

constitution — the long, very liberal Declaration of Rights, the dominant position of the unicameral legislature with powers limited only by the Declaration of Rights, the weak plural executive, the curious and unique Council of Censors, and the generous suffrage qualifications.

The author portrays the bitter political division in Pennsylvania from the conflict over the Constitution of 1776 after it was proclaimed by the convention as the fundamental law of the state. He perceives the struggle over the new constitution to have been based largely on economic interests. "It was a conflict between the merchants, bankers, and commercial groups of the East and the debtor agrarian population of the West; between the property holders and employers and the propertyless mechanics and artisans of Philadelphia." This struggle he suggests foreshadowed the struggle which would produce the new national constitution reflecting a conservative reaction to revolutionary liberalism.

The book is well documented throughout with primary sources. For those who wish to inquire more deeply into any aspect of the study, Dr. Selsam has provided an excellent bibliography.

*University of Pittsburgh*

ROSALIND L. BRANNING

*Two Centuries of Costume in America, 1620-1820.* By ALICE MORSE EARLE. (New York: Dover Publications, Inc., Unabridged Reprint, 1970, from work originally published by the Macmillan Company, New York, 1903. Two Vols. Pp. 807. Illustrations with author's comments listed, index. \$7.50 set, \$3.75 each.)

Since the story of costume is really a part of the history of a people, the two-volume softback reprint of Alice Morse Earle's *Two Centuries of Costume in America, 1620-1820* fills a definite need for handy reference on the subject. In the present durable edition, the two volumes are unabridged, "with minor corrections." The author has written with love and humor, and there is much for both amateur and specialist.

Her work reflects knowledge of New England sumptuary laws; of old wills in which clothing was often an important item, entered with detailed descriptions of color, line, material, and trimmings; of Southern parish records and visits to old homes; and of scanning colonial newspaper advertisements. But by far the most important preparation

for her two books on costume was the close study of over five hundred portraits of individuals and groups, with three hundred fifty-five reproduced in her two books. Helpful, too, is her listing of illustrations at the beginning of each volume, with a sentence or paragraph of personal comment, to supplement the analysis of the portraits within the body of her writing.

Every section of the Atlantic seaboard has been covered, with emphasis on New England and the South. There is little mention of the clothing of ordinary people along the seaboard — really, there was little for her to write about their practical and unglamorous garments, and besides, few of them at that time sat for portraits. With one exception, she makes no mention of settlers west of the Alleghenies where fashionably dressed people were rare, and all classes were scrabbling to establish themselves. The honeymooners from Pittsburgh, Mr. and Mrs. Oliver Ormsby, while in Philadelphia on their wedding journey, had bought powdered wigs arranged “Bandoestyle” and had their portraits painted in profile by the fashionable P. B. J. F. de Saint Memin. Their pictures have been included in the second volume.

The New England section is especially interesting. It is Alice Morse Earle’s contention that readers are influenced in their conception of Puritans by the plain, dark imaginary costume of contemporary artists — and by contemporary artists she means those working approximately between the late nineteenth century and 1903. “It will be noted,” she states, “that the women in the modern pictures all wear aprons. I think this is correct as they are drawn in everyday dress, but it will be noted that none of these portraits display an apron; nor was an apron part of any rich dress in the seventeenth century.” She especially cites *The Return of the Mayflower* and *The Pilgrim Exiles*.

Surprising to the general reader is the Puritan interest in dress from the very beginning of the colonies. The prosperous eagerly questioned travelers and sea captains; read the rare English newspapers that came their way; wrote letters to England requesting relatives and tailors to ship clothing, materials, and costume accessories; and followed court news of fashions.

Alice Morse Earle notes the love of “dignity, of form, of state” all along the eastern seaboard even among the earliest settlers and states that the main difference between Puritan and Cavalier in the colonies was that in the main the Cavalier had more money to spend on dress, that the New Englanders were a bit more conservative, but that there were extremists on both sides.

As for the deceptive term "sadd-colours," the author quotes an English list of dyes of 1638: "Sadd-colours the following; liver colour De Boys, tawney, russet, purple, French green, deere colour, orange colour." Among "light colors, the dyers included pale blue, pink, lemon, lavender, pale green, ecru, and cream." Grain colors, shades of scarlet, and sulphur were worn as much as russet. The glorious abundance of colors certainly does not seem "sad" to the modern shopper. We must also remember that anyone who wished to wear black or solemn gray, did so.

There is an entry on "ventures," by which women sent out in local ships consignments to Europe or China, of ginseng, herbs, cheese, pickles, preserves, and all kinds of homely things, in exchange for new clothing, furniture, table ware and tea sets. There is also an entry on the use of letters — Hawthorne's famous scarlet "A" for adultery, the "B" for blasphemy, the "V" for viciousness; and an entry on the custom of having those once under the shadow of the gallows wear a heavy rope around their necks for years.

When you meet the term "goffering" in your reading, or are told that a gentleman's lacy neckwear was arranged Steinkirk fashion; or when you want to know more about the wigs with which men and women alike ruined their hair; or what the "biggin" is on a small child's head; or verify the fact that gentlemen once wore earrings or carried muffs; or when you need to know something about wedding or mourning customs, just pick up Alice Morse Earle's books.

Pittsburgh

FLORENCE C. McLAUGHLIN

*Jew and Italian — Historic Group Relations and the New Immigration (1881-1924).* By DR. RUDOLF GLANZ. (New York: Ktav Publishing House, Inc., 1971. Pp. 232. Footnotes. \$10.00.)

The recent special effort by the Italian Sons and Daughters of America (ISDA) in developing their own antidefamation organization and also in using the exact name of the Anti-Defamation League (the ADL of B'nai B'rith) to fight bigotry, underscores an almost sibling relationship (and even sibling-like rivalry) between Jews and Italians in America.

So intense has been this historic sibling-like relationship (and rivalry) that in the case of the ADL title, a court case had to be