

capital punishment (“It may seem a hard task to condemn fellow creatures . . . ‘to be hanged by the neck until dead’; but it is not so hard if they clearly deserve it”), and trial by jury (“It is high time some important changes were made in the selection of jurors, and some discrimination . . . in the cases to which they are applicable”) (151, 173, 180, 184).

After Mellon’s tenure on the Allegheny County Court of Common Pleas concluded, he opened T. Mellon & Sons’ Bank. He operated the organization with his sons Andrew and Richard, whom he had been training as businessmen since they were old enough to comprehend his instructions. After weathering the Panic of 1873, investing wisely in local railroad construction and coal mining ventures, and providing some start-up capital to future coal magnate Henry Frick, Mellon retired in 1882, leaving his sons to run the bank. That they succeeded beyond his wildest dreams is unsurprising; that he never “share[d] his reading and contemplation” with them or any of his other heirs is one of the central mysteries of the book, given that he led a deep and fulfilling intellectual life. But the Mellon story came full circle nevertheless; many of his later descendants, including James Mellon himself, “delighted in deep exploratory reading” and derived considerable pleasure from supporting various educational causes (508). Even the predoctoral fellowship that afforded me the leisure to read and review this book bears the ubiquitous Mellon surname, which in itself provides proof that the fierce discipline Thomas Mellon had instilled in him first in County Tyrone and later at “Poverty Point” has inured not just to the benefit of his sons but also to the benefit of those thousands who have partaken of the family’s largesse.

One final note: this book is among the most handsomely illustrated volumes yet released by a university press. For that reason alone, Pennsylvania history aficionados may wish to add it to their collections.

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*So Bravely and So Well: The Life of William T. Trego.* By JOSEPH P. ECKHARDT. (Philadelphia: University of Pennsylvania Press, 2011. 208 pp. Illustrations, select bibliography, index. \$39.95.)

Like a number of nineteenth-century American artists who were inclined toward history painting, William T. Trego (1858–1909) has occupied a marginal place in art-historical scholarship. Building on the earlier research of Helen Hartman Gemmill, historian Joseph P. Eckhardt has produced the first monographic study of the underrecognized Trego. This book accompanied the retrospective exhibition of Trego’s art held at the James A. Michener Art Museum and is supplemented by that organization’s ongoing Trego catalogue raisonné website. Eckhardt’s book offers an engaging narrative of the life and career of this intriguing

and talented artist. As the author tells it, Trego's story is one of pathos and heroism.

From childhood on, the Bucks County-born William Trego suffered the crippling effects of polio. Although his hands were almost completely paralyzed, he trained as an artist under his father, who had studied at the Pennsylvania Academy of the Fine Arts. His stepmother, who was an artist and art teacher, also contributed to his artistic formation. Overcoming major physical challenges, Trego became known for the accuracy of his drawings (especially of horses in motion) and his dynamic military history compositions. While studying at the Pennsylvania Academy of the Fine Arts in 1882, Trego painted the large *Battery of Light Artillery en Route*, which received the school's first Charles Toppan Prize for most accurate drawing.

Trego's drawing skills and commitment to historical subject matter were reinforced and refined by studying in Paris at the Académie Julian under William-Adolphe Bouguereau and Tony Robert-Fleury. Since working in Paris was virtually every American artist's goal in the late nineteenth century, it is not surprising to find Trego there. But what is remarkable is that in spite of his disabilities, he spent over two years in France on his own.

After returning to the United States, Trego continued to compose historical military scenes while adding genre painting, portraiture, and illustration to his repertoire. Although he enjoyed some success, his career never gained traction. After a failed attempt in 1909 to generate interest in his work by creating a grand-manner rendering of the chariot race from the novel *Ben Hur*, the fifty-year-old artist took his own life.

Eckhardt provides a detailed and clearly written account of the life of this determined, ambitious, and frustrated artist. More discussion might have been provided, however, of how Trego's work fits within the context of late nineteenth-century art. For example, intriguing parallels exist between Trego's paintings and illustrations and those by Frederic Remington. Eckhardt convincingly points out the connection between Trego's Civil War images and those of earlier artist-illustrators, but what of the series of Battle of Gettysburg paintings by Peter F. Rothermel, who was long associated with the Pennsylvania Academy of the Fine Arts? The author identifies the French artists Jean-Baptiste Édouard Detaille and Alphonse de Neuville as two of Trego's heroes (Trego, in fact, became dubbed the "American Detaille"); more on these artists and their reception in the United States might have been enlightening.

The book is handsomely produced, with good color reproductions. The abundance of illustrations testifies to the quantity and quality of Trego's work. Overall, *So Bravely and So Well* makes a welcome and significant contribution to a fuller understanding not only of this neglected artist but also of the history of American art.

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