

books, children's illustrations, and other contemporary visual arts" (200). The "romantic realism" of Pyle's compositions, with their historically accurate costumes and settings, were used as models for the art direction of Hollywood movies from *Robin Hood* (1938) to *Pirates of the Caribbean* (2006). Pyle continues to inspire award-winning children's book illustrators, who see themselves as the heirs of his tradition.

May and May have made an important contribution to the scholarship on American art in the late nineteenth century. This highly readable book is likely to be the definitive biography on Howard Pyle for some time to come.

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Teenie Harris, Photographer: Image, Memory, History. By CHERYL FINLEY, LAURENCE GLASCO, and JOE W. TROTTER. (Pittsburgh: Carnegie Museum of Art, 2011. 208 pp. Illustrations, notes, select bibliography, index. Cloth, \$55; paper, \$24.95.)

Charles "Teenie" Harris (1908–98) is one of the most significant photographers of twentieth-century culture and life in Pittsburgh. The charismatic and handsome Harris was a well-known figure both in Pittsburgh's Hill District, where he resided for most of his life, and in the city at large. Self-trained, Harris spent over a half century documenting primarily black residents and community happenings in his neighborhood. He worked as a photojournalist for the *Pittsburgh Courier* (a nationally circulating black newspaper), ran a studio, and served as photographer-for-hire for local events. By the time of his death, he had accumulated roughly eighty thousand negatives, primarily of black life in the Hill District. According to historian Laurence Glasco, Harris's archive may be the largest collection of a single black community in the world.

In this beautiful catalogue of the Carnegie Museum of Art's retrospective exhibition *Teenie Harris, Photographer: An American Story* (October 29, 2011–April 7, 2012), art historian Cheryl Finley and historians Joe W. Trotter and Laurence Glasco combine select photographs from the exhibit with essays offering important context about the photographer and the city he loved. Image and word combine to offer a rich tapestry of Harris, Pittsburgh's twentieth-century cultural and social history, and the evolution of its black population. Glasco's essay offers a cultural history of the Hill District through the life of the photographer. Trotter provides insightful analysis of the economic, social, and political history of black Pittsburghers. Finley provides close readings of images from Harris's archive, placing these works within a larger history of American, black American, and African diasporic documentary photography. Together, the essays provide important biographical details about Harris. More importantly,

they demonstrate a photographer in love with his subject—black Pittsburghers—and beloved by his community. As photographic historian Deborah Willis states in the introduction, Harris's life work is "a love story, a graphic romance about a community visually documented through an artist and his camera, an intimate and diaristic view of a city and a photographer" (xi).

From Harris's vast archive, the authors chose subtle and poignant images of the "the practice of dailiness"—a phrase borrowed from Carnegie Museum Curator of Photography Linda Benedict-Jones—of Hill District life over much of the twentieth century. Through images ranging from the late 1930s to the 1970s, we witness the area's transformation from a once-vibrant, although racially segregated, black cultural and business center to a neighborhood depopulated and diminished as a result of deindustrialization, urban renewal, and the persistence of racial discrimination. But more tenacious than the forces of exclusion, through Harris's eyes, is the creativity, joy, and spirit of individuals and families living, working, and playing in various conditions.

The University of Pittsburgh Press, the distributor of this book, took great care in publishing Harris's black-and-white photographs, which capture the rich texture, nuance, and detail of seemingly ordinary activities. Interspersed among images of shop owners, children at play, and residents on the street are photographs of jazz luminaries, including Sarah Vaughan, Duke Ellington, Charlie Parker, and Billy Eckstine; John F. Kennedy addressing a large crowd; and black sports icons Joe Louis, Jackie Robinson, and Willie Mays. Particularly striking is the way Harris's eye was able to enfold these notable figures into the daily routines of life in the city.

Harris's archive has had a fascinating life following the photographer's death. After years of legal battles with a business partner of Harris, the majority of his negatives were returned to Harris's family, who sold the collection to the Carnegie Museum of Art in 2001. The institution has since worked actively with Harris's family, the Hill District community, and many others to preserve, label, and digitize this massive archive, the majority of which is now publicly available through the museum's website. Since his death, Harris's work has been exhibited frequently, and he has received international attention, which he never sought during his life. The museum continues to research the people, places, and events of his photographs and to promote the richness and vibrancy of life captured in this collection.

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