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ALL SEASONS AND EVERY LIGHT was the main title of a show subtitled "Nineteenth Century American Landscapes/from the collection of Elias Lyman Magoon" which Your Faithful Editor saw at the Norton Museum of Art, West Palm Beach, Florida. It was excellent documentation of a point we have made repeatedly in this column: those small and medium-sized art museums with knowledgeable, energetic and adventurous staffs frequently mount shows rich in social and cultural implication, important for people in our field—and, frequently, aesthetically wonderful, too. The Norton is certainly such a place, though the present show is not one of its own inventions. It consists of paintings acquired by an interesting mid-nineteenth century author, orator and clergyman, who, recognizing the importance of the collection he had put together out of his own modest financial resources, allowed Matthew Vassar to house it properly in what became the art gallery at Vassar College. The show opened in October of 1983 at the college in Poughkeepsie, moved to the DeCordova and Dana Museum, Lincoln, Massachusetts, from February through March, to the Norton from late May till July 1 of '84, and then to the Mary and Leigh Block Gallery at Northwestern University from mid-November until January 13th of 1985.

The Norton mounted it handsomely and spaciouly. The show-book (Poughkeepsie, 1983) includes a thoughtful essay by Ella M. Foshay on Magoon as a collector and as a reflector of mid-century aesthetic ideals, and a superlative catalogue by Sally Mills which ties each artist and painting to contemporary thought. National self-consciousness in the arts, attitudes toward the landscape, the impact of tendencies in European art and aesthetics, relationships with other paintings by the same artist and by other masters as well, intelligent speculation where documentation is not available: the whole project is exemplary.

A show I missed—the directors insisted that I have a copy of the catalogue by E. Robert Hunter (West Palm Beach, 1984)—illustrates

what this smaller museum can do by itself: from March 18th to April 29th of '84, the Norton showed "Masterpieces of Twentieth-Century Canadian Painting," a show its staff put together entirely on their own hook, at the cost of a tremendous expenditure of their time and resources. Apparently nothing comparable had been done in Canada; they had to define their scope, grant-write themselves blue in the face to get together the financial support (Richard Mattigan, their director, told Y. F. Ed. that the show cost a hundred thousand dollars), talk sometimes very reluctant Canadian institutions and individual collectors into lending the works, and so on. The paintings, chosen for aesthetic reasons only, cover what the Norton's staff thought were the best of those works produced from the impact of Impressionism until about 1960. Two painters in the group, at least, are well known to Americans: Ernest Lawson and Maurice Prendergast, both Canadian born, though they worked variously in New York, Kansas, Paris and Boston. If the show and the handsome catalogue by E. Robert Hunter taught us no more than that some of these Canadians do work which looks very much like the work done by contemporary Americans, it would have been worth mounting, for despite all we know about the international nature of painting from at least Washington Allston's generation, it is difficult to separate broad international tendencies from national characteristics when we look at our paintings in isolation. Several relationships seem strong; others are tenuous; some bridge media. But looking at certain pieces by David Milne, John Lyman, Tom Thomson, J.E.H. MacDonald, Lawren Harris, Lionel L. Fitzgerald or A.Y. Jackson *does* make you think of some aspects (or several) of Charles Demuth, John Marin, Edward Hopper, Marsden Hartley or Charles Burchfield. The viewer is reminded that European art is not the only relevant "connection." YFE's devious journeys have taught him that there are forceful national schools in this same era in countries as unexpected as Uruguay and Mexico, whose artists not only did beautiful work (virtually

unknown outside their homelands) but who can teach us about ourselves, as well. But I dare say there is more to learn than this.

George Ehrlich praises a big Yale project, *THE SELECTED PAPERS OF CHARLES WILLSON PEALE AND HIS FAMILY*. Volume I, Charles Willson Peale: Artist in Revolutionary America, 1735-1791. Editor, Lillian B. Miller. (New Haven: Yale University Press, 1983, \$50.00), as follows: In this reviewer's long held estimation, Charles Willson Peale (1741-1827) is one of the most interesting people to have lived in the late eighteenth and early nineteenth century in the United States. Consequently, it is satisfying to have, finally, the convenience of a substantial selection of the papers of that gentleman and his family, in book form, extensively edited and illustrated. There is an earlier, microfiche edition of the full record for those wishing to confront (once removed) the original documents. Volume One, of a projected eight, takes us from 1735 (beginning with the father) to 1791. The additional volumes will include the remainder of Peale's life, his autobiography, and succeeding generations, to 1885. To paraphrase the appraisal of the editor, Lillian Miller, the papers are valuable to those interested in the American Revolution, the history of art, science and technology in the early republic, and to those wishing to study the social history of the time not just through institutions but a large and talented family. Peale was and remains a thoroughly fascinating personality, whose life brought him into contact with George Washington, Benjamin Franklin, Thomas Jefferson, various members of the American Philosophical Society and a host of other personages both here and abroad. Until the publication of the papers, we had to meet him indirectly either through his paintings, or through the work of scholars such as Charles Coleman Sellers, who wrote both a biography as well as a study of Peale's extraordinary museum. Now we can meet the gentleman directly, through his correspondence and other personal papers. The editors are to be commended for their diligent work.

