REVIEWS

THE IMPACT OF THE "ABSURD" ON AMERICAN LITERATURE

THE ABSURD HERO IN AMERICAN LITERATURE. By David D. Galloway. Austin and London: University of Texas Press. 1966. $6.00. THE THEATRE OF THE ABSURD. By Martin Esslin. New York: Doubleday and Company. 1961. $1.45. ABSURD DRAMA. With Introduction by Martin Esslin. Harmondsworth: Penguin Books. 1965. 3/6d.

The "absurd" has come to dominate current critical thinking in much the same way as have "alienation" and "existentialism" in the past. The danger with these kinds of labels is always, however, that for the sake of simplicity and order, dissimilars and even frank irreconcilables are often grouped together on the basis of a superficial resemblance. The casualties of this latest phase of the critical game stem in particular from an uncertainty as to the precise meaning of the term "absurd" which Camus himself constantly attempted to re-define. The result of this has been that the word has tended to take on the connotation of "pointlessness" and "despair." As a consequence those American plays and novels which can be shown to have a tenuous link with European forms and ideas have tended to be classified in a way which has done little either to elucidate their meanings or to establish their philosophical standpoints. So it is that Martin Esslin's stimulating book, _The Theatre of the Absurd_, in making a passing reference to Edward Albee, has succeeded in relegating certain of his plays at one go to seasons of "absurd drama" while Penguin Books recently incorporated one of his plays in a collection predictably entitled _Absurd Drama_.

So too for the novel. David Galloway, an English critic, has recently published a book called The Absurd Hero in American Literature which, while offering a penetrating analysis of four contemporary American novelists is, perhaps, in danger of being more misleading than helpful if only because of the connotations which derive from his title. For although he hedges his use of Camus' concept with several warnings and qualifications, Camus' own use of the absurd is so flexible as to cast doubt on its value as a key to the modern writer. Moreover his attitude towards the concept changed under the impact of his own experiences so that in many ways the liberal humanism of his post-war period would prove a more helpful parallel to American writers to whom the absurd can only be acknowledged if it is susceptible of transcendence. Indeed the history of modern American literature is, in many respects, a catalogue of attempts to come to terms with the absurd on this basis, to establish a context within which native optimism could operate as something more than a recurring irony. So that while the absurd has clearly had a direct impact in America, what is of greater interest is the manner in which it has been incorporated into a specifically American vision which accepts the barrenness of the absurdist's world only to stress the compassion of man.

"The absurd," Camus has said, "is the confrontation of the non-rational world by that desperate desire for clarity which is one of man's deepest needs."[1] This tension between man's desires and reality is preserved and demonstrated in terms of literature by the work of Samuel Beckett in which the contrast between desire and fulfillment, thought and action, constitutes an actual enactment of the absurd. To Beckett man is a passive victim. To Ionesco the gesture of rebellion is doomed to failure. The absurdity which is the subject of this European theatre is in fact essentially that defined by Camus' own early plays which had pictured man as the victim of arbitrary and anarchical forces. In Cross Purpose (1944), for example, he indicated what he apparently saw as the only valid response to this world. This profoundly nihilistic play concerns the murder of a man by his own mother and sister. Returning from abroad he conceals his identity from them and they kill him for his money. Deprived of the happiness which she had sought, the sister subsequently offers advice to the dead man's wife which evidently stands as Camus' conscious message, for it is the natural conclusion of the ironical destructiveness of the play's action. "Pray your God to harden you to stone. It's the happiness He has assigned Himself, and the one true happiness. Do as He does, be deaf to all appeals, and turn your heart to stone while there is still time."[2]

This, then, is the savagely ironical world of the theatre of the absurd to which the only valid response is evidently quietism or complete withdrawal. It is to this theatre that Martin Esslin assigns Edward Albee's The American Dream and The Zoo Story. Such a classification is clearly misguided, however, for there are important distinctions to be drawn between the vision of

