needed funds for the South. Finally, Seip renders the most significant and detailed analysis of the controversial Texas and Pacific Railroad issue, both as a regional and national issue, particularly its alleged significance in the 1877 Compromise which officially "ended" Reconstruction. The railroad project was never supported by a substantial number of southerners and was seen for what it was, a "northern" boondoggle orchestrated by Tom Scott's northeastern railroad interests. C. Vann Woodward's thesis that the T&P project was a major part of the compromise is no longer arguable.

The two maps (congressional districts and T&P Railroad) and twenty tables (collective biographical data and scalograms) are important supplements to the narrative. The bibliographical essay is required reading for the students of the period. One can only hope that the results of this significant study, which have so many implications in today's world, will, in time, become a part of the textbook genre at every level of the public education process.

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There is a reason why the architecture of Henry Hobson Richardson is regarded as so special today. It is not only fascinating to study Richardson as one of the most remarkable of American artists; studying him is also a textbook on the great changes in American urban and suburban life in the decades following the Civil War. Richardson has been "discovered" many times. Two seminal studies of his art were published in the 1930s: Lewis Mumford made Richardson one of the heroes of his brilliant study, The Brown Decades, a series of essays that were the first to reevaluate the energy and innovation of late Victorian architecture; and Henry-Russell Hitchcock published The Architecture of H. H. Richardson and His Times. While Mumford sought to rehabilitate late Victorian architecture in its own right, Hitchcock's intent was to create in Richardson a godfather to the Modern Movement. But Richardson
did not have to wait generations for his posthumous fame. Just two years after he died in 1886, Marianna Griswold van Rensselaer published *Henry Hobson Richardson and His Works*. This was the most lavish study ever devoted to an American artist, and ranks as one of the first half-dozen earliest critical comments on American culture. The validity of Richardson's early interpreters is clearly established by the greatest honor the publishing world can confer on them: all three books are still in print. A decade ago James O'Gorman added a fourth fundamental study: *H. H. Richardson and his Office — Selected Drawings*. O'Gorman's analysis was in many ways the most critical to our understanding of Richardson. Working with the thousands of drawings in the Houghton Library at Harvard University, he produced a set of studies of the creative process in forty-one of Richardson's major buildings and projects.

Jeffrey Ochsner, a practicing architect from Houston, devoted eight years of research and travel to the production of *H. H. Richardson: Complete Architectural Works*. His intent was both modest and ambitious. Modest, in that he wished to lay before the public a tool for future Richardson research rather than a complete critical *aperçu* that would rival the brilliance of his distinguished predecessors. Ochsner's book consists of 151 entries on Richardson's buildings and projects. He restricts his critical analysis of Richardson to an introductory biographical sketch, following that with comments in the individual entries which are more descriptive than analytical. Nevertheless, Ochsner has achieved a project of considerable scope and ambition. He discusses over three times the number of projects related by O'Gorman; his bibliographic entries run to the thousands; and his assemblage of photographic views and plans of the Richardson *oeuvre* is without parallel.

Because of its particular intent, one cannot choose between Ochsner and the major predecessor studies on Richardson. For educational institutions and major libraries there is no question but that Ochsner must join the earlier Richardson studies on their shelves. Private students of American art or of architecture in general might well find this book beyond the scope of their particular needs. As befits a catalogue, it is dispassionate and detached, but it is inevitably somewhat dry. Its value lies not in its creative abilities but in its thoroughness and scope.

A comparison with the earlier literature shows that there are many instances in which Ochsner's work has uncovered a forgotten Richardson project or corrected earlier misconceptions. Two of the
more striking of these are his catalogue number 7, Richardson's competition project for the Equitable Life headquarters, 1867, and his proper conjunction of the plans and perspectives of the Oliver Ames House project for Boston, 1880.

It is too early to determine whether Ochsner's study merits the overused term "definitive." Even while the book was in press four new projects were uncovered which could be discussed only in footnotes. Without any doubt, there are more Richardson archival deposits, probably even more surviving buildings that will be discovered in the next decade, but that is always the risk in preparing a catalogue. In its thoroughness, clarity of presentation, and generosity of format, Ochsner's Complete Architectural Works has given Richardson studies a major assist with which to instruct the next generation of students about him, and through him, about us.

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50 Years of the Western Pennsylvania Conservancy: The Early Years. By M. Graham Netting. (Pittsburgh: The Western Pennsylvania Conservancy, 1982. Pp. 200. Foreword, list of supporting foundations, photographic credits, illustrations. $50.00, cloth; $25.00, paper.)

When residents of Western Pennsylvania hike their region's mountain trails, fish its streams, canoe its waters, or observe its many natural splendors, they may well be benefiting from the conservation efforts of the Western Pennsylvania Conservancy. Often with little fanfare, Conservancy directors moved decisively to acquire, conserve, and develop tracts throughout Western Pennsylvania. In the process, the Conservancy became a major force in shaping the region's quality of life. In the five decades since its inception, the Conservancy acquired and transferred to public agencies over 85,000 acres for five public parks as well as for additions to state forests and game lands. The Conservancy also turned over or currently operates nature centers, historic sites, natural areas, and the Frank Lloyd Wright-designed residence of Fallingwater. In the 1970s, the Conservancy undertook the research and planning of issues facing Pennsylvania in environmental resources and land use policy. 50 Years of the Western Pennsylvania