*STATE AND CAMPUS*, State Regulation of Religiously Affiliated Higher Education, by Fernand Dutilleul and Edward McGlynn Gaffney, Jr. (Notre Dame: University of Notre Dame Press, 1984, \$19.95 paper), Lynn Taylor predicts, will be heavily relied on by administrators needing an "accurate and carefully documented" handy legal summary of "the bearing of state regulations on religiously oriented colleges," for "all fifty states aid religiously affiliated colleges or their students in some ways."

Ralph Waldo Emerson said that if we want to understand American culture, we should look in unusual and new places, and not to the forms in which Greece and Rome expressed themselves. In "Hobgoblin in Suburbia: Origins of Contemporary Place Consciousness" (*Landscape Architecture*, 73 [November/December, 1983], 54-61) John Stilgoe looks at plastic lawn ornaments (among other things) and finds evidence of analogies to pagan place spirits. He can't prove

the connections, but his explanation of the popular understanding of private place and spirit is hard to refute. His work makes a nice counterbalance to Thorstein Veblen's explanation of the function of lawns in *The Theory of the Leisure Class*.

John Braeman's report on a collection of papers follows: *BOSTON 1700-1980: The Evolution of Urban Politics*. Edited by Ronald P. Formisano and Constance K. Burns (Westport, Connecticut and London: Greenwood Press, 1984, \$35.00). Seven of the ten articles published here are new. Overall, the aim is to present a synoptic picture of the changing structures and dynamics of Boston politics. One of the two major variables at work has been socio-economic change: the transformation of Boston from a Yankee traders' town into a manufacturing city; its twentieth-century decline as an industrial and financial center; and its resurgence as a "service and high-technology metropole" (4). The second variable has been the ethnocultural factor. With the shift from a homogeneous Yankee Protestant population to an Irish Catholic majority, the Yankee-Irish conflict constituted from the late nineteenth to the mid-twentieth centuries "the major visible political fault line" (5). Even during this period, however, intra-Irish divisions based upon class, neighborhood and the political factionalism was probably as important a determinant of election outcomes. And since World War II, Boston politics has involved a complex interplay among different religious, ethnic, racial and economic groups. As is inevitable, the articles vary in quality. But at least four warrant attention by all students of the urban political process: Formisano's analysis of the replacement of elite rule by party politics 1800-1840; Paul Kleppner's account of late nineteenth-early twentieth century Democratic Party factionalism; Burns' "The Irony of Progressive Reform"; and Charles H. Trout's study of James M. Curley and "The Search for Irish Legitimacy."

Strange volumes come from university presses these days, some published to make money for publishers strapped by Reagan-era budgets, some because they are too odd-ball to attract commercial publishers, yet deserve an audience, and some for no reason one can discover. The latter category, alas, includes *TRUMAN IN CARTOON & CARICATURE*, James N. Giglio and Greg G. Thielen (Ames, Iowa: State University Press, 1984, \$14.95), which is a careless job. The editors misinterpret several cartoons and fail to do their homework (e.g., read papers of the period to find out about issues) on others.

John Braeman had similar misgivings about *THE MCNEIL CENTURY: The Life and Times of an Island Prison*, by Paul W. Keve (Chicago: Nelson-Hall, 1984, \$26.95). He said he was "puzzled why anyone should bother reading, much less writing, a detailed history of the prison on McNeil Island in Washington's Puget Sound. Keve strains to give a broader significance to his study by asking what factors made McNeil Island one of the nation's 'better'

penitentiaries. But since the major reason he adduces is that the island's geographical location resulted in producing among the staff 'the sort of comradery that builds a sense of interdependence,' the work hardly offers much in the way of guidance to would-be penal reformers.'