Samuel Beckett or Eugene Ionesco and Edward Albee's basically humanistic stance. The American Dream, for example, is essentially an expressionistic satire dedicated to revealing the inadequacies of contemporary American society. If its characters are impotent and apparently helpless this is a direct result of their failure to confront the essential reality of their situation rather than an expression of their cosmic insignificance. As Albee himself has said, the play is "an examination of the American Scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, emasculation and vacuity. . ."[3] In other words the play's basic assumption is that real values do exist and that there is a realisable potential for amelioration which would have been denied by the European dramatists. The sterility of contemporary life is seen as an expression of man's failure of nerve but Albee clearly implies that this failure is by no means inevitable. So too with The Zoo Story which Esslin includes in a collection entitled Absurd Drama (1965) and which he describes as "an image of man's loneliness and inability to make contact."[4] This, to say the least, is a misleading interpretation of a play which while emphasizing the difficulty involved in establishing human relationships finally demonstrates just such a moment of contact. In Albee's play communication is difficult but possible; human dignity rare but attainable. The play's protagonist, indeed, is finally prepared to sacrifice himself to establish what is clearly a gospel of love - a fact emphasized by the Christian overtones.

This progression from an awareness of absurdity to a commitment to compassion and love which is evidenced by Albee's work is ultimately one which Camus himself came to accept. In Carnets 1942-1951 he wrote that "The end of the movement of absurdity, of rebellion, etc., . . . is compassion . . . that is to say, in the last analysis, love."[5] So that it is apparent that while Albee owes a great deal stylistically to the European theatre his dialectic is rooted in a determination to transcend the limited response of the absurd. Like Camus before him he has found the concept a valid but finally incomplete description of the human situation in that it grants no real role to man outside of that of pathetic victim.

In a sense, however, Camus' concept of absurdity had already incorporated a limited sense of transcendence in that his "absurd hero" could exult in the indifference of the world and achieve at least a provisional sense of meaning by maintaining a stance of contemptuous rebellion. As Meursault, the protagonist of The Stranger, says, "emptied of hope, and, gazing up at the dark sky spangled with its signs and stars, for the first time, the first, I laid my heart open to the benign indifference of the universe."[6] It is precisely this limited transcendence which is seized upon by David Galloway as a key to the work of such contemporary American writers as Updike, Styron, Bellow and Salinger.

To Galloway the "absurd hero" is that man who is aware of the disorder of the universe but who "persists in his demand for truth in a universe

that says truths are impossible."[7] This awareness, as Camus had suggested, was itself a product of man's pointless situation: "It happens that the stage-sets collapse. Rising, tram, four hours in the office or the factory, meal, tram, four hours of work, meal, sleep ... this path is easily followed most of the time. But one day the 'why' arises and everything begins in that weariness tinged with amazement."[8] While much of contemporary American literature has indeed been concerned with this moment of sudden insight, however, it is misleading to suggest that it has been content to rest in that sense of contemptuous exultation identified by the early Camus and seen as being so significant by Galloway. Indeed, to the protagonist of the contemporary American novel or play, " ... the 'why' of why we are here is an intrigue for adolescents, the 'how' is what must command the living."[9] So too Saul Bellow recognizes that:

> "...we are liable to be asked how. In what form shall life be justified? This is the essence of the moral question. We call a writer moral to the degree that his imagination indicates to us how we may answer naturally, without strained arguments, with a spontaneous mysterious proof that has no need to argue with despair."[10]

So that once again Camus' earlier stance prompts less response from the American writer than does his later humanism. For if that humanism was implied in The Myth of Sisyphus, which Galloway takes as his seminal text, it was subordinated there to a concern with the nature of the absurd itself.

Galloway has further pointed out that for the absurd hero the emphasis "is shifted from attainment to performance, and in the process of sustaining his performance, of defending his passion for the absurd, the absurd hero achieves fulfillment simply by defending a truth."[11] While this may be an apt description of Hemingway, however, it is a little dangerous to apply it, even obliquely, to Saul Bellow who had condemned that literature which "puts all hope into the performance, into virtuosity." To Bellow, indeed, the struggle is subordinated to the ultimate truth while at the same time he has rejected the cant of alienation, "the outsider" the "view of life as literature" as a modern disease, "a French infection."[12] So that where Camus had proposed "a sustained effort of lucidity,"[13] an absurd world in which men think clearly but learn to dispense with hope, Bellow envisages a world in which lucidity is subordinated to an intuitive sense of compassion. In a sense, indeed, it is possible to look on Bellow as a conscious anti-intellectual who might be added to Richard Hofstadter's impressive list. For essentially all of Bellow's protagonists are betrayed by their intellects, which can dwell solely on the fact of disorder and decay. They are saved by what is virtually a flash of transcendental insight which establishes a new concept of unity emerging not merely out of a common fate but more meaningfully out of a faith in the power of the imagination and in the fundamental importance of human relationships.

