

World Series, Bender seized the opportunity and signed a more lucrative contract with the Baltimore Terrapins of the Federal League, tripling his salary. However, the Federal League collapsed after Bender played one forgettable season, and he spent a couple of years with the Phillies before being reduced to playing semi-professional and minor league baseball. The bulk of Bender's baseball career, in fact, was in the minor leagues, and only following Mack's retirement did he return to the major leagues as a coach for the Athletics.

According to Kashatus, Bender persistently faced problems because of his heritage. Philadelphia fans derisively called him "Chief," local newspapers referred to him as "the 'artful aborigine,'" (p. 41), and cartoonists portrayed him as a feathered "savage" who wore a tomahawk on the mound. Aside from these racial taunts and the inequitable compensation, Bender had to learn to adapt to an Anglo society that was not ready to accept Native Americans as people, much less as their equals. Kashatus, in fact, notes that recent immigrants from Europe were welcomed more readily than Native Americans during this era.

Overall, *Money Pitcher* is an informative portrayal of "Chief" Bender's career. Incorporating contemporary newspaper and periodical accounts along with an extensive examination of the secondary literature, Kashatus has woven an intriguing tale of the first Native American inducted into the National Baseball Hall of Fame. The author's summaries of the World Series in which Bender pitched provide an effective blend of statistical analysis and historical rendition. Furthermore, Kashatus is especially successful in providing a historical context for Bender's life and career. *Money Pitcher* is a book that is definitely a must read for anyone interested in Native Americans during the Progressive Era and in Pennsylvania's sports history.

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KAREN GUENTHER

Pennsylvania Academy of the Fine Arts: 200 Years of Excellence. (Philadelphia: University of Pennsylvania Press, 2005. 312 pp. Illustrations, notes, time line. Cloth, \$80; paper, \$60.)

The basic historical facts regarding the Pennsylvania Academy of the Fine Arts are familiar to most culturally aware Philadelphians: its status as the first art school and oldest museum building in the United States (and thus the first to turn two hundred); its renown as the home of famous students and teachers such as the Peales, Sully, Eakins, Henri, and Goodman; its acclaim for acquiring and exhibiting premier examples of American art; and its strong presence on North Broad Street in the extraordinary Landmark Building designed by Frank Furness and George W. Hewitt at the time of the centennial. In recent years their acquisition of the stunning Parish/Tiffany favrile glass mural *Dream Garden*, housed in the Curtis Building, and their expansion across the street into the Samuel V.

Hamilton Building have been well-documented.

But in the six essays that introduce the catalogue of masterpieces from the academy's collection, a wealth of intriguing, amusing, surprising, and clarifying material offers fresh new information and confirms the importance of this grand Philadelphia resource. Stephen May ("An Enduring Legacy: The Pennsylvania Academy of the Fine Arts, 1805–2005"), Mark Hain ("Coming into Focus: Two Hundred Years of Building a Collection"), Ronald J. Onorato ("Exciting the Efforts of the Artists': Art Instruction at the Pennsylvania Academy of the Fine Arts"), and Michael J. Lewis ("The Pennsylvania Academy of the Fine Arts as Building and as Idea") were asked to take a broad-brush look at four aspects of the academy's history. Not surprisingly there is considerable overlap, but the occasional repetition proves useful as the reader is reminded of the synergistic connections between the architecture, the collections, and the people—faculty, students, and exhibitors—who figure largely in the academy's history. In his introductory essay, architectural historian Stephen May presents a brief overview of the academy's "Enduring Legacy," tracing its history through three periods: the early years (1805–69), the middle years (1876–1905), and the twentieth century. This framework, echoed in curator Mark Hain's essay on the collections and art historian Ronald J. Onorato's essay on the academy's teaching methods, is useful in helping us understand how drastically "the course of American art history" has changed in the last two hundred years (p. 53). These essays chronicle the importance of copying from the antique and observing practicing artists in the period before the Civil War (when there were no paid teachers—rather a group of artists called Pennsylvania Academicians who taught by example), the shift from the atelier to the modern studio-oriented model and the growing professionalism of the art community in the middle years, and the ongoing "mix of conservative and daring" (p. 22) in the twentieth century.

The stories of the brief flurry of avant-garde exhibitions in the 1920s, the connection between Louis Sullivan and the academy building, the role of Thomas Eakins in the design of the building, the scale and scope of art donations to the academy in the last two centuries, the vast number of paintings in the collection of single artists—these facts, unknown to most, enliven an already informative book.

Of course, the full-color catalogue of masterpieces is a high point of this volume. The 250-word entries that briefly discuss the artist and the work are notable in their brevity, their clarity, and the quality of information. Well edited, focused on the relationship between the artist and the academy, these entries are also enhanced by the quality of the color reproductions. While one can only imagine how difficult it was to select a mere 220 examples from the academy's collection of paintings, sculpture, prints, and photographs, and one could wish for other inclusions, those works that are included highlight what makes the academy a world-class museum of American art. Now in the twenty-first century, the

accelerated "drive to fill the gaps in its postwar collection, notably Abstract Expressionist and Pop works" (p. 41), as well as the academy's expansion into a much-enlarged physical plant, is destined to enhance its reputation into its third century.

Benjamin Franklin Tercentenary

PAGE TALBOTT

Eakins Revealed: The Secret Life of an American Artist. By HENRY ADAMS. (New York: Oxford University Press, 2005. xv, 583 pp. Illustrations, biographical key, notes, bibliography, index. \$40.)

The Revenge of Thomas Eakins. By SIDNEY D. KIRKPATRICK. (New Haven, CT: Yale University Press, 2006. ix, 565 pp. Illustrations, notes, bibliography, index. \$39.95.)

In recent years, the life and work of Thomas Eakins has gained renewed critical and scholarly attention. In 1984 a cache of documents emerged that had been collected from Eakins's studio by Charles Bregler. The following year the collection was purchased by the Pennsylvania Academy of the Fine Arts. As a result of this new source material, Eakins scholars have begun to interrogate not only the meticulous technique of the artist's paintings but the peculiarities of his life. Henry Adams takes this mode of investigation to an extreme in *Eakins Revealed*, performing a Freudian analysis of the artist's psyche as a method of explaining the tensions in his paintings. Sidney Kirkpatrick, on the other hand, in *The Revenge of Thomas Eakins*, presents a biography that hearkens back to the days after Eakins's death but before the Bregler papers, when Eakins was simply hailed as one of America's greatest realist painters. These two books on the life and art of Thomas Eakins present startlingly different impressions of the artist and his work.

Adams states early in his book that he intends to dismantle the heroic idea of Thomas Eakins that began with Lloyd Goodrich's 1933 biography, to "cut through the pious rhetoric" that he believes has been produced by previous art historians, including Kathleen Foster and Elizabeth Johns (p. 31). In doing so, Adams comes close to vilifying the artist, emphasizing everything unsavory about his life and art. The book opens by revealing the scandals, obsessions, and oddities of Eakins's life, some of which have come to light through the Bregler papers, others of which were previously whitewashed by Goodrich. These include everything from family quarrels and Eakins's mother's struggles with mental illness to Eakins's own obsession with nude bodies, his penchant for dirty jokes, his excessive consumption of milk, and the damning accusation of incest brought against him. After laying out the lurid facts of Eakins's life, Adams proposes to analyze