In writing a book about the Progressive Movement with Pinchot always in the foreground, the author, at least by implication, exaggerates the contribution of Pinchot to this vital phase of our national development. However, the volume throws a good bit of light on the Progressive Movement through the detailed description of events and copious quotations from correspondence. There is little attempt at evaluation or synthesis. One would like to know what the author thought of Pinchot when he dumped Robert La Follette for Roosevelt in 1912, after working publicly for La Follette’s nomination for several months. There is little explanation of why “Boss Flinn” of Pittsburgh became a Progressive, or of how Pinchot really felt about him in the face of Roosevelt’s repeated attacks upon him.

There are a few footnotes scattered through the book, and a summary of sources for each chapter printed at the end. Much of the study was based upon an examination of the Pinchot manuscripts in the Library of Congress. The book will be quite useful to students of Pennsylvania history, for little has been published in this area, but other books dealing with his entire life will tell us more about Pinchot. On the other hand, this volume describes the transition from forester to politician, which made possible Pinchot’s later colorful career as Governor of Pennsylvania.

Temple University

Edwin B. Bronner


This must be the ultimate popular picture book of the War, not soon or easily to be superseded. To say popular is far from intending to denigrate the very great excellence of all parts of the work. It adds new luster to a fine record of achievement by the American Heritage Foundation. Editor Ketchum and his staff evidently performed great labors of research and selection before they could begin the arrangement. More than one hundred sources contributed to the work, particularly in making available pictorial materials in their collections. Private collections, many historical societies, museums, art galleries, libraries, and government deposi-
tories are represented. The Philadelphia Union League and the Pennsylvania Historical Society (Philadelphia) are included in the acknowledgments but regrettably no source located in Western Pennsylvania is mentioned.

Many picture books of the Civil War have been published over the years; in most cases they have been collections each of a particular form of art—a set of sketches, a book of cartoons; most exploited has been what was at the time of the War the infant field of photography. Too often they have been indifferently reproduced and much looking at them is likely to become a dull and tiresome occupation. The two most striking characteristics of this Heritage History are variety and color. There is a fascinating alternation of paintings, black and white sketches, portraits and other photographs, cartoons, posters, and colored maps.

Editor Ketchum begins the book with a two-page, and too short, introduction; it needs some detail on the process of editing and organization, also some more descriptive matter on the more interesting artists. The volume is divided into eighteen principal chapters or sections, titled but not numbered in any way. About two-thirds of the chapters deal primarily with military affairs and the rest with economic, social, and political matters. Each begins with an historical introduction by a man whose name must be a household word with all recent readers of Civil War history or historical novels, Bruce Catton, the inevitable choice for the task. All but two of these historical essays are allotted exactly five pages each. These, together with Mr. Catton's running comments accompanying the pictures, provide a textual history of the War. The book ends with a one-page epilogue with some pictures and finally a page of acknowledgments and a moderately adequate index.

For most people the meat of the book will be found in the more than eight hundred illustrations. There are more than one hundred sixty paintings, twenty-seven of them full double-page. A few of them are printed here in black and white, without explanation. The excellence of the color printing is most remarkable; in fact, that is true of all of the work. There are more than one hundred fifty portraits, mostly photos but a few of them paintings, comprising the finest collection of Civil War portraits ever published in one book. More than two hundred other photographs from the cameras of Mathew Brady, Alexander Gardner, and other photographers make up the largest class of pictures in the book. We would like more adequate identification of photographs. Numerous recent photo-
graphs, mostly in color, and nicely related to the history, add reality and interest, and must be a novelty in a book like this. Of the immense number of cartoons during the War, only twenty-nine of the most striking are included. "Among Southern propagandists the most skillful and vindictive was Adalbert Volck, a German immigrant, who took time out from his Baltimore dental practise to draw savage caricatures against the Union." Volck's cartoon, "Worship of the North," could be among the most savage and vicious of all time (498-499). Thomas Nast sketched for Leslie's early in the War and from 1862 was "staff artist" but no Nast cartoons are identified in this book.

In addition to the staff artists of various American and some foreign publications, it seems that many soldiers and other amateurs set down their observations in pictures in letters home, in diaries and in other forms. One hundred sixty-four drawings and sketches are included in the book. The range of subjects is broad. Study the staging of "The Louse Race" (374). Learn the "recognition flags of every boat in the Union's Mississippi Squadron" (184). Not least of the virtues and beauties of this book is the score of maps of the principal battles; they are finely worked out on a topographic scheme with all the essential features of the terrain in colors and the armies almost seem to be moving through the fields and woods, over the hills, along the roads and across the streams.

The artists are legion; a few have been mentioned. Winslow Homer, one of the most noted of all American artists of the post-Civil War generations, "first achieved fame as a Civil War combat artist" working for Harper's Weekly; he furnishes fourteen paintings and sketches for this collection. Edwin Forbes, "staff artist" for Leslie's Weekly, also became famous for his sketches and later paintings. The largest number of credits to a single artist goes to Alfred Waud whose sketches, along with those of his brother William, appeared in the popular illustrated magazines of the wartime. Many other artists who achieved fame in the post-War period are represented.

Possibly not everyone will be as enthusiastic as this reviewer. The binding is rather dull although the backstrip is a thing of beauty. There is hardly a suggestion of "modernistic" or non-representational art in the book; the layman might see just a hint of "collage" in Adrian Persac's beautiful painting of a Louisiana plantation where the human figures look like fashion models "because the artist applied cutouts from current publications to his canvases and then
painted over them” (26-27). Maybe this collection of war pictures “glorifies war”; there are hardly any pictures of hospitals or mass amputations, and dead bodies of men and horses bloated with the gases of putrefaction are few and far between. Someone may suspect this presentation of having implications of “nationalism” or super-patriotism; but for the many Americans who still have feelings about it or any interest in such things, here is a peerless picture book which represents the finest kind of work in all its parts.

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JOSEPH LEDLIE AND WILLIAM MOODY—Early Pittsburgh Residents—
their background and some of their descendants. By LEDLIE IRWIN LAUGHLIN. (Pittsburgh: University of Pittsburgh Press, 1961. Pp. 208. Index, Illustrations. $10.00.)

It is not customary for this magazine to comment on genealogical books but this one, dealing with several distinguished local families, is of general interest to Pittsbughers and is of particular interest to the Historical Society of Western Pennsylvania because of their generosity to us at various times.

The author is the oldest child of Clara B. Young and her husband, James Ben Laughlin, whose name and that of his father is associated with Jones and Laughlin, Ltd., forerunner of Jones and Laughlin Steel Corporation, one of the largest independent steel companies in the country.

Ten years ago, with the assistance of his wife, who was a second cousin, the author undertook to compile a brief account of one branch of his mother’s family, the Ledlies and the Moodys, hoping to interest their children and their grandchildren in years to come. They visited Ireland where they learned that the Ledlies may have originally come from Italy via Scotland, and settling near Coagh, County Tyrone, had prospered and were largely engaged in the fabrication of lace and fine linen, or identified with associated arts.

The Ledlies came to Pittsburgh, Pennsylvania, in 1803 where they settled permanently about 1810.

The Moodys who had been in Ireland some 200 years before coming to America sailed June 12, 1816. Robert and William Moody were already well educated as is attested by their letters which are