

Comparing curricula of the seminary and Nazareth Hall (a local school for Moravian boys), Smith locates both intriguing differences and similarities. Both expected to study music diligently and to display their musical skills publicly, but Smith demonstrates that the musical curriculum that young women followed was actually far more technically demanding and difficult. Young men, after all, were preparing for professional careers and did not have the same time to devote to musical study that young women (who were not studying to be lawyers, doctors, or ministers) did. Young women thus often mastered more challenging musical works than young men did and attained greater levels of technical proficiency.

Music, Women, and Pianos is a thoughtful, thoroughly researched study of the Moravian Young Ladies' Seminary and its status as a site for the musical education of young women in the early and mid-nineteenth century. Smith provides interesting analyses of the types of music that young women performed, the kinds of instruments that they had at their disposal, and the motivations, ideals, hopes, and anxieties of the schools' founders, managers, teachers, and students. Although some of Smith's discussions about the more technical aspects of music and performance, and her most thorough discussions of the types and qualities of the musical instruments available to students at the academy, will likely be most appreciated by music historians, her monograph nonetheless constitutes an important study of the nature, meaning, and significance of a musical education for young women in the antebellum United States.

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Army at Home: Women and the Civil War on the Northern Home Front. By JUDITH GIESBERG. (Chapel Hill: University of North Carolina Press, 2009. 248 pp. Illustrations, figures, notes, bibliography, index. \$35.)

In *Army at Home*, Judith Giesberg provides a fascinating and moving account of the experiences of working-class, immigrant, and African American women who lived and labored in the North during the Civil War. Responding to a tendency to marginalize these women in Civil War scholarship, Giesberg puts them back in the picture, telling of their struggles to hold onto farms, to secure work in wartime industries, to protest racial injustice, and to gain relief for the unimagined difficulties the war inflicted on them.

Giesberg has an eye for compelling stories, and she tells those stories well. Among the tales she relates is that of Lydia Bixby, famous for receiving one of history's most celebrated condolence letters from Abraham Lincoln. But, as Giesberg explains, she apparently destroyed the letter, as it could not provide the real support—emotional or financial—that Bixby needed. Giesberg, too, tells the story of Charlotte Brown, whose suit against the segregation policies of a San

Francisco rail company found its way into the wartime civil rights agenda of Senator Charles Sumner. In this way, she reveals how women took central places on the national political stage. Indeed, Giesberg's chapter on African American women's wartime protests is among the book's best.

Giesberg writes with a clear appreciation for her subjects. Yet *Army at Home* would benefit from a stronger framework for analyzing those subjects and their stories. Giesberg rightly seeks to move beyond writing a narrative account of Northern women's "liberation." However, the narrative she presents in its place remains undeveloped. As the book makes clear, these women's actions exposed the fictions about separate spheres and "free labor nationalism." But certainly that fiction had already been exposed when antebellum women sought employment in textile mills or exhibited unruly behavior on city streets. One wonders, then, if wartime disruptions prompted a significant adjustment, either ideological or political, in the wartime or postwar North. Was there a relationship between women's actions and the new and more powerful nation-state that emerged? Or were there other ways—ways that distinguished these women from white middle-class women—in which their movements affected the wartime and postwar scene?

Giesberg also urges us to challenge the sectionalizing of Civil War scholarship and seek out the similarities between Northern and Southern women's experiences. She reminds us how women endured hardships regardless of geography and how—everywhere—they forced themselves onto the political landscape. But her account tends to minimize the distinctive nature of the Union and the Confederate enterprise and its effect on women. True, both Northern and Southern women were displaced and on the move. But certainly we must consider the different political implications when those involved were white and black Northerners, as well as black Southerners, who often moved with the objective of claiming the support promised by federal authorities. This was often opposed to those women—generally white and Southern—whose movements took them in precisely the opposite direction.

Despite these limitations, Giesberg has given us a fine, well-written account that significantly enlarges our perspective of the often hidden, but no less dramatic, impact of the Civil War on Northern women.

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Thomas Eakins and the Cultures of Modernity. By ALAN C. BRADDOCK. (Berkeley: University of California Press, 2009. 304 pp. Illustrations, notes, selected bibliography, index. \$49.95.)

Alan Braddock's book stands out among recent Eakins scholarship for its original and extended analysis of Eakins's oeuvre, which is based on contempo-