"Well worth the price," says Ralph Vigil of *BILLY THE KID: A Bio-Bibliography*. By Jon Tuska (Westport, Connecticut: Greenwood Press, 1983, \$35.00). This book, he goes on, will be enjoyed by all readers interested in the legend of Billy the Kid and the American West. In addition to providing the reader with an accurate and readable account of the life and death of the Kid, Jon Tuska in succeeding chapters competently evaluates the uses to which the legend has been put in history, fiction and film. In summary, the author's critical examination of existing works on the Kid is a valuable and highly interesting contribution and complements the earlier works of Ramon F. Adams.

Words from Tim Miller on a reference volume follow. *GOVERNMENT AGENCIES*. Edited by Donald R. Whitnah (Westport, Connecticut: Greenwood Press, 1983, \$49.95). "This book might sound like a dry directory, but instead it provides a lucid prose introduction to the hundreds of agencies covered. In each case there is a history of the agency, especially detailing the manner in which it came into existence, and a general description of the agency's work, highlighting especially important functions and controversies of note. Each entry also contains a bibliography of relevant government documents, monographs, and muckraking analyses. A useful reference work for anyone whose research involves any important contemporary federal agency."

Loring Silet knows about photography and Hawthorne, so we mailed him *PORTRAITS OF NATHANIEL HAWTHORNE: An Iconography*. By Rita K. Gollin (DeKalb, Illinois: Northern Illinois University Press, 1983, \$25.00 cloth). His reply: "This book contains an exhaustive listing of all of the known portraits and photographs made of Hawthorne during his life. Included in the notes to each item are Hawthorne's reactions to the various likenesses which have been drawn from his letters and notebooks. It is a fascinating little book full of historical insights and intriguing connections between Hawthorne's work and his attitudes toward the art of portraiture. Especially promising are Professor Gollin's remarks, in her brief introduction, on Hawthorne's use of portraits and other likenesses in his fiction."

*DISCOGRAPHY*: We asked Jim Seaver, historian, classical archaeologist, numismatist, authority on opera and an important discophile, to examine a new reference book. His letter follows: I have now had a chance to look at [Ted] Fagan and [William] Moran's book *THE ENCYCLOPEDIA OF DISCOGRAPHY OF VICTOR RECORDINGS* (Greenwood Press, 1983, \$49.95). Both Fagan and Moran are well known for their research and interest in singers

and the history of the phonograph. Bill Moran and I were good friends at Stanford from 1936-1940—where we collected records together on several occasions. Bill is wealthy, has a huge collection which he will donate to Stanford, and is unmarried. He married records and singers early and has devoted his life to the phonograph.

Therefore this is a completely solid and serious work. It is comprehensive and exhaustive, and this is only the first volume in many more to come. This volume only covers 1903 when a *few* records were issued. How many other volumes there will be in this survey boggles the imagination.

As for this volume: Moran's introduction is well organized and written clearly. He writes quite a lot for *The Record Collector* and has an excellent English style. The list of recordings appears to be very carefully done from the original lists and cards and the indexing is comprehensive. This appears to be a useful book for all interested in the history of the phonograph.

Warren French writes to tell us that the book we sent him is "a remarkable compilation." His OBNA notice says it all in one sentence: "Just at the time that Jackson J. Benson's biography has given us the long elusive facts about John Steinbeck's life, Robert J. DeMott in *STEINBECK'S READING: A Catalogue of Books Owned and Borrowed* (New York: Garland Publishing, 1984, \$47.00) has provided the materials for his intellectual biography with this annotated list of all the books known to have influenced him, illustrated extensively with quotations from his works."

*VISIONS, IMAGES, AND DREAMS: Yiddish Film Past and Present*. By Eric A. Goldman (Ann Arbor, Michigan: UMI Research Press, 1983, \$39.95). Goldman seeks to do no more than document the extraordinary persistence of Yiddish cinema (films produced by Jews sympathetic to Jewish heritage, for Yiddish-speaking audiences) in times and places both expected and unexpected—pre-Revolutionary Russia, Soviet Russia, Poland before and after (!) World War II, other Eastern and Western European places, the United States and even, most astonishingly perhaps, Israel. Of most obvious interest to Americanists as a record of the extraordinary interpenetration of Hollywood with what one would have assumed to be a very minor-league enterprise, this modest and "simply factual" book is, finally, both suggestive of further lines of cinematic and sociocultural research, and deeply moving.

