

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-

rary philosophical and literary sources and Eakins's own writings. The title, *Thomas Eakins and the Cultures of Modernity*, is something of a misnomer, as Braddock's main line of argument is that Eakins's work existed firmly within a premodern epistemological framework, displaying human difference in terms of the Arnoldian social-evolutionary thinking that dominated his era as well as Tainean naturalist theories. Eakins painted, drew, and photographed cultural difference in a way that only unwittingly, never intentionally, contributed to the emergence of the modern, Boasian understanding of the relativity of cultures, which emerged early in the twentieth century.

Braddock begins with a lengthy introduction that reads like a full chapter. Here, the author provides an analysis of Eakins's *The Dancing Lesson* (1878) that establishes his method throughout the book. He posits that, rather than expressing sympathy with his subjects, a popular recent interpretation, Eakins instead offered a social-evolutionary comparison between American whites and blacks, producing a representation of plantation nostalgia for the privileged consumer. Braddock introduces the themes of human diffusion, artistic nationalism, and bourgeois cosmopolitanism that recur in the following chapters.

Braddock follows the introduction with three chapters, each focusing on a different period in Eakins's career. First, he explores Eakins's years in Europe. There, Eakins encountered foreign people and customs, and he participated in the circulation of goods that accompanied modern life. However, in paintings such as *Female Model (A Negress)* (c. 1867–69) and *A Street Scene in Seville* (1870), Eakins maintained a premodern conception of people as specimens of racial groups and national types as he strove to develop his own aesthetic and advance his career. Braddock then turns to Eakins's Philadelphia years, focusing on his scenes along the Philadelphia waterways. Braddock makes a slight detour from the book's general direction to discuss environmental conditions in Philadelphia. He returns deftly to his point with a refreshing analysis of Eakins's *Swimming* as an aesthetic vision of suburban retreat that struggled to accommodate competing aesthetic theories of realism and classicism, or Tainean naturalism and Arnoldian Hellenism. The final chapter addresses Eakins's journey to the American West and his portraits of seven individuals associated with the University of Pennsylvania's Free Museum of Science and Art. Braddock effectively describes the portraits as "the visual epitaph to an obsolescent paradigm" of understanding human difference (154). With his discussion of Eakins's portrait of anthropologist Frank Hamilton Cushing, Braddock truly drives home the point that Eakins and some of his sitters were "unwittingly," "accidentally," and "unintentionally" (199–200) on the threshold of the modern culture concept.

Braddock's book has some flaws, such as a heavy dependence on Tainean theory in relation to Eakins's work without an explicit connection between the two; a very belated discussion of some contemporary criticism of Eakins's work that aligns with Braddock's own reading of it; and a somewhat incongruous plea for including

the opinions of the Zuni people in the historical interpretation of images of their ancestors. Nonetheless, *Thomas Eakins and the Cultures of Modernity* is a valuable contribution to Eakins scholarship and a gratifying and thought-provoking read.

National Gallery of Art

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The Selected Letters of Florence Kelley, 1869–1931. Edited by KATHRYN KISH SKLAR and BEVERLY WILSON PALMER. (Urbana: University of Illinois Press, 2009. 640 pp. Illustrations, biographical dictionary, bibliography, index. \$65.)

Progressive reformer Florence Kelley was born in Pennsylvania into an accomplished Philadelphia family in 1859 and died in 1931 in Germantown, where her mother was raised and she herself had played with her grandparents as a child. Kelley's mother, Caroline Bonsall Kelley, came from a Pennsylvania-based activist Quaker-Unitarian tradition, while her father, Judge William Darrah ("Pig Iron") Kelley, served for almost thirty years as a representative of Pennsylvania in the U.S. Congress. The future champion of protective labor legislation and child labor laws was educated in Philadelphia private schools and by reading in her father's library. After graduating from Cornell University, she co-founded in Philadelphia the New Century Working Women's Guild, a mutual aid society for wage-earning women. Rejected by the University of Pennsylvania, she went abroad to study social justice philosophy and political economy at the University of Zürich. There she prepared the first English-language translation of Frederick Engels's *The Condition of the Working Class in England* in 1844. Its publication was financed by Rachel Foster of Philadelphia, corresponding secretary of the National Woman Suffrage Association and a patron of Susan B. Anthony's. Kelley promised Anthony in an 1884 letter that when her studies were complete, "I shall give myself to work for the best interests of the working women of America," much as her father had dedicated himself to service through politics (19). Her word was her bond. Back in the United States in 1888, she attended the annual meeting in Philadelphia of Richard T. Ely's American Economic Association, and, hence, set forth on a path of social advocacy.

In 1891, with her marriage to a fellow student in shambles due to domestic abuse, Kelley left New York for Chicago with her three young children. There she turned to action on the causes to which she devoted the rest of her life: the rights of low-income working women and mothers, children who labored in industries, and the safety of workers and consumers of manufactured goods. She found ready compatriots in her social concerns in the avid circle of educated reformers at Jane Addams's Hull-House settlement, with whom she conducted social-scientific investigations of nearby tenement houses and factories. She was appointed chief factory inspector for the state of Illinois and earned a law degree at Northwestern