Meier, and Robert Venturi. Toker's architectural odyssey concludes with forays into the Monongahela Valley, the South Hills, Ohio Valley and Allegheny Valley; his coverage here is superficial.

From one perspective Toker's portrait of Pittsburgh seems flawed. It smacks frequently of boosterism. It is often uneven and unbalanced in its treatment of topics. For example, while pages are allotted to the Cathedral of Learning, and other cathedrals, both commercial and religious, hospitals and public schools get little if any attention. It is as uncritical of urban growth as it is of urban architecture and urban society. Therefore, Toker's book unveils a purified Pittsburgh, where horrors such as Painters Row or epidemic rates of typhoid never dim the radiance of Osterling's architecture or the Godliness of the worker's housing on Herron Hill.

Looked at from the most important perspective, Toker's book must be judged much more positively for what it is: a testament to the aesthetic heritage of Pittsburgh. It attempts to initiate the reader into an appreciation of that heritage and it superbly achieves its purpose. Page by page, the reader internalizes a deep understanding of the patterns and forms of the Pittsburgh cityscape. And if the city as artifact mirrors the spirit and cultural achievements of its past, what the Germans called weltanshauung, then to rephrase Jacob Burckhart, Toker has given us a revealing glimpse into the Civilization of Industrial Pittsburgh. It is my strong conviction that Toker not only fully achieves this purpose, but does it masterfully. Therefore, Pittsburgh is a welcome and valuable addition to the library of books which tell Pittsburgh's story.

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By Russell Lynes.


In their introduction to The Lively Audience — a recent contribution to the New American Nation Series — the editors tell us that the
work is "an account of the adaptation of American culture to the shifting needs and desires of successive American audiences." *The Lively Audience* is, as the subtitle indicates, a social chronicle of both the visual and performing arts in the nation between 1890 and 1950. It is not art history but "public and personal" history concerned with the audiences — highbrow, middlebrow and lowbrow — that the arts in America attracted.

And if Russell Lynes chooses to begin his account with Chicago's Great Columbian Exposition, it is because he believes that, insofar as the arts in the nation are concerned, the twentieth century begins in 1893 with a display of essentially derivative art and architecture. But the story of America's popular and vulgar arts is not encompassed by European importations. Rather it is characterized, says Lynes, by the incessant and exhuberant movement like that found in the stories of painting and music in the New World. However, the author's most informed chapters would appear to be those devoted to photography and to the movies, which with radio and television Lynes sees as "the most eclectic expression" of democratic art.

Chapter Nine — THE MOVIES — is certain to attract attention and, as well as any, it exhibits the strengths and limitations of the author's methodology. To begin, the challenge of dealing with the subject in just under fifty pages is formidable, even when Lynes' special focus is taken into consideration. The pace is breathless as the author deals with innovators like D. W. Griffith and his cameraman, Billy Bitzer, or with innovative free spirits in the vein of T. H. Ince and Mack Sennett. And given the constraints of space, it is not surprising to find Lynes misleading or misinforming from time to time. In his discussion of the great movie palaces of the 1920s and 30s, for instance, he says that customers were greeted beneath a brightly lit marquee by a major-domo in uniform. More properly, the individual concerned should have been identified as a "footman." If a theatre could be said to have a major-domo, he would have been the Chief of Service or Head Usher.

Yet another piece of misinformation in this chapter has to do with Lynes' description of the stage show at the Ohio Theatre, which he says consisted of a few vaudeville acts preceding the feature picture — that is, when it was not introduced by celluloid short subjects. Those who concern themselves with movie exhibition in these years know that first-run houses were apt to offer both. Lynes should also have made a distinction between a vaudeville program and a stage show — entities with a very different emphasis. Lynes concludes that the audience got its dollar's worth. Yet admission was seldom that
high — often no more than 25¢ until 1 p.m. in the bigger houses. More distressing, to this reviewer at least, was Lynes' calling Marcus Loew the "greatest impresario of the movie palace." For that title might well be claimed for S. L. "Roxy" Rothafel or Balaban and Katz, those czars of exhibition in the Chicago area.

This same penchant for generalization overcomes Lynes at the outset of Chapter Seven — THE "LEGIT" THEATRE — where he affirms that at the turn of the century, no American playwright understood his audiences more handily than Clyde Fitch. Surely, one might substitute for Fitch's name that of Owen Davis, master of 10-20-30 melodrama. And those bot boilers of his might well have been included in Lynes' enumeration of type-productions predominant at the turn of the century. This sort of reservation aside, the author has produced a useful and well written work. (For instance, in speaking of the Theatre Guild's impact, Lynes writes that it became "more a commercial wave than an aesthetic ripple.")

*The Lively Audience* might have been a good deal more useful had the author or publisher employed conventional footnote numbers in his text. As it is, the reader has to keep turning to the notes to see if Lynes has documented a particular point. Not infrequently, he fails to do so. For example, he fails to indicate the source of the following: that in the 1920s movie audiences, dissatisfied with captioned silent films, tended to dwindle, despite the proliferation of movie palaces. Not so, according to the statistics incorporated into the histories of the decade's major studios. Nonetheless, the author's encompassing the significant directions and names in architecture and painting, in the legitimate theatre, the movies, and photography as well as in the art world of galleries and patrons must command attention, especially within the confines of a single volume.

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*The Whiskey Rebellion: Frontier Epilogue to the American Revolution.* By Thomas P. Slaughter.


In the first book-length study of the Whiskey Rebellion to be published since Leland Baldwin's 1939 *Whiskey Rebels*, Thomas P.