

Warren focuses on Schwab's business career, unlike earlier biographies, which placed greater emphasis on the failures and tragedies of his personal life. Drawing on many previously unknown documents, he examines Schwab's great skills as a negotiator, organizer, and inspirational leader. An uncanny judge of talent, Schwab selected and mentored young men who guided Bethlehem Steel successfully for decades after his retirement.

Paradoxically, the very talents that made Schwab an industrial giant became liabilities in the final decade of his career. His focus on heavy industry blinded him to the growing importance of consumer products in the American economy by the 1920s and 1930s. His quest for mechanical excellence led to a bad investment in the Stutz Automobile Company, which made expensive, technically sophisticated sports cars that found few buyers after the stock market crash of 1929. Missed opportunities and poor investments depleted his personal resources to the point that he faced financial difficulties during his last years; after his death, his estate proved to be bankrupt.

Warren, one of the best historians of the American steel industry, has used these newly available papers to craft the fullest, most balanced account of Schwab's professional life to date, while offering new details of how Bethlehem Steel became the great business enterprise it was for the first seventy-five years of the twentieth century. "The Steel" is gone, but *Industrial Genius* will help keep alive the memory of the man who made the company that made so much of the infrastructure we still live with.

National Canal Museum/Hugh Moore Historical Park LANCE E. METZ

The Spectator and the Topographical City. By MARTIN AURAND. (Pittsburgh: University of Pittsburgh Press, 2006. xiii, 232 pp. Illustrations, notes, index. \$29.95.)

Once condemned as "Hell with the Lid Off," later hailed as the "Renaissance City" and "City of Champions," Pittsburgh, Pennsylvania, has at last found a muse to celebrate its sublime beauty. Lodged ethereally as a spectator, Aurand views the city historically, capturing the city's changing topography, built environment, meaning, and spirit. He finds sublime grandeur and beauty in it all.

Aurand presents a unique analysis of the morphology of Pittsburgh and its region, how it has changed over time thanks to human artifice, and how these changes have been perceived by the spectator. He begins with the prehistoric Native American spectators who, standing before the great hill at the confluence of three great rivers, beheld a "Sacred Mountain" (p. 38) and built a huge

mound (tumulus), thus turning the mountain into a holy burial ground. Later, as the three eloquent essays that comprise this beautifully written and produced book make clear, a series of other monuments would be erected on Grants Hill and in other parts of the Pittsburgh region, some civic, some religious, others to commerce and industry. Aurand eloquently chronicles the transformation of Grants Hill from a civic center to a venue for corporate aggrandizement, even a landmark in the history of air transportation. As a spectator he watches Carnegie, Frick, Oliver, and Phipps first “privatize,” then “Manhattanize” the sacred mountain (p. 44). That process intensified in the twenty-first century when corporations like U.S. Steel, Heinz, and Alcoa blatantly branded the Pittsburgh skyline. The author’s paean flows seamlessly from the spectator’s aerial view to Corbusier’s urbanistic image, one that Aurand sees inspiring Pittsburgh’s postwar renaissance, especially Gateway Center.

But Aurand’s spectator’s view transcends the shimmering, illuminated Golden Triangle captured so evocatively on *Monday Night Football*. His next essay on the Turtle Creek Valley suggests, indeed argues (and persuasively so), that the spectator could discover as much beauty and romance in the smoke and belching fire of a Bessemer or open-hearth furnace, or in Westinghouse’s massive, sprawling electrical machine works, as in the magisterial architectural magnificence of Richardson’s county courthouse or Burnham’s Frick Building. In fact, employing art and literature Aurand makes a strong case that the Turtle Creek industrial complex evoked the quintessential “Technological Sublime” (p. 97). He punctuates his case by highlighting the majesty of the soaring Westinghouse Bridge over the Turtle Creek, from whose decking the grandeur of the whole industrial valley unfolds.

Aurand’s final essay memorializes the work of Andrew Carnegie, Henry Hornbostle, Franklin Nicola, and Chancellor Bowman in creating in Pittsburgh’s Oakland section a gleaming City Beautiful. This essay focuses mainly on Hornbostle’s design of the Carnegie Technical Schools, later Carnegie Mellon University, and most specifically on the lawn or court area that formed the heart of the campus and was modeled variously on the “Court of Honor” of the 1893 Chicago World’s Fair or the lawn of Thomas Jefferson’s University of Virginia. Again, using blueprints, models, and Renaissance art, Aurand, his eye riveted on the spectator, analyzes Hornbostle’s achievement with frequent allusions to the architecture of Palladio as well as Renaissance gardens. Hornbostle, argues Aurand, transformed the Carnegie Tech campus into a theater, proscenium and all, which to the delight of his patron, Andrew Carnegie, celebrated the technological sublime.

As noted, this is a beautifully and intelligently written book replete with scholarly apparatus and index. While it definitely has scholarly appeal, it stands mainly as a tribute to the Pittsburgh landscape; it is a symphony in words to the

greatness of a city's morphology viewed from the vantage point of a sympathetic spectator.

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