ings rather than considering representative structures in depth as was done in the earlier and classic *The Early Architecture of Western Pennsylvania*, by Charles M. Stotz.

To aid the general reader and civic club member the book is organized for tourguide use. Buildings are grouped by section of the city and by political subdivisions in the county. Detailed road maps are included to assist in location. Accompanying photographs further aid identification. Research data on which the book is based have been deposited at the Pennsylvania Room of Carnegie Library.

Even though a work of this sort is bound to be prosaic, here and there, as followers of Van Trump might anticipate, word gems appear. Who but he would declaim, "I would not give the midnight prospect of the Point from Duquesne Heights for all the star lands of Orion"?

*Pittsburgh*  
Niles Anderson

*Christopher Dock: Colonial Schoolmaster.* By Gerald C. Studer.  

Many things are required for the person who would write a good history or biography — patience, diligence, accuracy, insight and more — but perhaps most of all the faculty represented by that badly over-worked word (except in this one connection where it is vital) — serendipity.

Studies of Christopher Dock, the great educational pioneer of Colonial America, are scarce. Aside from two biographies by governors of Pennsylvania (Samuel W. Pennypacker in 1883 and Martin G. Brumbaugh twenty-five years later), there was hardly anything in print worth the name, except in some technical papers on pedagogy.

Gerald Studer, a Mennonite pastor, has climaxed more than twelve years of study beginning in his college days, with a clear-eyed look at his subject. He brushes away much of the myth and conjecture without sacrificing a grain of the star-dust which rightly clings to the story. Best of all, he has cleared up much that had been hazy — and this without digging out or stumbling over any great, unknown caches of material. He has done it in the best way possible — by paying close attention, and looking deeply into the materials everyone had possessed — deeply enough to find there what previous writers had overlooked.

As an example, one might cite his ingenious and wholly valid
reconstruction of Dock's chronology from the great teacher's own words, which all the rest of us had read for years without realizing the treasures of information contained there.

Educators may yet learn important things from the dedicated and capable schoolmaster of Skippack and Salford. Every Pennsylvanian should know his story. Historians — especially those concerned with the Keystone State, education and religion — will welcome this book. Members of the Pennsylvania German Society will wonder why their group didn't publish it.

Added to Mr. Studer's study in this beautifully designed and printed work is a new translation of Dock's writings, made by Elizabeth Horsch Bender, of Goshen, Indiana. The book design and decoration are by Oliver Wendell Schenk of Jennerstown.

All of those who have taken part, and especially Mr. Studer, are deserving of the thanks of Pennsylvania for a splendid achievement.

*Pittsburgh*  
**George Swetnam**


Mary Cassatt began to be written about in a serious manner as early as 1890, when Y. Rambaud praised her genius and its fruits in *L'Art dans les Deux-Mondes.* However, it was not until 1929 that she was appreciated adequately by a professional historian — Helen Wright, writing in *The Dictionary of American Biography*, Volume III. The artist had died as recently as June 14, 1926, and still was considered a contemporary. Only now, ninety-nine years after she returned to Paris at twenty-three and "decided definitely to be a painter," is she more than a casual theme. Writers about art only recently have begun to realize that it no longer is necessary to refer to her as an "impressionist." She herself had accepted the label of a mannerism when she said she "detested conventional art" and exhibited with Manet, Courbet and her friend Degas between 1879 and 1886.

What is happening to Mary Cassatt currently, though, is historical in the best sense of the word. She may not be "the world's most famous woman artist," but certainly she has ceased to need the apology of being promoted as a member of a militant reform school of painters.