

Pennsylvania. While *Colonization and Its Discontents* looks carefully at the dismantlement of slavery within the commonwealth, Tomek introduces readers to a colonization movement that was far from static. In her introduction, Tomek states that her goal was not just to describe the complexities of antislavery but also to demonstrate how colonization in Pennsylvania was anything but peripheral; according to Tomek, colonization “remained a key part of the antislavery landscape throughout the nineteenth century” (1).

Accurately depicting the early decades of the nineteenth century as hostile to black freedom, Tomek describes an antebellum Pennsylvania that was riddled with white resistance to immediate abolition. By examining the changing attitudes of the Pennsylvania Abolition Society (PAS), the Pennsylvania Colonization Society (PCS), and the Pennsylvania Anti-Slavery Society (PASS), Tomek reveals the dark side of the gradual movement to end slavery. Focusing on colonization—an effort that was often seen as proslavery and that centered on relocating free blacks from the United States to Africa—Tomek demonstrates that this movement was an important component of antislavery efforts in Pennsylvania. Perhaps the first scholar to directly connect the PAS, PCS, and PASS, Tomek describes the early decades of antislavery as an era in which the desire to control an exploding free black community forced these groups to enact a conservative and cautious path toward emancipation.

The majority of the chapters in this book are built upon the lives and work of several well-known male Pennsylvanians. Anthony Benezet, Mathew Carey, Elliott Cresson, James Forten, Benjamin Coates, and Martin Delany serve as the main protagonists in this book, and their individual stories serve as helpful interpretive tools. At times, the structure of the book precludes an integrated conversation about Pennsylvania abolition. Perhaps this was by design, as the antislavery movement that Tomek portrays was racially segregated. African American activists spoke to different concerns and needs than did their white counterparts, and generational differences between men like James Forten and Martin Delany complicated the story of black freedom. The absence of women—both black and white—in Tomek’s work represents a weakness in an otherwise helpful addition to the historiography of the American antislavery movement.

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Sing Not War: The Lives of Union and Confederate Veterans in Gilded Age America. By JAMES MARTEN. (Chapel Hill: University of North Carolina Press, 2011. 352 pp. Illustrations, notes, bibliography, index. \$39.95.)

By its own admission, *Sing Not War* “is not a comprehensive account of Civil War veterans” (3). Instead, James Marten offers a rich examination of the com-

plex attitudes, perceptions, and expectations that developed between the general public and Union and Confederate veterans during the waning decades of the nineteenth century. Venturing beyond the familiar Memorial Day platitudes and heroic characterizations, Marten reveals that a contradictory and at times even antagonistic relationship evolved as old soldiers struggled to readjust to civilian life. *Sing Not War* thus uniquely complicates previous interpretations of veteran distinctiveness and uncovers a darker side of public memory. Veterans, Marten concludes, often united and sought fellow companionship not only because of the unique, shared bonds of military service but also in response to emerging Gilded Age conceptions of independence, professional success, and even manliness.

Highlighting areas of greatest contention between ex-soldiers and civilians, Marten focuses predominantly on marginalized veterans: the disabled, the institutionalized, and the traumatized. Through six chapters, he explores how their reliance upon charitable organizations, state and national soldiers' homes, and increasing pension supplements challenged public beliefs of veteran identity and national gratitude. Southerners, Marten argues, responded the most sympathetically. Rationalizing wartime defeat, nonveterans simply reconciled the old Confederates' plight as being outside their control and by the 1890s had woven them into the annals of Lost Cause mythology. In contrast, northerners experiencing postwar economic booms and modernization struggled with veteran dependents, who, as Marten writes, "were often seen as agents of their own decline, almost purposefully swimming against the stream of progress, economic growth, and opportunity" (20). Battered by public criticism, veterans and their supportive organizations fell back upon the "bloody shirt" in insisting that the nation honor its wartime debts and donned the visage of "the old soldier" to explain their importance at the dawning of a new era.

Sing Not War mines newspaper accounts, governmental records, novels, poetry, and the diaries, letters, and memoirs of scores of familiar and obscure soldiers alike to skillfully blend veteran homecomings and tales of readjustment into the greater context of the postwar nation. Examining the role of veterans in Gilded Age commercialism, temperance, and public order, Marten demonstrates the utility of studying the ramifications of Civil War service beyond Appomattox. Commendably, Marten also acknowledges his work's limitations—most notably, the complete absence of African American veterans—and, in so doing, points the way for future areas of study.

Despite his self-consciousness, Marten occasionally slips into unsubstantiated presumption that harms more than bolsters his work. His allusions and comparisons to Vietnam War veterans—without considering differences of time, space, or the conflict's inevitable outcome—emerge most notably as problematic and anachronistic. Similarly, Marten maintains that studying the nation's "least successful veterans" contributes to the understanding of the broader veteran community. Yet he largely fails to establish such a connection, leaving readers to ques-

tion the full applicability of lessons learned beyond those provided by the broken and marginalized old soldiers. Criticisms aside, *Sing Not War* presents a fascinating look at one of the most understudied topics of the Civil War, demonstrating the complexity and human toll of the nation's bloodiest conflict.

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The Judge: A Life of Thomas Mellon, Founder of a Fortune. By JAMES MELLON. (New Haven: Yale University Press, 2011. 592 pp. Illustrations, notes, bibliography, index. \$38.)

Individuals wishing to know more about the dour, controlling, and single-minded Judge Thomas Mellon depicted in David Cannadine's comprehensive *Mellon: An American Life* need look no further—James Mellon, big game hunter and author of several notable books, has produced an engaging and readable account of his great-great-great-grandfather's life and times. Based largely on Thomas Mellon's autobiography, but enriched with the addition of materials from the Mellon family's private collection, *The Judge* offers a largely sympathetic account of Thomas Mellon's rise from somewhat modest means to a position of substantial and shrewdly acquired wealth.

Thomas Mellon is not, strictly speaking, an "interesting" figure; he had no great love affairs, committed no notorious crimes, and held no high offices. Rather, he was a canny behind-the-scenes player who from a very early age grasped the significance of long-term planning. James Mellon writes with no small amount of admiration about Thomas Mellon's extraordinary academic performance at the Western University of Pennsylvania (now University of Pittsburgh) and youthful love notes, but "the Judge" quickly put aside what he came to view as frivolous endeavors. Adept enough with classical languages to be offered a professorship at the university following his graduation, Mellon stayed there only long enough to position himself for a profitable career in law.

Indeed, it was some variation on the profit motive—filtered through his readings of Benjamin Franklin on work ethic and Herbert Spencer on the "survival of the fittest"—that seemed to compel all of Mellon's future decisions. He married Sarah Negley, heiress to the Negley fortune he had coveted since his childhood (a woman described unflatteringly by James Mellon as someone "God had fashioned . . . from the homeliest clay"), because the time had come for him to take a wife, and "she would do" (74). He also staked out pragmatic positions on matters such as his son James's desire to serve in the Civil War ("There are thousands of poor fellows fit for soldiering, but fit for nothing else, whose duty is to go"), compulsory education for children ("They [must not be] allowed to grow up in ignorance and vice . . . whence they are graduated to the penitentiary or gallows"),