Bellow's protagonist sets out to find some middle course between a soulless alienation and the kind of ersatz comfort offered by belief in abstractions such as God, the American dream or even intellectualism. Thus the paradox which is the absurd is not sustained but is finally resolved by emphasizing the value of human relationships -- a shift of emphasis which parallels that progression which Camus himself had noted from absurdity to love and which reconciles Bellow's protagonist to his fellow men.

Where the early Camus had called for the maintenance of the tension which derived from the "divorce between the mind that desires and the world that disappoints,"[14] Bellow's Henderson insists on the need to reject a desire which can only lead to death or to sterile suffering:

> "... desire, desire, desire, knocking its way out of the breast, and fear, striking and striking. Enough already! Time for a word of truth. Time for something not able to be heard. Otherwise, accelerating like a stone, you fall from life to death. Exactly like a stone, straight into deafness, and till the last repeating, I want I want I want, then striking the earth and entering it forever."[15]

Henderson comes finally to grant a value to compassion which transcends any intellectual reservation he may have held. So, too, Herzog can be seen as a personal confession of guilt, a mea culpa in which the intellect conceeds its errors and welcomes a return not to emotionalism but to a humility before the mere fact of life and the possibility of sanctifying that life by seizing it and living it fully with others. Herzog rejects his solipsism and returns to society. "But what do you want, Herzog? ... But that's just it -- not a solitary thing. I am pretty well satisfied to be, to be just as is willed, for so long as I remain in occupancy."[16]

David Galloway's book is valuable in so far as it exceeds the narrow confines of his own definition. The excellent chapter on Bellow and the perceptive comments on Salinger make it clear that the absurd hero is a concept which the American writer has been intent on transcending, while Galloway's identification of the "post-existential humanism" which these writers evidence serves finally to place them in their true context.

The American writer has for the most part tended to accept the absurdist's vision of universal chaos, but has refused either to capitulate before it or to rest content with the limited transcendence identified by Camus in The Outsider. Instead he has seen in love the one hope for a tortured humanity. This, however, is no longer that innocent and brighteyed brotherhood of man which Steinbeck endorsed with The Grapes of Wrath in the nineteen-thirties and which Arthur Miller affirmed, a little unsurely, with All My Sons in the nineteen-forties. This is a love, as Miller stresses in After the Fall, imperfect and tentative, sure only of the need to renew itself in the face of inevitable failure. It is a love acutely aware of the absurd and, as Lorraine Hansberry has said, for that reason "seasoned,

more cynical, tougher, harder to fool -- and therefore less likely to quit."[17] This is a truth, moreover, which derives its authority not from an a priori assumption but from the fact that it is an empirical, almost a pragmatic, truth formulated from the actual stuff of experience and deriving out of a determination to face reality.

University of Wales C. W. E. Bigsby

Footnotes:

[1] John Cruickshank, Albert Camus and the Literature of Revolt (London, 1959), 52.

[2] Albert Camus, Caligula and Cross Purpose, trans., Stuart Gilbert (London, 1965), 155.

[3] Edward Albee, The American Dream and The Zoo Story (New York, 1963), 53-54.

[4] Martin Esslin, ed. Absurd Drama (Harmondsworth, 1965), 22.

[5] Albert Camus, Carnets 1942-1951, trans., Philip Thody (London, 1966), 103.

[6] Albert Camus, The Stranger, trans., Stuart Gilbert (New York, n.d.), 154.

[7] The Absurd Hero, 12.

