in America and the Morgans' connections to it.

Through their major interests in rapidly developing industrial markets and firms, the Morgans were well acquainted with the business world of Pittsburgh, which after the turn of the century became a powerful regional center for investment banking. Although Carosso doesn't mention the Pittsburgh Stock Exchange, this review essay is a good place to do so because just as in New York, the leadership of the local exchange provided a market for regional stocks that allowed local investment banking to flower and to prosper during the industrialization period.

According to the stock exchange's thirtieth anniversary history, issued in 1924 by Eddy Press, three other exchanges preceded it. The growth of the oil industry in Western Pennsylvania stimulated first the organization of the Pittsburgh Oil Exchange on July 25, 1878, and then the creation of its successor—the Pittsburgh Petroleum Exchange, which was established on July 7, 1883, and was headed by C.W. Batchelor. As a result of the rapid rise of the iron and steel industries, the Pittsburgh Petroleum, Stock & Metal Exchange was established on January 11, 1886, and was ultimately succeeded by the Pittsburgh Stock Exchange eight years later; this stock exchange was organized on March 26, 1894, and evidently suffered from the financial problems resulting from the gold crisis of the early 1890s. The exchange at first leased the second floor of the old Union Trust Building and in 1902 moved to 333 Fourth Avenue. Providing the exchange with capable and prudent leadership, Henry M. Long, William Mustin, A.E. Masten, John Barbour, and seven other prominent Pittsburgh investment bankers served as its president between 1894 and 1924. By the early 1920s, the exchange consisted of approximately 115 members and charged each member about $100 for a seat. Most members were from the Pittsburgh vicinity, but a few were from New York, Philadelphia, Cleveland, and Columbus. Members at first used a cumbersome and time consuming "call" system to announce their trades. As a consequence of increased business, the exchange after 1902 eliminated this system and introduced more efficient methods of conducting business.

During the early 1920s, there were 104 stocks and 51 corporate bonds listed on the Pittsburgh Stock Exchange. Union National Bank, the Fifth Avenue Bank, the Bank of Pittsburgh, Carnegie Lead & Zinc, United States Glass, Standard Plate Glass, Westinghouse Electric, and the Pittsburgh, Bessemer & Lake Erie Railroad were representative stocks offered. The exchange made a market for such bonds as: the Pittsburgh & Allegheny Telephone Co.; the Bloomfield Street Railway; Heidenkamp Plate Glass; the La Belle Iron Works; and the Columbia Steel Company. It was certainly unfortunate that having faithfully served the Pittsburgh business and corporate community for over 80 years, the exchange, which traded two stocks in 1974, closed its doors forever that year.■

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*Majesty of the Law: The Court Houses of Allegheny County*

By James D. Van Trump

The dean of Pittsburgh's architectural historians on the dean of Pittsburgh's buildings — that is the reasonable expectation for a reader to have when turning to James Van Trump's *Majesty of the Law*. It is a high expectation, considering the quality of Van Trump's half-century of writing on Pittsburgh, as well as the quality of H.H. Richardson's courthouse of 1884-88.

Whether that high expectation is fulfilled or not depends on the reader's attitude to the author's scholarly approach and its results. Obviously, Van Trump's school of writing — discursive, personal, even conversational — is the antithesis of what he calls in the preface kunsthistorisch. Kunsthistorisch, the German view of art history as a science, is what Van Trump spurns as an obsession with footnotes, bibliography, citations, and scholarly apparatus that sometimes become obstacles to the genuine enjoyment of art and architecture. This reviewer has no wish to contradict Van Trump there: the excesses of this positivist school of art history are legion, and they can indeed overpower our personal readings of certain monuments.

Van Trump assigns to his own work the more limited role as the "record" on which further scholarship on Richardson's courthouse will be based. This is only fair; he got there first and no one has worked for so long, not only to record the built environment of Pittsburgh, but (as co-founder of the Pittsburgh History & Landmarks Foundation) to preserve it. On the other hand, it is fair to ask whether this is a substantial enough record on which later investigation of this building might proceed. And it seems fair also to ask whether this is, even for Van Trump, the appropriate approach to take to this internationally famous building.

