

liberals for control of the program—, and charges of favoritism and corruption were common to most New Deal programs, including the CWA. Still, it was primarily Roosevelt's concern for the program's rising cost that led the President to terminate the agency.

Schwartz's study adds to the growing body of scholarship on corporate liberalism. Her conclusions about the contribution made to the CWA by corporate liberals are convincing. Her argument that the CWA stands as the most effective model for providing work relief of any government program in the last fifty years is more debatable. CWA was short lived and expensive, and some projects were of poor quality and lacked adequate supervision. Moreover, despite providing public employment rather than charitable make-work, it was a program funded solely by the government. This point alone would cause many today to debate its worthiness.

Nonetheless, the significance of the Civil Works Administration cannot be denied. Schwartz's conclusions are thought provoking, and her work, based on a wide variety of government records and other primary and secondary sources, is a worthwhile addition to the literature of the New Deal.

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Democratic Vistas: Post Offices and Public Art in the New Deal.

By Marlene Park and Gerald E. Markowitz. (Philadelphia: Temple University Press, 1984. Pp. xx, 247. Illustrations, notes, bibliography, appendix, index. \$37.95.)

When Harry Hopkins included programs for artists among the first activities funded by the Federal Emergency Relief Administration in 1933, he said: "Hell! They've got to eat just like other people." Little did he realize an offshoot of his efforts would become the largest public art collection in the country—murals in hundreds of post office lobbies in the forty-eight contiguous states.

In 1934, Henry Morgenthau, Jr., secretary of the treasury, established the Section of Painting and Sculpture with the goal of securing "suitable art work of the best quality for the embellishment of public buildings." From then until its demise in 1943 the Section held anonymous competitions for mural commissions in cities from Calexico, California, to Kennebunk Port, Maine, and from Anacortes, Washington, to Miami, Florida.

Marlene Park and Gerald E. Markowitz provide a thorough and sympathetic study of the work of the Section, perhaps the

least known of all the New Deal art agencies. A conservative bureaucracy, the Section kept a low profile to avoid the political controversy associated with the more flamboyant New Deal arts programs and did not attempt to build a wide base of support. "But if the Section did not build a constituency it did leave a rich legacy of work for all Americans" (p. 171). That work included 1,400 murals commissioned for over 1,000 cities and towns in a decade. All this was accomplished by a staff of nineteen, which included two photographers, a carpenter, and secretaries.

Chapter one of *Democratic Vistas* provides background material which places the Section within the context of the New Deal, while chapter two outlines the public procedures, competitions, and pressures from local groups involved in the mural projects. Chapters three through five are devoted to the three major themes portrayed in the murals: historical events, such as town founders and battles; contemporary events, such as local farms, landscapes, and cityscapes; and regionalism, the content associated with New England, the Middle Atlantic states, the South, the West, and the Midwest. Chapter seven contains an excellent discussion of representationalist art as a function of the 1930s. The authors use all the typical categories of the time—Realist, Social Realist, Regionalist, Social Surrealist or Magic Realist, Western, Native American, and Academic—in writing their useful and complete overview of American art as seen in post office murals.

During the 1930s and over the years since many have criticized the Section's program because of its conservatism, but as the authors say: "Whatever the virtues of individual murals or sculptures, its administrators, artists and public helped place art in the context of daily life" (p. 181).

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Black Milwaukee: The Making of an Industrial Proletariat, 1915-1945. By Joe William Trotter, Jr. (Urbana: University of Illinois Press, 1985. Pp. xvii, 302. Tables, maps, notes, illustrations, appendixes, bibliographical essay, index. \$24.95.)

Most historians of the urban black experience in this century have focused on the formation of ghettos and related aspects of race relations. In *Black Milwaukee*, Joe William Trotter, Jr., seeks to complement the ghetto model by analyzing how Milwaukee's black working class was formed—a process of "proletarianization" that involved "complex interactions of racial and class consciousness and behavior" (p. xi). He also discusses black