[8] The Myth of Sisyphus, trans., Justin O'Brien (London, 1955), 18.

[9] Lorraine Hansberry, The Sign in Sidney Brustein's Window (New York, 1965), 82.

[10] Saul Bellow, "The Writer as Moralist," Atlantic Monthly (March, 1963), 62.

[11] The Absurd Hero, 12.

[12] Ibid., 124.

[13] John Cruickshank, Albert Camus and the Literature of Revolt (London, 1959), 66.

[14] The Myth of Sisyphus, 44.

[15] Saul Bellow, Henderson the Rain King (London, 1959), 297.

[16] Saul Bellow, Herzog (London, 1965), 340.

[17] The Sign in Sidney Brustein's Window, 141.

LITERATURE

SAY THAT WE SAW SPAIN DIE: Literary Consequences of the Spanish Civil War. By John Muste. Seattle: University of Washington Press. 1966.

John Muste's book might better have been entitled Say That We Saw Marxism Die. This is the theme of the work: the Spanish tragedy proved to American and British writers that Marxism was not a valid means of ordering a chaotic world. Muste confuses Stalinism with Marxism and perpetuates the myth that the war pitted communism against fascism. Not all Loyalist writers were Marxists, not all literature was communist polemic and the war proved very little about the nature and acceptance of Marxism by intellectuals. In his attempt to show the disillusionment of writers with Marxism, Muste fails, for he presents only a "before" with no "after."

Muste, however, makes a major contribution in his discussion of the problems involved with "ordering violence." Despite minor inaccuracies, Muste's book should be read by those who seek a wider understanding of that era in which there was no "end of ideology."

Pennsylvania State University — Mark B. Lapping

ESCAPE INTO AESTHETICS: The Art of Vladimir Nabokov. By Page Stegner. New York: The Dial Press. 1966. $4.50.

This is a courageous and generally successful attempt to discover an intellectual and artistic pattern in the English novels of Vladimir Nabokov. Mr. Stegner's thesis is that Nabokov's work has been largely a response, through the creation of a timeless world, to the imaginative limitations of objective reality. Behind the puzzles and word games, the parodies and distortions, the seemingly endless corridors of illusion, Stegner discerns a philosophical impressionist, to whom the subjective truth of imagination, sensation and memory constitutes the primary reality. The value of this study, aside from its explication of a difficult and complex artist, is that it rescues Nabokov from the position of charlatan and conjurer, to which critics have condemned him, and places him securely in the great line of twentieth-century impressionist masters from James and Conrad through Proust, Joyce and Faulkner.

University of Missouri at Kansas City — Jonas Spatz

THE SMILING PHOENIX: Southern Humor from 1865 to 1914. By Wade Hall. Gainesville: University of Florida Press. 1965. $8.50.

The Smiling Phoenix is an extensively researched study of southern humor that lays claim to sociological significance; it attempts to demonstrate that "the South arose smiling from the ashes of humiliation and defeat--though sometimes smiling through tears" and that "the Southerner's sense of humor helped him to fight a war he believed honorable and to accept the bitter defeat that ended it." Hall scours the pages of books, magazines and newspapers of the period for the southerner's comic responses to the adversities of war and reconstruction. It is precisely in his adherence to printed material that the author undercuts his sociological thesis. He finds, not at all surprisingly considering his sources, more carpetbaggers than Klansmen, more freed "niggers" who are humorous because of their absurd, bumbling pretensions than because of their laughable kicking against the rope or their ludicrous writhing in kerosene-fed flames. Humor is certainly not the sole property of those who can write, and Hall misses the rich oral tradition of sexual filth of the redneck (and of the gentleman, who will tell stories in the parlor he would never print in the paper). Perhaps in his promised extension of this study to the present Hall will go out with a tape recorder to capture the humor of the "New South" we all know and love.

University of Illinois at Chicago Circle Gene W. Ruoff

FOREIGN AFFAIRS

THE UNITED STATES IN PUERTO RICO, 1898-1900. By Edward J. Berbusse, S. J. Chapel Hill: The University of North Carolina Press. 1966. $7.50.