The best of the book is Van Trump's examination of the first courthouse, an anonymous work of about 1799. That modest building is so poorly recorded — no known architect, simple technology, no firm dates of construction, uncertainty about whether its capitals were Corinthian or Doric.
— that Van Trump’s treatment of it is not architectural but social history. His chapter on it is both charming and highly informative. Van Trump is less successful with courthouses two and three. The problem is mainly one of the author's insistence on a memoirs approach, which works less well here than in his other books. Neither the first nor second courthouse (a Greek Revival structure by John Chislett, 1836-1841) intertwined directly with Van Trump’s life span. He knows about them only from what he can glean from old documents and newspapers. Richardson’s courthouse was already half a century old when Van Trump first began to analyze it, so that what he writes of it is not direct testimony, either. Unlike the radically changed Homewood, East Liberty and Oakland of his youth, the Courthouse is not special Van Trump “territory”; any discerning citizen of Allegheny County is as free to interpret it today as our ancestors were a century ago.

If Majesty of the Law does not qualify as a memoir, so also it is not a standard history. It lacks footnotes (which condemns researchers to start over from scratch), has no serious discussion of the urban context of the monuments, contains nothing of the remarkable engineering of Richardson’s building, and gives us only the most cursory examination of Richardson’s career preceding Pittsburgh. One is surprised to find next to nothing on the power of the building to inspire thousands of imitators — probably more than any other American structure save Independence Hall and the Capitol in Washington — who created pastiches of it all about the country.

Majesty goes through the motions of historical treatment: there are documents, old photographs, architects’ renderings, newspaper accounts, everything that one would expect in a standard monograph. The problem is basically a lack of thoroughness. Van Trump’s account is casual in its formal analysis of the structure, which he abdicates in favor of a Princeton student thesis. He is skimpier than the Courhouse, which he merely quotes the partisan account of Commissioner Charles McKee

There is no systematic investigation of the old construction documents still in the Courhouse, many of which were discovered in the past decade. Nor is there any significant exploitation (beyond two photographs) of the thousands of Richardson drawings preserved at Harvard University.

In terms of style, there is no serious attempt to apply the methodology of the Ecole des Beaux-Arts in Paris, which Richardson deeply absorbed, to aid in our understanding of the marvelous plan of the Courhouse. A photo caption becomes a travesty of art-historical analysis in its statement that Richardson’s design superiority lay in the greater “neatness” of his plans over those of his failed competitors.

These problems are compounded by Van Trump’s reluctance to consult what the wider scholarly community has contributed to the history of Richardson’s Courhouse.

Both in the anemic bibliography at the back of the book and in the pages of the text, it is clear that Van Trump has not consulted James O’Gorman’s study of O.W. Norcross, the builder of the Courhouse, nor the many new publications on the teaching method of the Ecole des Beaux-Arts, nor O’Gorman’s recent monograph on Richardson. Van Trump’s bibliography lists Jeffrey Ochsner’s Richardson catalogue of 1982, but there is no evidence that he used it. There is no citation of Arnold Klukas’s study of Richardson’s other Pittsburgh work, the Emmanuel Episcopal Church on the North Side, which contributes much to our understanding of the dynamics between the architect and his Pittsburgh patrons. Even local Pittsburgh publications, including two important booklets on the Courhouse of the 1970s and 1980s, are not cited.

These shortcomings particularly stand out because Van Trump’s original study has been partially updated and amplified by Walter Kidney, whose editing ought to have been more thorough. Van Trump, for example, says that John Chislett was the architect of just two standing buildings in Pittsburgh, but we know from Kidney’s own book, Landmark Architecture in Pittsburgh and Allegheny County, that the Allegheny Widows’ Home, still standing on the North Side, is Chislett’s work as well.

Majesty of the Law falls short of its goal as the definitive “record” on which all future studies of the Courhouse must be based; much of that basic record has already been published by other scholars whose contributions are simply ignored here. Majesty thus becomes a view of the Allegheny County Courhouse from the most local of perspectives. There are well over 1,000 county courthouses in the United States, and monographs are issued on scores of them each decade. Van Trump’s book takes its place as just one of those scores — better illustrated, written, researched and produced than the great majority of them, but a local monograph nonetheless. The pity of it is that the commissioners of Allegheny County in 1884 sought not merely...
to match other courthouses, but
to exceed them all in quality. How
stringent Pittsburgh was in setting
architectural standards a century
ago! Why should it be any less
demanding in its standards of archi-
tectural history today?

