

Kashatus overplays Quaker influence upon Lincoln. In his retelling of the *Trent* affair, he points to the neglected role of John Bright, a British Quaker, abolitionist, and member of the House of Commons. While Lincoln did correspond with Bright, who played an important part as an ardent pro-US spokesman in Parliament, non-Friends Prince Albert, US ambassador Charles Francis Adams, and US secretary of state William Henry Seward were certainly much more influential in peacefully resolving the diplomatic crisis between Britain and America. Moreover, considering the remarkable volume of British imports of American wheat at the time, it is possible that Midwestern Quaker farmers were actually more important than John Bright. The author notes Lincoln's friendship with Pennsylvania Quaker and secretary of agriculture Isaac Newton, "who endeared himself to the president because he befriended Mrs. Lincoln, preventing embarrassing public disclosures of her extravagant expenses" (84). Yet Kashatus does not explain exactly what Newton did or how it was connected to his faith.

This book needs a judicious editor. It contains some oddities in capitalization, a peculiar use of italics, and an outdated figure for the Civil War's death toll—620,000, when the latest scholarship has that figure at 750,000. *Abraham Lincoln, the Quakers, and the Civil War* is an insightful volume but could benefit from additional research and knowledgeable editing.

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*Klezmer: Music and Community in Twentieth-Century Jewish Philadelphia.* By HANKUS NETSKY. (Philadelphia: Temple University Press, 2015. 175 pp. Illustrations, notes, bibliography, index. \$64.50.)

The klezmer revival of the late twentieth century drew attention to this important area of Jewish music both through performance and through scholarship. Most writing on klezmer has focused largely on the revival itself and on its antecedent practices in the New York region. Hankus Netsky's monograph on klezmer in twentieth-century Jewish Philadelphia provides an important counterpart to this literature, drawing attention not only to Philadelphia's distinctive and creative Jewish musical tradition but also to the particularity and vibrancy of its broader Jewish culture.

The book is divided into two sections. The first, "The Klezmer Musician," grounds Philadelphia's klezmer scene in Europe; the second, "Musical Traditions," is a historical ethnography of klezmer in Jewish Philadelphia, primarily though not exclusively in the mid-twentieth century. Netsky, a major contributor to the klezmer revival, follows in its intellectual tradition in the book's first section. Indeed, the first chapter, "The Klezmer Mystique," frames the central topic of

the book as part of a long history of Jewish musical discourse and practice dating back to the Bible. Subsequent chapters further posit a certain continuity of Philadelphia's Odessa-influenced twentieth-century Jewish music with older currents of Jewish thought and expressive culture rooted in eastern Europe. This continuity is opposed by a stark discontinuity, also inflected by klezmer revivalism—the death of traditional Jewish music in Philadelphia in the wake of midcentury suburbanization and class mobility. These continuities and discontinuities are too starkly drawn and would benefit from a more nuanced view of the multiplicity of influences on Jewish life and musical practice in Philadelphia's Jewish community and its European antecedents.

Netsky's meticulous reconstruction and analysis of the Philadelphia *sher*, a social dance practice with an associated lengthy musical medley that was common at weddings and social events through the 1960s or so, is the centerpiece of the "Musical Traditions" section and is the highlight of this book. His textured ethnographic writing presents information about the *sher* and related repertory that is not found in any other scholarly work. It is a sensitive overview of a musical practice in transition, showing that even traditions that have been folklorized are dynamic and responsive to changing social contexts. Furthermore, Netsky's focus on the working lives of Jewish musicians in Philadelphia, and the many contexts in which they performed, is an important addition to the growing body of literature on musical labor.

*Klezmer: Music and Community in Twentieth-Century Jewish Philadelphia* is an excellent ethnography. The book could benefit from focusing less on a narrative of assimilation and more on musicians' creativity in hybridizing multiple influences within a Jewish context. It is clear from Netsky's ethnography that Jewish musicians in midcentury Philadelphia navigated a complex and diverse urban environment. Closer dialogue with the excellent literature in recent years treating these themes would result in a richer, more nuanced theoretical frame for this historical record.

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*City of Steel: How Pittsburgh Became the World's Steelmaking Capital during the Carnegie Era.* By KENNETH J. KOBUS. (Lanham, MD: Rowman & Littlefield, 2015. 291 pp. Illustrations, notes, index. \$45.)

The story of Andrew Carnegie and Pittsburgh was once the stuff of popular histories and novels. Decades ago, this industrial transformation fired the imagination, but, as heavy industry's importance began to recede in the United States, so did public interest. Kenneth J. Kobus's book is a welcome addition to