

aims in the style of the late William Randolph Hearst.

Ironically, Hearst played a major role in the evolution of the *Post-Gazette*, and Thomas deftly explores the mysterious machinations between the notorious yellow journalist and Paul Block Sr. that assured the success of the enterprise on the eve of the Great Depression—and simultaneously reduced Pittsburgh readers' options from five newspapers to three.

The Block family (which maintains control of the paper to this day) eventually bought Hearst's newspaper properties and in 1961 entered into a joint-operating agreement with its rival, the Scripps-owned *Pittsburgh Press*. When editorial employees struck the *Press* in 1992, the *Post-Gazette* was forced to cease publication as well. After an eight-month strike, Scripps sold the *Press* to the Block family. Some of the *Press* staff went to work on the *Post-Gazette*, but the *Press* was never published again. Bad feelings over the strike continue to linger in the newsroom and the city.

Thomas's book is well-written and rich with anecdotes. The casual reader without a particular rooting interest in Pittsburgh may find the book's episodes on local politics and long-forgotten newspaper disputes tedious. But such is the stuff of local daily news. And in the days before cable news and the Internet accelerated the homogenization of regional cultures, the stuff of local daily news was compelling and urgent to the people who shared community through their reading of it.

For many years, too much journalism history has focused obsessively on a few influential publishers, such as James Gordon Bennett, Joseph Pulitzer, and William Randolph Hearst, and on New York City. *Front-Page Pittsburgh* is a valuable addition to a growing wave of scholarship that looks beyond this "Big Apple Syndrome" to explore the richness and variety of journalism that evolved west of the Hudson River.

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MIKE DILLON

Historic Sacred Places of Philadelphia. By ROGER W. MOSS, photographs by TOM CRANE. (Philadelphia: University of Pennsylvania Press, 2005. xiii, 314p. Illustrations, glossary, bibliography, index. \$34.95.)

A sequel to Moss and Crane's *Historic Houses of Philadelphia* (1998), this sumptuously illustrated large-format volume surveys churches and synagogues within the City of Philadelphia, with emphasis on ones erected before 1900 and reasonably accessible to visitors. Not intended as a detailed history of a building type, it combines relatively brief essays on fifty houses of worship (out of the sixteen thousand congregations in the city) with a short introduction that begins with William Penn's establishment of a colony offering "Freedom of their

Consciences, as to their Religious Profession and Worship" (1701; p. 3) and then summarizes each denomination and its buildings over the next two hundred years. In this section, Moss includes destroyed buildings, ones erected in the twentieth century, and suburban examples, such as the Welsh St. David's Church in Radnor, Wright's Beth Shalom Synagogue in Elkins Park, and the Bryn Athyn Cathedral. In addition to Crane's beautiful photographs, this section includes a number of drawings connected with lost examples, though these, as well as older photographs and engravings, also appear in some of the individual building essays. This section is accompanied by substantial footnotes, whereas the documentation for the rest of the volume is provided only through a fairly detailed bibliography divided into a general section and sections devoted to specific buildings and their congregations.

The fifty buildings highlighted naturally include such well-known examples as Old Swedes, Christ Church, Arch Street Meeting, Old Pine Street Presbyterian, St. Mark's, Holy Trinity, First Unitarian, and St. James the Less. But there are also more unusual, or at least less famous, buildings ranging from the Episcopal Church of the Evangelists (now Samuel S. Fleisher Art Memorial) and Mother Bethel A.M.E. Church to Impacting Your World Christian Center (former Market Square Presbyterian Church) of Germantown or Rodeph Shalom Synagogue. This last, by the way, dates from 1927–28, making it the most recent building profiled (though there are a few other slightly post-1900 edifices), and here Moss considers and illustrates the demolished predecessor building by Frank Furness.

Although the texts are brief, the facts, which are up-to-date, are ably summarized, including not only subsequent changes but even questions of attribution; and there are often comments on liturgy and its effect on architectural design and redesign. As with Rodeph Shalom, mention of earlier buildings for the congregations is fairly common, as are discussions of preservation issues, movement of populations, and considerations facing dwindling congregations. These last three topics form a kind of leitmotif through many of the essays, indicating Moss's deep involvement with historic preservation, a subject also invoked in his preface, which recounts, as well, his own experiences with religious architecture. There are usually comments, too, on stained glass, as well as some mention of pulpits, altars, retables, other furnishings, monuments, and exterior fencing.

The 174 photographs by Crane, many of them full-page, which capture the essence of these buildings, are all accompanied by discursive captions; and there are small maps for each of the seven sections into which the fifty buildings are divided, with the location of each pinpointed. This last indicates the emphasis on visiting the buildings, which is facilitated by the inclusion of telephone numbers and Web sites and Moss's encouragement of the reader to do so.

Despite the beauty of the book and the trenchant comments, there are, of course, other examples that could be featured, and one might certainly wish for

lengthier essays on each building, footnotes for the essays, and even more comparison and synthesis. Still, as it is, this volume makes a distinct contribution to our understanding and appreciation of fifty significant houses of worship in Philadelphia and their role in the history and architecture of the city.

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DAMIE STILLMAN

The Dominion of War: Empire and Liberty in North America, 1500–2000. By FRED ANDERSON and ANDREW CAYTON. (New York: Viking, 2005. xxiv, 520p. Illustrations, notes, index. \$27.95.)

The Dominion of War is a timely and provocative work that reinterprets the course of American history through the lenses of war and empire and their uncertain relationship with Americans' changing notions of freedom. In this articulate and thoughtful book, historians Fred Anderson and Andrew Cayton set out to remedy the myth of American exceptionalism by placing the quest for empire and war's unintended consequences at the heart of American history. This is not the tale of a peace-loving people who have made war reluctantly, only when it is "forced upon them by those who would destroy their freedom" (p. xiii). It is, rather, the story of a people and nation in which war, imperial aspirations, expansion, and their often-uneasy connection with freedom have always been central to the "grand narrative" (p. xii).

By presenting imperialism as the central theme of American history, Anderson and Cayton ask the reader to step away from the comfortable and well-worn morality tales at the heart of so many versions of that history. They define empire building as the "progressive extension of a polity's, or a people's, *dominion* over the lands or lives of others, as a means of imposing what the builders of empires understand as order and peace on dangerous or unstable peripheral regions" (p. xv). Thus, American history emerges as the story of an imperial republic and its quest for political and economic sway. It is the story of Americans' relationship with power—its use and extension—and their quest to expand the republic's dominion. It is also the story of challenges, losses, and reconsiderations of American power and its nature.

There is much to recommend about *The Dominion of War*, from the breadth and depth of its research, to the clarity, soundness, and persuasiveness of its argument. For many readers its chief virtue will be its narrative structure centered on the lives of Samuel de Champlain, William Penn, George Washington, Andrew Jackson, Antonio López de Santa Anna, Ulysses S. Grant, Douglas MacArthur, and Colin Powell. Their stories drive and humanize the narrative while casting light on the tensions, ambiguities, opportunities, limitations, and challenges of their respective ages. However, embedded within the narrative is a cautionary tale