Franklin Toker
University of Pittsburgh

The Airway to Everywhere: A
History of All American
Aviation 1937-1953
By W. David Lewis and William F.
Trimble
Pittsburgh: University of Pittsburgh
Press, 1988. Illustrations, appendix,
$27.95.

This book is a definitive ac-
count of one of the bravest
experiments made in fur-
thering commercial air transport,
most specifically the unique air
mail distribution system that gave
birth in 1939 to All American
Aviation, ancestor of today’s US
Air. This account also includes the
story of the system of simulta-
neous mail pickup and release that
was never satisfactorily perfected.
Nevertheless, this account is an
important vignette of the embry-
onic period of a leading airline,
from its first years as All American
Aviation to before it changed its
name to the more appropriate
Allegheny Airlines.

The joint effort of Messrs. Lewis
and Trimble make excellent read-
ing, not least because the lan-
guage is straightforward and de-
void of convoluted sentences or
fashionable cliches. Only occasion-
ally does a profusion of facts get in
the way of a steadily flowing narra-
tive of corporate development,
personality clashes, and the inter-
acting negotiations between an
inventor, a large corporation and
government agencies which fash-
ioned the airline business as we
know it today.

Commendably, the narrative
pays special attention to the people
and personalities who influenced
the fertile mind of the feisty inven-
tor, Lytle S. Adams. Claiming an
ancestry going back to two U.S.
presidents, Adams, like many of
his inventive fraternity, became
obsessed with his idea: a mecha-
nical device for aerial mail pickup
and delivery. Meticulous research
by the authors enables us to trace
the complex relationships, con-
frontations and legal battles that
ensued as Adams struggled to keep
his air mail scheme afloat and to
keep his financial head above wa-
ter.

Prominent in these delibera-
tions was the influence of Richard
C. Dupont, of the renowned
chemical conglomerate. This in-
tricate involvement is carefully
and objectively reviewed, as are those
of other prominent contributors
to the survival of All American;
these include Halsey R. Basley,
Charles W. Wendt and Robert M.
Love, senior executives who sus-
tained the company through diffi-
cult times, long after “a lonely,
disillusioned inventor (had hauled)
away the remains of his dreams in
an old automobile.”

This is a case study that clearly
demonstrates how many ideas in
the history of aviation progress
that seemed feasible at first, later
encountered insurmountable tech-
nical difficulties or were merely
overcome by events. Adams’s
scheme faced both. The grappling
system that was the technical linch-
pin of the mechanical device never
reached a stage of efficiency that
the traditional reliability of the
postal service could be ensured;
additionally, the development of
paved roads to every small hamlet
in the United States rendered the
system redundant in many of the
communities where it had at first
been welcomed. During the 1930s
and 1940s there was an analogous
situation in Mexico, in which a
legion of tiny airlines used to pro-
vide indispensable service to iso-
lated villages, but, as the enterpris-
ing pioneers explained, “the
moment the first jeep got through,
we were finished.” And so it was
with the Adams system, when the
first post office van began to pick
up the mail everyday using the
new roads, the All American Avia-
tion service and the Adams inven-
tion, were doomed.

My complaint about this fasci-
nating book is that it could have
been so much better. In this era of
mass media communication, to be
able to sit down with a good book
for a whole evening, leisurely
digesting it, is a rare experience.
Today’s books need embellish-
ment, not for their own sake, but
to relieve the test of possible
monotony, and to explain and
thereby stimulate interest. A pic-
ture, ‘tis said, is worth a thousand
words; but this is true only if the
picture is a good one. The selec-
tion in this book is often puzzling;
for example, nothing is explained
about an illustration of a collec-
tion of equipment that looks as
though it had all fallen off a shelf
in the garage.

Because of the vital importance
of the Adams grappling and releas-
ing mechanism, the book cries out
for explanatory diagrams. One
good diagram would have been
worth two thousand words, but
there are none. Equally, as the
painful fashioning of the various
meandering airmail route networks
unfolds, the text demands maps.
Not until page 136, however, does
one appear, somewhat surprisingly,
and by this time it is too late, as this
is almost the end of the story. The
lengthy description, on page 87,
for example, of the points served
on A.M. Route 49, is no substi-
tute. It simply challenges the reader
to pick up an atlas and exercise
map-reading skills.

But this should not be a game
of Trivial Pursuit. Why, may I ask,
did not the proofreader, copy
editor or the editor himself at the