Tim Miller read a pamphlet called *THE PROMISES OF LOVE IN THE WEST: Stories of the Frontier Spirit in America*. By Margaret Fisher (Tampa: American Studies Press, 1984), and reports that it's "an expanded version of a 1983 lecture on the Great Plains, and gathers several tales of the old plains into a running essay on values and human behavior. As usual in works of this type, the most interesting parts are odd anecdotes. Did you know that Josiah Royce came into existence against great

odds, his parents having survived blunders and natural disasters on the Mormon Trail in 1849 only by the skin of their teeth?"

James C. Austin files this report on WILL ROGERS: A Bio-Bibliography. By Peter C. Rollins (Westport, Connecticut: Greenwood Press, 1984, \$35.00). "A reference book for the scholar concerned with Will Rogers as humorist, author, orator, performer, movie star, radio comedian or social and political commentator, this is not a book to be read from front to back. The culminating Chapter 7 is a catalog of the massive material in the Will Rogers Memorial in Claremore, Oklahoma. Chapter 6 has a chronological chart of Rogers' life and synopsis of his movies, radio programs and talks. Chapter 5 is a selective bibliography of works by and about Rogers, including the just completed twenty-three volume *The Writings of Will Rogers* (Stillwater, Oklahoma: Oklahoma State University Press, 1967-1983). The preceding Chapter 4 is a bibliographical essay explaining the Will Rogers Memorial and the compilation of the twenty-three volumes. The serious scholar had best start reading here. The author of this book . . . knows what he is talking about and is to be trusted as to facts, information and objectivity. The first three chapters are biographical, historical and interpretative. They are not for pleasant reading—but they are not, on the other hand, popular pabulum."

Michael K. Schoenecke reports that "there is little of critical importance" in SINGING COWBOYS AND ALL THAT JAZZ: A Short History of Popular Music in Oklahoma. By William W. Savage, Jr. (Norman, Oklahoma: University of Oklahoma Press, 1983, \$14.95). The bibliographies, however, "contain useful information for students who want to explore the field further."

He has better things to say of AMERICAN POPULAR CULTURE: A Guide to Information Sources. Edited by Larry N. Landrum (Detroit: Gale Research Company, 1982, \$40.00): "Since the field of popular culture is too diverse and complex to condense into a single guide, this volume contains representative references to significant published articles and books on popular culture. All entries contain annotations of general and specific appeal and are helpfully numbered and keyed to a name and subject index. Landrum has organized the book into sections which include bibliographies, indexes, abstracts and general works. These sections are followed by listings for representative areas such as media, literature, music, public art, advertising, leisure, games, theater. I have

not seen a broader selection in one volume; however, since the book does not include references to individual authors/individuals, it would best serve those on an elementary level, and would be an excellent source for undergraduates."

We asked Bob Smith to look at two books for OBNA. First, IF YOU DON'T OUTDIE ME: The Legacy of Brown County. By Dillon Bustin (Bloomington, Indiana: Indiana University Press, 1982, \$20.00 cloth; \$12.95 paperback). He says, "This is a book of photographic portraits of people who lived in Brown County, Indiana, in the early years of this century. The photos were taken in the 1920s, and are accompanied by short anecdotes and snatches of conversations recorded by the photographer as material for a column he wrote on the region for the *Indianapolis Star*. Even then the area was seen as a picturesque remnant of the way our pioneer forebears used to live. The text is entertaining but not particularly useful; the photographs, however, are excellent, and give a good feeling for the life and people in the country and small towns of midwest America at that time.

Of a more important project, HANDBOOK OF AMERICAN FOLKLORE. Edited by Richard M. Dorson (Bloomington, Indiana: Indiana University Press, 1983, \$35.00), Bob reports, "This is a collection of short articles on folklore, designed to show the state of the art in all its variety. The articles, whose authors include some of the best-known American folklorists, are of all sorts: some give examples of different genres, others are programmatic, and yet others present very brief glimpses of methodology and theory. The section called "Interpretation of Research" indicates that folklore can be studied historically, ethnographically, sociologically and ideologically; but there is little indication that it can also be studied folkloristically, that is, through the comparison of versions and variants. This lack of limitations on the "discipline" leads to an "anything goes" situation in regard to topics of study, methods and presentation. In general, the only injunction of the volume is "Don't forget the context."

The *Handbook* seems to have a double purpose: to broaden the markings of the Folklore territory, and to serve as a text for a graduate course in folklore. The book consists of some seventy articles grouped into four sections: "Topics . . .," "Interpretation . . .," "Methods . . ." and "Presentation of Research." While the articles vary in quality, most of them have good bibliographies, and for non-folklorists it is probably primarily in them that the main value of the *Handbook* lies.