This was realized in the form of the rowhome building form, typically a two-story brick rowhouse, purchased by many Philadelphia industrial workers, who by the 1890s had enough income to purchase a home in the city as well as a vacation home at the New Jersey shore.

This history of Philadelphia rowhomes touches a wide demographic, one that still inhabits this kind of architectural type today.

Michael J. Lewis, professor of art at Williams College, has written a series of illuminating sidebars that appear throughout the book to address various aspects of the region's architecture. For example, one sidebar is entitled "Geology" and includes an explanation of the peculiar colors of the local sandstone on civic buildings of Philadelphia from Independence Hall to City Hall to the University of Pennsylvania's College Hall. Other sidebar topics include "Pennsylvania's Railroads," "Frank Furness," "Louis I. Kahn," "The Philadelphia School," and "The Classical Dynasty," which discusses Benjamin Latrobe's architecture and his legacies in the careers of William Strickland and Thomas U. Walter. Lewis's concise writings provide welcome spotlights on topics that would otherwise receive only intermittent attention throughout the book, because individual buildings are organized according to geographic location.

Overall, the selection of buildings included in *Buildings of Pennsylvania: Philadelphia and Eastern Pennsylvania* is impeccable. Thomas and his team have chosen to showcase the best and most characteristic structures of the region. Readers will find illuminating information on architectural jewels both well known and unfamiliar. Yet a book of this size has its limitations, as Thomas acknowledges when he accepts responsibility for any omissions readers may perceive. One minor omission is a Philadelphia School home in Society Hill—the 1968 Mitchell/Giurgola design for the home of G. Holmes Perkins. This modern design went against the grain of its context, but its inclusion would have provided some interesting Modernist texture, along with I. M. Pei's Society Hill Towers, to the largely historic neighborhood. Another, more evident omission is The Barnes Foundation in Merion (1922–1925), designed by Paul Philippe Cret. While at least fourteen other buildings by Cret were documented in the book, his suburban art gallery and residence for one of the most renowned art collections in the world was not included. Whether it was simply due to a lack of space or otherwise, this was a significant twentieth-century building that deserved inclusion along with the other documented twentieth-century buildings of Lower Merion and Bala Cynwd: the mixed-use mall Suburban Square (1926–1929) and Frank Lloyd Wright's Suntop Houses (1940).

Ultimately, however, this book more than achieves what it set out to do, it surpasses it. On one level it is an indispensable reference book, complete with attributes like a very useful glossary of terms and a comprehensive

bibliography for further research. But on another level, *Buildings of Pennsylvania: Philadelphia and Eastern Pennsylvania* is a thorough and engaging study of a great American city and its region. Written in a lucid and readable style that will appeal to the layperson as well as the expert, this is a distinguished contribution to the history of American architecture. Thomas challenges us to ask a very relevant and crucial question: what next for the rustbelt region of Philadelphia and Eastern Pennsylvania? The reader is left with the question of whether Pennsylvanians will choose between holding on to their aging heritage or adapting to the contemporary lifestyle-centered patterns that are shaping the Sun Belt. The answer is yet to be seen but, as Thomas states, the purpose of history is to understand the future.

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Dianne Harris, ed. *Second Suburb: Levittown, Pennsylvania* (Pittsburgh: University of Pittsburgh Press, 2010). Pp. 448. Illustrations, notes, index, Cloth, \$45.95.

The name “Levittown” usually conjures up images of Levittown, Long Island, New York. As a consequence, the second Levittown, located in Bucks County, Pennsylvania, not far from Philadelphia, has generally been ignored by scholars of post–World War II automobile suburbs. *Second Suburb*, a collection of essays, recollections, and memoirs edited by Dianne Harris, begins to fill that void admirably.

In his forward to the book, architectural historian Dell Upton reminds readers that earlier studies of the various Levittowns—and of virtually all other postwar automobile suburbs—dismissed these communities as “cruel parodies” of the American dream that were also detached from the realities of American life (vii). In contrast, Upton claims that Levittown, Bucks County, like the first Levittown on Long Island and the third in Willingboro, New Jersey, were, in fact, very complex communities. Their residents faced virtually all of the issues that concerned urban-dwellers, including “the security of home and work, the protection of the natural elements that surrounded them, the creation of sophisticated domestic environments, the vicissitudes of the economy, and (for better or worse) the identity of their neighbors. No worries that vexed their urban relatives bypassed the residents of Levittown” (viii).