

about, worked tirelessly. She was always seeking a livelihood. She and her mother moved constantly, always keeping in mind the need to rent rooms to boarders. Sometimes, they took on housekeeping. Lulu worked in the canning and bakery business, then created her own line of jams and pickles. For a while, she taught home economics at Howard University and was the only female instructor at the institution. She also had positions as the matron of the National Home for the Relief of Destitute Colored Women and Children in Washington, DC, and then matron of Miner Hall at Howard. There was no end to making ends meet.

Sometimes Lulu lashed out at white injustice, especially over her lost inheritance of her great-grandmother's property, but she always kept her optimism through her love of friends and family and her deep religious conviction. Most moving is her statement of September 27, 1896: "So let us be hopeful and never turn aside from the little glimmers of sunshine that meet us here and there on our way" (153). This thought reveals the perseverance and humanity of Louisa Jacobs and her circle of single, hard-pressed, nineteenth-century black women.

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HARRIET HYMAN ALONSO

A Greene Country Towne: Philadelphia's Ecology in the Cultural Imagination. Edited by ALAN C. BRADDOCK and LAURA TURNER IGOE. (University Park, PA: Pennsylvania State University Press, 2016. 248 pp. Illustrations, notes, index. \$59.47.)

In the acknowledgements for *A Greene Country Towne*, editors Alan C. Braddock and Laura Turner Igoe thank the usual suspects, including their partners, the volume's contributors, and their respective institutions. However, they also make a point to single out some surprising players in their daily lives: "the intrepid squirrels, sparrows, and even a red-tailed hawk who alighted on a bird feeder hanging behind Alan's apartment," local specimens of "hyacinth, lantana, Mexican hyssop" growing in a nearby garden, "large sinkholes" in front of Igoe's home, and Braddock's cats (xi). In bringing in these "nonhuman denizens" whose very existence is rarely noted by the many people who live with them every day, Igoe and Braddock draw attention to the agency of their local plants, animals, and infrastructure and suggest that their community is not simply one of human actors but also includes "nonhuman beings, things, forces, and matter" (2). In doing so, Braddock and Igoe set the tone for what is to come in the chapters ahead: a cultural history of Philadelphia, but one that includes some unusual subjects.

According to the editors, *A Greene Country Towne* (a title that derives from William Penn's description of an early but abandoned plan for Philadelphia) "explores the ways in which art and literature have imagined, animated, and embodied the complex ecology of Philadelphia since the seventeenth century" (2).

To do this, twelve scholars who work in a variety of disciplines take on a diverse range of subjects centering around the environmental history of Philadelphia. The goal of this volume is to reveal how the “ecology” of the city, by which they mean the natural and artificial “collaboration between human beings and nonhuman things,” was formed and understood (6). The environmental history of Philadelphia is therefore presented in new and surprising ways, not through the history of local parks or rivers, as has been the case in past scholarship, but rather through the complex relationships between spaces, humans, nonhumans, and objects. Organized chronologically and analyzed through the lens of the emerging discourses of “ecocriticism” and “new materialism,” topics covered include a Lenape wampum belt, images by the painter Thomas Eakins of his monkey, Bobby, W. E. B. Du Bois’s *The Philadelphia Negro*, and a recent piece by Winifred Lutz, in which she retraces a creek’s former course with paint and bungee cords.

All of these short essays are carefully researched, highly engaging, and, though academic in tone, easy to read. Authors do not always fully distinguish between ecocriticism and environmental history, but this is a minor point for a collection that is willing to challenge the anthropocentrism that dominates much writing in the humanities. *A Greene Country Towne* is a fresh look at the forces that shape urban existence and would be a valuable guide for scholars considering the development and history of other cities. Furthermore, many chapters in this volume serve as useful models for art historians and material culture specialists who want to think through the nonhuman elements that impact (or are) our objects of study.

Brooklyn Museum

ELIZA BUTLER

Silk Stockings and Socialism: Philadelphia’s Radical Hosiery Workers from the Jazz Age to the New Deal. By SHARON MCCONNELL-SIDORICK. (Chapel Hill, NC: University of North Carolina Press, 2017. 294 pp. Illustrations, map, notes, index. \$29.95.)

Independent scholar Sharon McConnell-Sidorick’s engaging history of a radical labor union in 1920s Philadelphia speaks to some of the most exciting developments in labor and women’s history. McConnell-Sidorick interweaves the radical history of a socialist union of hosiery workers with a close look at the neighborhood in which many of its workers lived and participated in the culture of the Jazz Age. She deftly examines how young workers negotiated the cultural changes of the era even while participating in a long tradition of labor organizing in their Kensington community.

McConnell-Sidorick’s study considers both traditional labor organizing and activities outside the factory, with an emphasis on the role of neighborhoods in sustaining solidarity and building union strength. Much like the Knights of Labor