

nation's diverse groups raises some issues that might have been further explored. The author notes that much of the nation's industry took place in rural regions. Yet, one wonders, especially in light of still influential books like Paul Johnson's *A Shopkeeper's Millennium* (1978), precisely how these communities reconciled urban promoters' rhetoric with the practical changes manufacturing presented. Similarly, despite very occasional references to Charleston, it would be interesting to know more about how southern planters (and their slaves) participated in or pondered early industrialization and ultimately why, by the 1820s, as Peskin notes, they so flatly rejected the "harmony of interests" that supporters of the American System were peddling. These are, however, minor and answerable quibbles about a truly stimulating and well-written book on an oft-ignored topic.

At a general level, Peskin's analyses should force us to question what we mean when we talk of a so-called "market revolution." From a *conceptual* perspective the "market revolution" of the period from 1760 to 1830 may not be the further entanglement of peoples in global commerce. The colonies had after all been founded largely for that purpose. Instead, it may be that "far more revolutionary, at least in the United States [or at least the Northeast], was the rapid turn away from an economy based on agriculture and overseas trade toward one in which manufacturing (whether factory-based, craft-based, or anything between) was the most dynamic component" (p. 4). In addition, Peskin shows that far from being opposed to state participation, these early United States capitalists almost universally advocated some sort of government intervention on their behalf, be it aid for manufacturing societies, government bounties, or protective tariffs.

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The Fashioning of Middle-Class America: Sartain's Union Magazine of Literature and Art and Antebellum Culture. By HEIDI L. NICHOLS. (New York: Peter Lang Publishing, 2004. 165p. Illustrations, notes, bibliography, index. \$57.95.)

Heidi L. Nichols joins the ranks of other recent literary critics and historians in examining the cultural work performed by mid-nineteenth-century magazines. Concentrating solely on one Philadelphia monthly, *Sartain's Union Magazine of Literature and Art*, and narrowing her focus further to the last two and a half years of the magazine's publication (1849–52), Nichols argues that *Sartain's Union* played a key role in promoting authorship in America and in constructing social roles for an emerging middle-class readership.

In chapter 1 Nichols lays out a brief history of the magazine, including the editorship of popular frontier novelist Caroline Kirkland, and of the change in ownership in 1849 to John Sartain, Philadelphia's leading mezzotint engraver.

Nichols runs through the list of primary contributors—a list that includes not only the literary luminaries of the day, such as Poe, Bryant, Thoreau, Whitman, but also the popular women writers: Lydia Maria Child, Catharine Sedgwick, Lydia Sigourney, and others. Nichols also briefly mentions *Sartain's Union's* similarity to its primary competitors, *Godey's* and *Graham's*, but argues that *Sartain's Union* was unique in its promotion of a decidedly American literature and art.

Chapters 2 and 3 take up specific genres of literature in the magazine, beginning first with the poetry and then columns devoted to the arts. Nichols finds a common theme in the poetry that celebrated America's "raw energies" while at the same time encouraged efforts to "harness and refine them." She imagines this message appealing to the magazine's audience—in Nichols's words, "this burgeoning middle class, rising from often humble and non-aristocratic origins yet seeking to validate and refine itself in light of its newfound economic and social status" (p. 60). Chapter 3 examines columns on flower arranging, architecture, music, and the fine arts to argue that the magazine's rhetoric of "the cultivation of good taste" attempted to balance contemporary notions of "utility" and artistic "beauty."

Chapters 4 and 5 analyze the magazine's position on religion and morality and on women, respectively. Nichols contrasts the magazine's rather staid contents to the more risqué and popular "city mystery" novels serialized in other periodicals. Although disappointed to find no specific discussion of the slavery issue, Nichols argues that the magazine did perform valuable cultural work "in promoting a vision of democratic morality" (p. 119). Chapter 5 examines the specific subjects taken up by Kirkland and other female contributors and admits that the magazine largely upheld the predominant ideology of separate spheres while yet providing models of women engaged in public discourse.

Nichols errs in asserting that George Graham owned *Graham's* only until 1848: in fact Graham regained financial control of the magazine in 1850. And in a book devoted to a magazine of "art," the "artwork" here is embarrassingly meager: three poorly reproduced illustrations that fail to do justice to the beautiful engravings in this magazine. One hopes that subsequent treatment of these "Philly pictorials" will furnish a richer display of the art for which they were rightly known.

Despite these shortcomings, Nichols's book moves the scholarship of periodical literature one step forward in offering a sustained treatment of one popular magazine through a significant publication run. Her work contributes to our understanding of nineteenth-century history, literature, and culture.

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