

to better conduct legal battles with legislators and corporate and city attorneys. In 1899, she returned to New York as secretary of the National Consumers' League (NCL). Lillian Wald's Henry Street Settlement provided the home and progressive support she needed. Over the next two decades, she directed the NCL in coalition with other social-change organizations to effect social and legal reform on key issues, from minimum wages to racial rights and suffrage for women.

This one-volume collection features letters Kelley wrote throughout her life. Editors Kathryn Kish Sklar and Beverly Wilson Palmer have skillfully gathered, selected, and introduced them. They transcribed, researched, annotated, and edited the 275 letters with the assistance of students at SUNY Binghamton and Pomona College in Claremont, California. Penned to family and contemporaries both little known and famous, they are drawn from over fifty archival collections located in twenty-seven different repositories in the United States. What results is an impressive window into the life, relationships, and motivations of Florence Kelley, a woman who should be a household name.

*Library of Congress*

BARBARA BAIR

*Louis I. Kahn's Jewish Architecture: Mikveh Israel and the Midcentury American Synagogue.* By SUSAN G. SOLOMON. (Waltham, MA: Brandeis University Press, 2009. xi, 215 pp. Illustrations, notes, selected bibliography, index. \$45.)

In the two generations since Kahn's death, most scholars have placed him within the international circle of giants who reshaped modern architecture and created a richer and more expressive vocabulary. Susan Solomon returns Kahn to the Philadelphia in which he actually lived, one that was separated along class, ethnic, and racial lines. It is his upward mobility from his West Philadelphia roots to a global figure that makes Kahn's achievements all the more remarkable.

Kahn grew up in the Jewish community, but his academic achievements led him to Philadelphia's Central High School and then to the University of Pennsylvania, where he absorbed the elite architectural practice of the 1920s. As is the case for many young architects, most of his early independent commissions were from his associational circle. After World War II, Philadelphia's social conservatism was broken down by new civic patrons, such as city planner Edmund Bacon, G. Holmes Perkins, the new dean at the University of Pennsylvania's Graduate School of Fine Arts, and corporate leaders whose wartime duties had exposed them to a wider world. Kahn's talents were recognized in this new environment in part because of his connections to elite institutions. Through George Howe, dean at Yale, and Perkins of the University of Pennsylvania, Kahn received critical commissions and teaching experience that

gave him international celebrity status.

By the end of the nineteenth century, Jewish architects began to claim important synagogue commissions that earlier had gone to architects such as William Strickland and Frank Furness. Early twentieth-century projects were often in the Beaux Arts mode, a style that had fewer overtly Christian characteristics and retained a civic character. Ahavath Israel, Kahn's 1935 project in West Oak Lane, in contrast, took a powerfully modern stance by employing an overhanging, nearly blank box above the entrance. It reflected the outsider status of urban Jews whose memories included generations of forced removals to other sites. Its closed façade powerfully represented the notion of a synagogue as a sanctuary in an uncertain world.

Philadelphia's various Jewish communities thrived in the 1950s. Some acquired and converted earlier Christian churches, while others commissioned new buildings in prominent sites. The best known is Frank Lloyd Wright's oddly Victorian Beth Sholom in Elkins Park (1953–55); it was quickly followed by Harry Sternfeld's Germantown Jewish Center and Pietro Belluschi's Aduath Israel's building in the suburb of Merion (1958). Together these buildings made it clear that twentieth-century Judaism would find its forms for new synagogues in modern architecture. These forms were divided into two main groups, those focusing on ahistorical form and those whose prime design element was light. Kahn would merge these ideas into a building that was about both form and light.

Solomon ably builds this story by studying postwar synagogues around the nation. Kahn was of course a part of this narrative, and his unbuilt design for Mikveh Israel became its great multiact tragedy. Unlike commercial offices that threw off designs at a high rate of speed, Kahn's office followed an older, elite gentleman-architect's model of extraordinary exploration and detail in which money was no object and the client was almost peripheral to the problem. The story ends in the type of narrative that historians love: misunderstood genius loses commission when philistine clients take the easy way out and go with the inferior design.

The story of the rise and fall is well told but misses some major themes that would help explain Jewish architectural commissions. For instance, Mikveh Israel's architectural design not only called upon the best architects of the city, but it was always in the most fashionable contemporary style—suggesting that to be an elite urban Jew was also to be connected to lines of thinking beyond the immediate region. This was in fact the point of John McArthur's synagogue for the congregation, an early Philadelphia manifestation of a style that had only recently come ashore and was connected with contemporary synagogues in New York. The use of a New York firm for the next synagogue and then the internationally famed Kahn in the 1960s is part of a major narrative that places Mikveh Israel in the setting of major modern commissions. The fact that Solomon does

not develop this theme is but one frustration. The academic press chose a paper and a printing process that flattens and diminishes the photographs and, unfortunately, did not provide enough images to explain the story. These are minor quibbles, however. More importantly, Kahn is finally situated in the Philadelphia where he actually lived and that shaped his work as an exponent of the nineteenth-century industrial culture in which form had meaning.

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GEORGE E. THOMAS

*Daniel J. Flood, A Biography: The Congressional Career of an Economic Savior and Cold War Nationalist.* By SHELDON SPEAR. (Bethlehem, PA: Lehigh University Press, 2008. 190 pp. Illustrations, notes, bibliography, index. \$44.50.)

Daniel J. Flood (1903–94) represented Pennsylvania's Eleventh Congressional District for sixteen terms between 1944 and 1980 (he lost reelection twice during this period). In his balanced biography of Flood, Sheldon Spear recognizes that the congressman had a reputation as a consummate pork-barrel politician, an unbending commitment to his district and the working class, and a dramatic flair that was witnessed in show-stopping speeches and a wardrobe of capes, top hats, and canes similar to that of a vaudeville actor. Indeed, in a previous career, Flood had been a stage actor, and he carried those skills with him to Congress.

Flood was born into a modest family in Hazleton, Pennsylvania, and rose to chair the Labor, Health, Education and Welfare Appropriations Subcommittee and served as vice-chair of the powerful Defense Appropriations Subcommittee. Combined, these subcommittees controlled three hundred billion dollars in federal spending during the 1970s. Moreover, Flood was a vocal advocate for and sponsor of important federal legislation, including the 1961 Area Redevelopment Act, which led to massive spending in Appalachia and, by the late 1960s, the Appalachian Regional Commission. He also cosponsored Medicare, Medicaid, and other social welfare programs. Perhaps his most important piece of legislation was the 1969 Coal Mine Health and Safety Act that, for the first time, mandated mine safety standards and compensated mineworkers afflicted with the dreaded Black Lung disease. To sway congressional votes in support of this law, Flood gave a very dramatic speech on the House floor that Speaker Tip O'Neill said was one of the two or three most persuasive speeches he had ever heard.

Spear provides an overview of U.S. Department of Justice and House Ethics Committee investigations of Flood for allegedly accepting sixty-five thousand dollars in bribes for his influence in swaying bids for federal contracts and steering money to favorite projects. One interpretation is that Flood allowed too