DuBois captured the essence of the dilemma when he wrote at the height of the dispute, "how can we follow this almost self-contradictory program? Small wonder that Negro communities have been torn asunder by deep and passionate differences of opinion arising from this pitiable dilemma." DuBois provided no clear-cut answers, but he was certain that "Negro children must not be allowed to grow up in ignorance" (pp. 72-73). This remains one of the major issues taxing our energies in the struggle to establish black studies as a major discipline.

In addition, Franklin's analysis of the early use of "intelligence tests" as a device to maintain segregation is particularly relevant to the present debate over their merits as a measurement of intelligence, and one wonders about the extent of their use in other cities. All in all, this is a pathbreaking study, and is the first book dealing with the education of an American minority. My only disappointment, and this may be unfair to the author, is that Franklin did not include in his study the role of parochial schools in the education of black Philadelphians.

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Old postcards have an undeniable fascination; in their varied miniature world they seem to encapsulate fragments of the history of the last hundred and some years since the penny post was inaugurated. Most of the cards discussed in this book not only sold for a penny, but a one-cent stamp would send them through the mails. Twentieth-century inflation has vastly increased their prices both in buying and mailing, but the increased cost has not diminished their popularity.

As historical records, old postcards are, in their small way, unrivaled. This reviewer confesses to a special fondness for them; how often has he been transported to the past when confronted with one of these scraps of colored cardboard! Books about postcards are also engrossing, and this rectangular album, in format so like those photo albums that used to be practically fixtures on American living room
tables, is especially interesting to Pennsylvanians. It deals with a relatively recent period in the memory of some present-day readers. For some, it will have the fascination of a period just beyond the reach of memory.

George Miller, its author, a professor of English literature at the University of Delaware, is well equipped for his postcard task because he has, with coauthor Dorothy R. Miller, written the definitive *Picture Postcards in the United States, 1893-1918*. *A Pennsylvania Album* treats in more detail a portion of the larger theme. Although it emanates from academia, the book is by no means heavy-handed or dull. The scholarship that produced it is thorough, but it has more the tone of the inspired amateur graciously discussing an intently-pursued avocation.

The book is so arranged as to make its perusal an easy and agreeable excursion for the viewer, since it is arranged in sections — views, transportation, advertising and business, agriculture and industry, education, religion, amusements, signs of the times, and celebrations — each of which has a brief introduction. The bulk of the volume is composed of 270 photographs of the postcards, and each of them has an explanatory caption.

There are two types of cards illustrated. The first was commercially issued (usually printed in Europe) by postcard firms, to be sold as a souvenir of a visit. There were generally views of the major streets of large cities, important public or historic buildings, or scenes of more than local interest. In this category belongs the frontispiece of the *Album* — the Monongahela riverfront looking toward Pittsburgh's Point, taken from the Smithfield Street Bridge in July 1924. Here is a rich nostalgic panorama for the viewer, including the excursion steamer *Homer Smith* of fond memory. A second frontispiece is a 1908 view of Philadelphia's Dock Street — this photograph is valuable historically, because the street has completely vanished (save for a path of cobblestones across a park lawn) — a victim of local waterfront redevelopment.

Another type of card extremely common in the early twentieth century was the photocard in the standard size (five and a half by three and a half inches) with the word "postcard" printed on the back. There were even special cameras which took this type of picture. Anyone could have a photograph developed as a postcard, and they were produced for every occasion. In a time when newspapers, particularly those of small towns, carried few if any photographs, the penny postcard offered an incredibly inexpensive and convenient way to capture
events. Whenever America paraded or celebrated anything, the postcard photographer was there. When buildings burned or rivers flooded, when prohibitionists or suffragettes demonstrated, when workers struck, when political candidates ran for office, the postcard was there; it recorded everything. Most of these postcards were taken as souvenirs, not just the unusual, but also the ordinary. They are snapshots, quite without art, but in their very naïveté there is a fascinating charm and honesty. Finally, at a time when telephones were few and the mails were more reliable than they are today, they offered a way to stay in touch, to communicate with both a written and a visual message.

You do not have to be a historian to enjoy this book. You only need to be human. In these pages is something for every Pennsylvanian: the main streets of small towns like Perryville or Summerhill, the ferry across the Susquehanna at Meshoppen, the railroad station at Bellefonte, J. G. Lauer's Toy House in Pittsburgh, a Slavic wedding at Wilkes-Barre, a funeral procession of victims of a mine disaster, college life and student pranks, Pittsburgh's Luna Park and Woodside in Philadelphia, a barber shop in Bethlehem.

These are truly Hamlet's "trivial, fond records." The postcards have not ceased to communicate. This album has a real place on the modern coffee table.

Pittsburgh History and Landmarks Foundation

Pittsburgh, Pennsylvania


Pittsburgh is not only famous for its athletic teams but also (or even more so) as the city in which private efforts have gone into the preservation of buildings and districts. It is one city in the United States that has not been urban renewalized into a desert. This has resulted from a teamwork among the government, business and industry, and the private citizen. Marshaling much of this support in the cause of preservation has been the Pittsburgh History and Landmarks Foundation. Associated with PH&LF during most of its history in a