

ments and intriguing images.

David W. Maxey is an attorney by training, but this is not to say that his foray into history and art history in this work is by any means amateurish. Rather, one can at times feel the lawyer's training in crafting briefs reflected in the way he researches and writes this monograph. While some aspects of Elizabeth Powel's story are commonly known—her birth into the family of Charles and Anne Shippen Willing, her marriage to future “Patriot Mayor” Samuel Powel, her role as the prominent hostess in the colonial and early national city—Maxey doggedly tracks down aspects of the lives of Powel and her contemporaries that leave even those readers who think they know her story well marveling at some long-overlooked documents that he has discovered and explicated. The result is a story that offers new insights into women's life course, family bonds, friendships, social class, parenthood, and mourning in eighteenth-century America.

The “portrait” in the title is a double entendre. Maxey crafts a biographical portrait while also using material culture methodology to create the first thorough study of Elizabeth Powel's most famous portrait, which he convincingly attributes to Matthew Pratt. Maxey explores both the varied attributions that have been attached over the last century to the image of Eliza Powel in yellow gown, décolletage exposed, with a large urn at her left shoulder. Disclosing a tenacity of research that would, one imagines, make any young lawyer the pride of his firm, Maxey discovers the painting's fascinating provenance prior to its acquisition by the Pennsylvania Academy of the Fine Arts as he explores its meaning to both the childless Powels and to early national Philadelphia.

The result of this research is a book that is both biography and art history, material culture study and handbook for house museums whose walls are adorned with works whose stories, if painstakingly researched, could expand and enrich the narratives told therein. *A Portrait of Elizabeth Willing Powel* is a must-read for anyone interested in the history of women and families in Philadelphia during the revolutionary and early republic periods, and an essential addition to the staff reading lists of any museum that hopes to go beyond the superficial into a true understanding of how objects can inform us about the past.

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GEORGE W. BOUDREAU

*The Whiskey Rebellion: George Washington, Alexander Hamilton, and the Frontier Rebels Who Challenged America's Newfound Sovereignty.* By WILLIAM HOGELAND. (New York: Scribner, 2006. 302 pp. Maps, notes, sources, index. \$26.95.)

It is hard to believe that over the last century, with the development of professional, historical writing, only two books have considered the role of the

Whiskey Rebellion as a cornerstone in the founding of the United States of America. In 1939, the Great Depression served as the backdrop for Leland Baldwin's Progressive championing of the poor western Pennsylvanians' plight in *Whiskey Rebels*, as they struggled against inflation, depreciating currency, rent collection and foreclosure, and a new federal tax that seemed to be aimed directly at them. In 1986, the maturing "republican synthesis" led Thomas Slaughter to denigrate the rebels for their fighting and drinking, and their louse-ridden bodies, as he used the "Court vs. Country" ideological divergence during the constitutional era to interpret the rebellion as an east-west schism in *The Whiskey Rebellion: Frontier Epilogue to the American Revolution*. Now comes William Hogeland, a professional writer, not a historian, who provides an exciting, page-turning narrative that at once combines Baldwin's economic thrust with Slaughter's ideological analysis to rehabilitate the "Westsylvania" into rational, sentient, political, and economic beings.

There is nothing essentially "new" in Hogeland. Scholars will find that the sources, characters, and the setting are the same as in Baldwin, Slaughter, and the smattering of dissertations and scholarly articles that exist. What is different is Hogeland's pure ability to tell a story and tell it well. Hogeland even manages to make a chapter on Robert Morris's public finance schemes of the 1780s exhilarating! The prologue and first six chapters (out of eleven) each use a biographical treatment of one principal character to relate one aspect of the story. Major figures such as George Washington, Robert Morris, Alexander Hamilton, Henry Brackenridge, David Bradford, and Herman Husband are all intimately exposed, but so, too, are lesser ones like James MacFarlane, the Hamilton brothers, and John Holcroft.

Hogeland seeks to understand "Tom the Tinker," the extralegal "mob" that regulated federal excise officials, and the western resistance movement, while not endorsing their violent interposition between the constituted authorities and the people. In this way, Hogeland disclaims his own Progressivism in a historiographical essay that follows the text, yet he regularly refers to the postrevolutionary contest for America as one between "working-class," "debtor class," or "populists" and an "aristocracy," the latter of which attempted to dispossess and control the former at every turn by manipulating the economy. Indeed, Beard and Bowers would feel right at home in Hogeland's chapters on Morris's and Hamilton's financial schemes. The Revolution, according to Hogeland, was hijacked by merchants, bankers, lawyers, and stockjobbers, who, through centralizing federal power, creating durable securities, assuming state debts, creating a funded national debt, establishing a national bank, and levying an excise to fund the bondholders, found a way to manipulate "the people" into giving the elite their military service, their bonds, their specie, their labor, and their land. In *The Whiskey Rebellion*, "the people" struck back using revolutionary ideology and customs with the language of economic egalitarianism to put down the excise, assert local

control, and, for at least some of the rebels, take a stab at a new revolution, a "New Jerusalem" as Herman Husband called it, a new republic called "Westsylvania." While academics may wish for more Pennsylvania context, a direct engagement with the new historiography of rural protest, and scholarly endnotes, the general public could not wish for a better book on the Whiskey Rebellion.

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PAUL DOUGLAS NEWMAN

*America's Joan of Arc: The Life of Anna Elizabeth Dickinson.* By J. MATTHEW GALLMAN. (New York: Oxford University Press, 2006. vii, 262 pp. Illustrations, bibliographic essay, notes, index. \$30.)

Contemporaries likened Philadelphia's Anna Dickinson to Joan of Arc when she rocketed to fame as a spellbinding orator during the Civil War. Dickinson peaked early, perhaps as early as 1864, the year she addressed Congress and President Lincoln in the Capitol, at age twenty-one. She rode her fame into the postwar years as a well-paid campaigner for the Republican Party and popular lecturer. For fifteen years, Dickinson was arguably the best-known woman in the country—a voice against slavery, champion of black suffrage, successful public woman, and world-class flirt. When her popularity waned in the 1870s, Dickinson turned to the stage as playwright and actress with minimal success. She lingered on at the fringes of celebrity for five more decades.

Matthew Gallman provides the first biography of this curious, troubled woman since Giraud Chester's *Embattled Maiden* in 1951. Mining the rich lode of Dickinson's papers at the Library of Congress, he traces her career and the tangled relationships with accomplished women and powerful men who fell in love with her. With fondness for his subject, Gallman delivers a compact, enjoyable book.

Gallman frames his story with a tale of injustice meted out to Dickinson by woman suffragists who wrote her out of history. This is a stretch. He shows that she took counsel from those who advised against risking her popularity on the controversial cause. Only so long as Radical Republicans maintained a voice for woman suffrage inside the party did Dickinson pour energy into its promotion. Moreover, the authors of the maligned *History of Woman Suffrage* took pains to credit Dickinson for her work during Reconstruction and placed her image on the frontispiece of the appropriate volume.

By applying the image of the martyred saint to Dickinson's whole life, Gallman limits his vision of her. While he seeks the stake for burning, readers meet a tragic figure whose fall has less to do with persecution than with fatal flaws. Failure brought out the worst in her. Angry and short of money, she sab-