In this study of Puerto Rico's transfer from Spain's Catholic Empire to the United States' secular-evangelical Empire, Father Berbusse attempts to relate how norteamericano colonialism nipped Puerto Rican self-government in the bud. In a summary of nineteenth century island politics, the most enlightening part of the book, the author does indeed show that the Puerto Rican political elite had maneuvered the island into autonomous status in the Spanish Empire. These liberal politicos did so without violence (Cuba and the Philippines provided that) and they assumed, wrongly, that in 1898 their accomplishments would be respected in the American federal system. Instead, they found that partisan politics, violent or nonviolent, was not part of Washington's program.

Father Berbusse, however, fuzzes his account of the cultural shock of American administration after 1898 with artless writing, ambiguous organization, an inadequate explanation of American goals and a failure to decide whether he is writing political or ecclesiastical history. These problems of composition mar essentially sound original research and a deep sympathy for the Puerto Rican cause. He understates, in fact, his major point: that the Catholic Church, the only institution of influence shared by both the Americans and Puerto Ricans, played an important role (and might have played more) in representing the island's spiritual and material interests.

In all, this book is not as satisfying as David Healy's similar study, The United States in Cuba, 1898-1902, but, as the author hopes, it may stimulate more North American interest in Puerto Rican history.

University of Missouri, Columbia Allan R. Millett

HEMISPHERES NORTH AND SOUTH: Economic Disparity Among Nations. By David Horowitz. Baltimore: The Johns Hopkins Press. 1966.

Mr. Horowitz (Governor of the Bank of Israel and author of the "Horowitz" plan for economic development) has written an exciting polemic on the problems of developing nations, a polemic that seems to be aimed primarily at the intelligent layman. And he has an idea to sell.

Basing his opinions upon population and growth trends in both developed and underdeveloped nations, Horowitz concludes that the disparity between these two groups is increasing rather than decreasing, that this growing disparity poses special and increasing dangers to world peace, and that the absolute necessity to avoid these dangers places particular responsibilities upon the developed countries.

Horowitz offers a solution; a self-imposed tax upon the developed countries amounting to 1.5 to 2.0 per cent of their gross national product per year to provide a source of development funds for the underdeveloped countries. According to Horowitz, this source, plus internally generated savings, would provide approximately fifty billion dollars per year for capital formation and foreign trade offsets for the underdeveloped countries. And it is this kind of break-through that is of prime importance in initiating a takeoff to economic growth.

While one might quarrel with Mr. Horowitz's assumption that a fifteen per cent rate of internal savings is realistic for the underdeveloped countries (given the decline in per capita incomes he posits for those countries), it is difficult to fault his analysis of the problem. And, with reference to his solution, one can only suggest that his request

for support from the developed countries is on the modest side. Given the stakes, more should and could be forthcoming; given the enormity of the problem, more will be required.

Bradley University R. C. Linstromberg

HISTORY

COLONIAL SOUTH CAROLINA: A Political History, 1663-1763. By M. Eugene Sirmans. Chapel Hill: University of North Carolina Press. 1966. $10.00.

Colonial South Carolina is excellent narrative political history. As he reduced to order the events of numerous governors' regimes, the late Professor Sirmans illustrated the relationships between economic class, religious attachments, patterns of immigration, social values and political actions. He scattered through his narrative, too, new interpretations. He challenged the view that the Fundamental Constitutions were impractical schemes to revive feudalism in the new world and had no effect on the development of the province. He argued that the colony, despite its planter aristocracy, had many democratic practices and an assembly which "truly represented the interests of the people." The rise of the lower house is described not as a dualistic struggle with governor and council allied against the Commons House but a three-cornered contest in which each sought to enhance its own position. While they may dispute his judgments on particular individuals or his failure to find social injustice in colonial South Carolina, future scholars will respect M. Eugene Sirmans for his thorough research and balanced interpretations.

University of Missouri John C. Rainbolt

THE REPUBLIC IN PERIL: 1812. By Roger H. Brown. New York: Columbia University Press. 1964. $7.50.

