

that its most important exhibition history occurred later. She argues that following his dismissal from the Pennsylvania Academy in 1886 Eakins drew parallels between the life of Jesus and his own unorthodox teachings, betrayal by his students, and professional persecution. The final chapter examines Eakins's less-well-known sculptural collaborations in the early 1890s on the *Soldiers and Sailors Memorial Arch* in Brooklyn and the *Trenton Battle Monument*. Reason asserts that rather than trying to meet the aesthetic and professional expectations of his patrons and partners, Eakins prioritized placing himself within a tradition of great artists, exemplified for him by Phidias and Ghiberti, and thus sabotaged his prospects for more public sculpture commissions.

Among the significant contributions of Reason's book are sustained attention to the underappreciated importance of sculpture in Eakins's artistic endeavor and a better understanding of his overall aspirations for his work. The phrase "uses of history" in the title thus refers not just to the various ways in which Eakins interpreted historical subject matter as a means of stating his artistic principles, but also to his ongoing commitment to measuring his work against the great art of the past, from the Parthenon friezes to Renaissance relief sculpture to Baroque altarpieces to early American masters, even if this meant disregarding contemporary standards and thereby failing to achieve the degree of critical and professional success that he could have.

Though she cites Elizabeth Johns's classic 1983 study of Eakins as a model, Reason's book is based in biography more than in social history. Contemporary debates about, for instance, nervous illness or religious doctrine periodically play an important role in her account, but the basic questions she asks have to do with Eakins's motivations and intentions, and she construes her findings largely in personal rather than social terms. She concentrates more on an artist than on his art or the larger culture. As we continue to ponder the aesthetic and historical significance of what Eakins did it is worth paying attention, like Reason, to what he was trying to do.

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Raymond Pace Alexander: A New Negro Lawyer Fights for Civil Rights in Philadelphia. By DAVID A. CANTON. (Jackson: University Press of Mississippi, 2010. 272 pp. Illustrations, notes, bibliography, index. \$50.)

Canton's engaging narrative tells the story of Raymond Pace Alexander (1897–1974), a prominent Philadelphia African American attorney who has been overlooked and perhaps forgotten compared to his fellow "New Negro" lawyers such as Charles Hamilton Houston, William Hastie, and Thurgood Marshall. It is a valuable contribution to the fields of legal history, civil rights his-

tory, the history of African American lawyers, and community studies of African Americans in the twentieth century.

A graduate of Wharton and Harvard Law School, Alexander went into private practice because, like other African American lawyers—no matter how stellar their education—no corporate firm would hire him. The book describes his successful law practice, including a number of high profile criminal and civil rights cases, as he cooperated with the NAACP legal staff headed by Marshall. Alexander became well-known in Philadelphia but national acclaim eluded him.

Canton focuses on Alexander's responses to the changing social environment throughout his career. He was a radical lawyer in the 1920s and 1930s, litigating cases and participating in mass protests to gain rights for black Americans. During the Depression he joined with leftist organizations in demonstrations. After World War II he shifted tactics, as the left became demonized by the anticommunist crusade. He de-emphasized protest and relied on litigation and politics.

He was a Republican until Harry Truman appointed his wife, Sadie Tanner Alexander, to the President's Committee on Civil Rights. The committee's report, *To Secure These Rights*, laid the groundwork for desegregation of the armed forces and other civil rights reforms. As the first African American woman in the United States to attain a doctoral degree (a PhD from Wharton in economics) and the first black woman graduate of the University of Pennsylvania Law School, Alexander's wife overshadowed him nationally. He failed in his attempts to gain a federal judgeship in the circuit which included Pennsylvania, but later obtained an appointment as Philadelphia Common Pleas judge in 1958. He made a strong reputation by creating programs for first time offenders and community legal services.

Alexander and attorney Cecil Moore, who was president of the Philadelphia chapter of the NAACP from 1963 to 1967, agreed on the need to force equal opportunity for blacks but disagreed about Moore's use of demonstrations. Although Moore's leadership forced construction contractors to hire black workers and gained traction on other issues, Alexander believed demonstrations would just create white backlash. Alexander decried Black Power rhetoric, but believed in black political empowerment and studied black history. He argued for economic justice through the use of affirmative action and a "Marshall Plan" advocated by the Urban League. When Alexander first started practicing in 1923, he and other New Negro lawyers were critical of the old guard for being too timid. By the 1960s, when he supported direct action in the South but not in the North, he was denounced by younger protestors as an "Uncle Tom."

Canton's book impressively illuminates the career of a major participant in the struggle for equal opportunity in Philadelphia whose civil rights achievements have been mostly ignored.

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