

impression is that Conn's daze in the fight might have been an early sign of the pugilistic dementia that plagued him later in life.

Conn's domestic life merits attention in the book as well. He battled with his father, doted on his mother, and loved his wife. Conn and his wife, Mary Louise, enjoyed a honeymoon in Hollywood while he filmed the motion picture *The Pittsburgh Kid*, in which he played a prizefighter. Even though he could have had a successful acting career, Conn realized that he did not like Hollywood and had no desire to be an actor. Meanwhile, his father-in-law, "Greenfield" Jimmy Smith, a former professional baseball player, did not want his daughter to marry an athlete (and certainly not a boxer). Smith loathed Conn so much, in fact, that he engaged the boxer in a brawl in which Conn suffered significant injuries that led to the postponement of a 1942 rematch with Joe Louis—and perhaps Conn's best chance to defeat the heavyweight champion.

Overall, *Sweet William* is a lively account of Billy Conn's life that places his career in the context of the boxing culture of the 1930s and 1940s. O'Toole effectively incorporates excerpts from Pittsburgh newspapers, most notably the *Pittsburgh Courier*, *Pittsburgh Post-Gazette*, *Pittsburgh Press*, *Pittsburgh Sun*, and *Pittsburgh Sun-Telegraph*, in addition to interviews with family members (including his surviving siblings, children, and widow). This highly readable account of the life of light heavyweight champion Billy Conn is an excellent portrayal of the Golden Age of boxing.

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*Forgotten Philadelphia: Lost Architecture of the Quaker City.* By THOMAS H. KEELS. (Philadelphia: Temple University Press, 2007. 309 pp, Illustrations, notes, bibliography, index. \$40.)

Public awareness of America's often endangered architectural patrimony expanded rapidly after World War II, stimulated in part by the passage of the National Historic Preservation Act of 1966 and ordinances mandating inventories of significant structures at the national, state, and local levels. As Constance M. Greiff points out in *Lost America* (1971–72), her two-volume coast-to-coast survey of notable demolished buildings, "when the first European settlers set forth on the American continent, they began to destroy as surely as they began to build a new civilization" (1:1). Philadelphians are reminded daily of this unattractive American tendency to sweep aside the past in favor of a transient present.

*Lost America* owes a debt to the previous publication of John M. Howells's *Lost Examples of Colonial Architecture* (1931) and Nathan Silver's *Lost New York* (1967), but the widespread stir that accompanied the release of *Lost America* encouraged a spate of compilations of architectural prints, drawings,

and photographs that focused on urban areas, ranging from Baltimore, Boston, and Chicago to Bar Harbor, Maine, and Williamsport, Pennsylvania. In Philadelphia, several similar books appeared. Many of these consisted of collections of photographs selected from local repositories, such as Robert F. Looney's *Old Philadelphia in Early Photographs* (1976), based on the remarkable collection of the Free Library, Kenneth Finkel's *Nineteenth-Century Photography in Philadelphia* (1980), drawn from the Library Company collection, and Irvin R. Glazer's *Philadelphia Theaters* (1994), based on collections at The Athenæum of Philadelphia.

Philadelphia is one of the best documented American cities. The first photograph in the United States was exposed here in 1839 and buildings—which sit out in bright light and don't blink or twitch—were favorite subjects for early photographers whose cameras required long exposures. In addition, special collection archives and libraries have been enthusiastic collectors of Philadelphia iconography for many years. Not all early photographs are of buildings, of course, but man-made structures are often captured incidentally whether the intended subject is a baseball team posing in a long vanished ball park, mummers strutting on Broad Street, or audiences patiently enduring a long political harangue. For that reason, books like Fredric M. Miller, Morris J. Vogel, and Allen F. Davis's *Still Philadelphia: A Photographic History, 1890–1940* (1983), Philip Jamison III's *Philadelphia in Picture Postcards, 1900–1930* (1990), Edward A. Mauger's *Philadelphia Then and Now* (2002), and, most recently, Laura E. Beardsley's *Historic Photos of Philadelphia* (2006) are so often consulted by architectural historians and preservationists.

Thomas H. Keels's *Forgotten Philadelphia: Lost Architecture of the Quaker City* draws liberally on the publications mentioned above and on an extensive bibliography of secondary works on Philadelphia's rich architectural history that have appeared in the past quarter century. For the period from the 1680s through the 1850s, however, he missed an opportunity to introduce important buildings that are truly “forgotten” and not just “gone.” The first sections of the book reproduce images of subjects found in virtually every book on Philadelphia, to which is added such mythic “architecture” as the caves along the Delaware River that were much beloved by nineteenth-century antiquarians. All the usual suspects are here, such as the Slate Roof and Benezet houses. The Benezet House stood on the three hundred block of Chestnut Street, but we are told that, “Today, a 1954 office building houses the Philadelphia Maritime Museum on the site” (28). In fact, the site is occupied by the nineteenth-century Clark Bank building from which the Maritime Museum relocated to the Delaware River waterfront many years ago. Less reliance on dated guide books might have enabled the author to avoid such errors.

The second half of *Forgotten Architecture* makes an important contribution to our appreciation of what Philadelphia has recently lost. We are reminded that

buildings are most vulnerable fifty years after construction, when styles change, surfaces weather, and aging systems breakdown. While we may be too close to the last century to judge objectively the buildings from those years, Keels recites a sorry litany of destruction. He begins his discussion of the twentieth century with the Gimbel Brother's Department Store on Market Street (demolished 1979) and moves on to Shibe Park/Connie Mack Stadium (demolished 1976)—both nostalgically remembered by many Philadelphians—and records unforgivable vandalism such as the destruction of Reyburn Plaza to erect the present Municipal Services Building and the tearing down of the Naval Hospital on Pattison Avenue. There is also an amusing section on “unbuilt” Philadelphia that reminds us that City Hall might have been erected around Independence Hall had there not been a public outcry, or that John McArthur's City Hall at the intersection of Broad and Market streets might have been reduced to a tower in the midst of a traffic circle. These are “losses” few will regret.

General readers with an interest in Philadelphia and preservationists alike will be turning to this book for years to come. Also, unlike many books of photographs and postcards that have appeared in recent years, *Forgotten Philadelphia* is well organized and attractively formatted. It is also thoroughly indexed, and the repositories holding the original photographs, prints, and drawings reproduced here are clearly identified—a lesson yet to be learned by many publishers.

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*Almost a Dynasty: The Rise and Fall of the 1980 Phillies.* By WILLIAM C. KASHATUS. (Philadelphia: University of Pennsylvania Press, 2008. 392 pp. Illustrations, appendices, notes, bibliography, index. \$34.95.)

Writing history is not easy. It can actually be easier for the historian to write about subjects one hundred years in the past than it is to write about subjects that the historian has experienced first hand. It's a matter of perspective. It can be difficult for the historian to separate out his or her own prejudices regarding events actually witnessed.

A case in point is Dr. William Kashatus's latest book, *Almost a Dynasty*, a tale of the Philadelphia Phillies from the early 1970s to the late 1980s, with the emphasis on (as subtitled) *The Rise and Fall of the 1980 Phillies*. Kashatus is a historian, the holder of a PhD from the University of Pennsylvania, and the author of more than a dozen history books, including four on American history and nine on baseball history. However, even a professional historian can run afoul of history when writing about a subject that is either too recent or too personal. Previously the author of a biography of Mike Schmidt, the pre-eminent star of the 1980 Phillies, Kashatus has dedicated *Almost a Dynasty* to Schmidt (“my