This is a study of why the United States declared war against England in 1812. Professor Brown argues that the major factor in the declaration of war was the desire to preserve American republicanism and that the Republican party was united in its belief that by 1812 war was the only solution to the insults of the British. Because the Party was united, it is incorrect to say that it had a "war hawk" wing.

Brown accepts the word of the Republicans that they wanted war in order to protect American commerce and republicanism. He discredits the

sectional and economic interpretations that have previously been given as causes of the war.

This book is well documented. One may argue that what Brown identifies as a cause of the war was merely patriotic rationalization, but no historian of the National Period can afford to ignore both the argument and the evidence which he presents.

Temple University Howard A. Ohline

JAMES LUSK ALCORN: Persistent Whig. By Lillian A. Pereyra. Baton Rouge: Louisiana State University Press. 1966. $7.50.

In this volume Professor Pereyra attempts to resolve the ambiguities presented by the fact that "Gen. Alcorn was a Whig up to '59, a Union man in '60, a secessionist in '61, a fire-eater in '62, a peace-man in '63, a growler in '64, a rebel in '65, a reconstructionist in '66, a scalawag in '67, a radical in '68, and a bitter-ender in '69." She does this by claiming that James Lusk Alcorn was a "persistent Whig."

The subtitle might lead one to expect research along the lines set out by Thomas Alexander's work, but instead Pereyra considers the essence of Whiggism to be the "Federalist-Whig" desire for rule by the rich and well born. She ignores the whole range of Whig ideology and principles set out by Glyndon Van Deusen and others.

Like too many biographers, Pereyra imposes a consistency where none seems to exist. Rather than admire Alcorn for being an extremely shrewd and pragmatic opportunist, the author attempts to make him a "persistent Whig." Indeed her evidence indicates that Alcorn's conception of his personal "destiny," rather than any "persistent Whiggery," is the key to his life. It is certainly possible to view Alcorn as a talented opportunist who desired to live the life of a southern aristocrat, a desire not unique to Whigs. Had this been done an interesting and informative biography would not suffer from a contrived thesis.

University of Oklahoma Robert E. Shalhope

THE TWEED RING. By Alexander B. Callow, Jr. New York: Oxford University Press. 1966. $7.00.

Although the Tweed Ring has been the subject of many books and essays, no scholarly history was ever written. Finally, the gap has been filled. Professor Callow, relying upon numerous primary sources, has written a book that is at once delightful to read, significant and well-balanced. It covers the necessary and vital services which the ring performed, as well

as the large-scale theft of the taxpayers' money. Especially refreshing is Callow's thesis that Tweed did not have to stuff ballot boxes to remain in power. The ring served many interest groups; as a result, support came from large and small businessmen, as well as other interest groups which were not aligned directly with Tammany Hall.

University of Southern California — Lyle Dorsett

JOHN ROACH: Maritime Entrepreneur. By Leonard Alexander Swann, Jr. Annapolis: United States Naval Institute. 1965. $7.50.

Leonard Swann's John Roach is a sympathetic portrait of one of America's leading ship builders in the post-Civil War era. Roach was contractor for the Navy's first steel warships: his prior claim to fame was his Grantism; Swann reconstructs him as a hard, self-taught but honest builder, finally hounded into receivership by Cleveland's Navy Department.

Roach's grief with the ABCD ships is not, however, the major part of Swann's story. Most of the book focuses on the American maritime industry as it struggled to compete for the Hemisphere's trade. The author traces Roach's successful effort to build a network of vertically integrated firms that did everything from making steel to managing finished steamers. Complex integration was for Roach the only hedge against competition and undercapitalization. John Roach is most worthwhile as an anatomy of late nineteenth century business organization and practice.

In all, Swann's study is a well-organized and researched monograph. Although the author has a compulsion to leave nothing unsaid about the distance of piston strokes and the thickness of hull plating, John Roach is an interesting biography of an unlovable but Algeresque pioneer in American steamship building.

University of Missouri, Columbia — Allan R. Millett

CUSTER'S GOLD: The United States Cavalry Expedition of 1874. By Donald Jackson. New Haven: Yale University Press. 1966. $5.00.

Within a modest 121 pages, the author accomplishes the dual purpose of chronicling the Army's Black Hills reconnaissance expedition of 1874, led by George A. Custer, and of explaining its significance as a prelude to the Dakota gold rush. This addition to the Yale Western Americana Series also demonstrates that western military history can be both scholarly and readable. Materials from the Journal of Private Theodore Ewert, an expedition member, contribute interesting glimpses of daily life on the mission from a

subordinates' viewpoint. Beyond this the book is a soundly researched narrative of a small segment of Black Hills history.

East Central State College Thomas G. Thompson

THE FAR SOUTHWEST, 1846-1912: A Territorial History. By Howard Roberts Lamar. New Haven: The Yale University Press. 1966. $10.00.

Professor Lamar and the Yale University Press have collaborated to produce one of the more disappointing books of the year. Professor Lamar contributed a study of the political history of the territories of New Mexico, Arizona, Colorado and Utah with particular emphasis upon the political developments leading to statehood, and the Press did some of the most slipshod proofreading on record.

The territories discussed here have a historical unity, as they were carved out of the lands acquired by the Treaty of Guadalupe-Hidalgo, and three of them share a common problem, an established population with a cultural orientation different from that of the rest of the nation. The thrust of the study, and its chief merit, is the account of the complications in the territorial progress introduced by the presence of these alien populations. Mormons in Utah and Latin Americans in Arizona and New Mexico resisted "Americanization" and added a new factor to the usual story of exploitation. This topic Professor Lamar has documented, and as a general study of the difficulties of acculturation the book is worth reading.

Treating all four territories in one volume, however, can be justified only if the purpose of the study is to compare the experiences of each territory. That there is much to be gained from such a comparative study is apparent from the text, but the form of the work makes the comparative study a problem for the reader. What could have been a classic in territorial history remains four independent narratives bound into one volume.

Southwest Missouri State College B. B. Lightfoot

THE NEW DEAL AND THE PROBLEM OF MONOPOLY: A Study in Economic Ambivalence. By Ellis W. Hawley. Princeton, New Jersey: Princeton University Press. 1966. $10.00.

Professor Hawley has researched widely and wisely from an inexhaustable store of materials to produce this authorative and readable volume. More of an intellectual than an economic history, the author examines the "problem of monopoly" in the context of efforts towards "democratizing 'big

business' [and] of finding some way to reconcile the tightly organized, stratified and authoritarian institutions of modern industrialism with the democratic, individualistic and libertarian ideals of an earlier era." Americans have generally subscribed to the hope that some such solution is possible.

In just under 500 pages Hawley conclusively demonstrates that his subtitle, A Study in Economic Ambivalence, provides an appropriate label for the divergencies between New Deal practices and stated policies as it buffeted against conflicting alternate "solutions." Some of the author's "retrospect" chapters should be of interest even to those not usually given to economic studies.

University of Vermont Samuel B. Hand

A REPUBLIC OF EQUALS. By Leslie W. Dunbar. Ann Arbor: The University of Michigan Press. 1966. $4.00.

Leslie Dunbar has written an exciting and balanced account of the impact of the Negro revolt on American institutions and on the American people, and he has done it with complete understanding and complete knowledge. He argues that this great social and political revolution differs from most revolutions in that it has been carried out under the stimulus and protection of a constitution; that the mortal sin of the South was in defending the right, in the name of God, to kill, rape and shoot Negroes, a defense that has to be destroyed; and that America, in spite of its failures, has done many things well, particularly the confronting of the question of equality and the challenging of humanity's original sin of pride.

While not underestimating the complex problems of bringing the Negro to full participation in American life, Dunbar asserts that the courts have removed virtually all legal barriers to racial desegregation and that political rather than judicial action is the key to an integrated society. Dunbar is, in fact, moved to warn that every valid interest is not a right and that we must take care to distinguish between interests and rights lest we repudiate the fundamental promise of liberalism, an opposition to all vested rights. This is the best account in print of how revolution and constitutionalism, the twin fundamentals of American political thought, can be combined in the highest interest of the individual and of the public good.

Lake Forest College Robert J. Steamer

NEW PAPERBACK AND PAPERBACK REPRINTS

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