



REVIEWS



MITRE AND SCEPTRE: Transatlantic
Faiths, Ideas, Personalities, and Poli-
tics, 1689-1755. By Carl Bridenbaugh.
New York: Oxford University Press.
1962. \$7.50.

The importance of religion in the founding of North American colonies is fundamental in both history and in history courses. It is the virtue of Professor Bridenbaugh's latest book that it forces one to see the enduring importance of sectarian strife in the eighteenth century. Resistance to the Society for the Propagation of the Gospel and its favorite project of establishing bishops in America grew quite as rapidly as resistance to imperial control of trade and taxation. Indeed, it is persuasively argued that techniques of intercolonial correspondence and cooperation were pioneered in ecclesiastical controversy and then applied to matters of political economy.

While battling against Anglican attempts to penetrate and dominate colonial religious life, the Americans drew heavily on both the friendship and the theories of the English Dissenters, who, by the necessities of their position, developed more rapidly than their transatlantic brethren the modern theories of freedom of conscience and the separation of church and state. In revealing the interplay among various factions on both sides of the ocean, Professor Bridenbaugh contributes to our understanding of the American Revolution as a complex and international phenomenon. He is vigorously partisan, favoring the rational, liberal and secular forces that successfully checked the resurgence of a state religion. The energetic Anglicans in the narrative are described fairly and attractively, for partisanship is not in this case biased. The author admires the men, but not their cause.

University of Illinois

Robert McColley

GENERALIZATION IN THE WRITING OF HISTORY: A Report of the Committee on Historical Analysis of the Social Science Research Council. Edited by Louis Gottschalk. Chicago: University of Chicago Press. 1963. \$5.00.

This volume is the third of the Social Science Research Council's efforts to examine the historian's craft, and to state its nature while recommending adaptations and extensions of boundaries. The distinguished contributors to this report have centered their attention on the need for historians to be willing to risk generalizations, while testing broad conclusions by standards of greater precision and rigor than now obtain.

Space does not permit detailed examination of the discrete approaches which mark the several essays making up this volume. My conclusion is that no serious wanderer in the forests of the past, or socially scientific examiner of the present -- surely diviners of the future need no guidance -- will want to venture far without referring to it. The SSRC, the contributors and the editor deserve applause. They recognize that the first function of scholarship is to ask important questions rather than to offer insignificant answers.

University of Illinois

Harold M. Hyman

MOSES BROWN: Reluctant Reformer.
By Mack Thompson. Chapel Hill: The University of North Carolina Press for the Institute of Early American History and Culture. 1962. \$7.50.

Essentially Moses Brown (1738-1836) was a good man with a heightened social conscience who found a greater degree of soul satisfaction in reforming the world than in withdrawal from it. He longed to adhere to the practice of many of his religious contemporaries but he reluctantly found himself reverting to an older tradition of Quakerism -- social reform -- in his abolitionist, pacifist, educational, medical and even industrial activity. The weakest portion of Professor Thompson's study is his lack of explanation for the disparate tendencies present in late eighteenth century American Quakerdom, Brown's resolution of these divergencies, and his reformation of American Quakerism into a social action movement.

Oklahoma State University

George William Pilcher

MANUEL LISA AND THE OPENING OF
THE MISSOURI FUR TRADE. By Richard
Edward Oglesby. Norman: University of
Oklahoma Press. 1963. \$5.00.

Except for those inimitable Chouteau brothers of St. Louis, and their sons, no one did more to extend the fur trade along the trails and waterways of the Trans-Mississippi West than Manuel Lisa. To his competitors he was often ruthless, but to the Indians he was a sympathetic business partner -- trying hard to ease their first encounters with the tide of westering Europeans. Within months after the return of Lewis and Clark in the fall of 1806, the ambitious Lisa was high up on the Missouri with a trading party.

Drawn mainly from primary sources, this much needed biography is a scholarly job.

University of Illinois

Donald Jackson

THE GILDED AGE: A Reappraisal. Edited
by H. Wayne Morgan. Syracuse: Syracuse
University Press. 1963. \$5.50.

Like most collections of essays, this one is uneven. It is hard to quarrel with the editor's assertion that the decades after the Civil War, which Mark Twain labeled "The Gilded Age," are in need of reassessment, but the task still remains. Perhaps the most original essays are those by Herbert Gutman on labor, and Arij Hoogenboon on civil service reform. Unfortunately the essays on popular culture and literature are undistinguished, but Paul Boller has written an interesting sketch of American science. It is strange to see only one obscure reference in the entire book to Lewis Mumford's The Brown Decades which attempted a reappraisal of these decades more than thirty years ago. After all the reassessment, however, there remains a great deal of truth in the interpretations of Charles Beard, Vernon Parrington and Mathew Josephson.

University of Missouri

Allen F. Davis

THE POLITICS OF OIL: A Study of Pri-
vate Power and Democratic Directions.
By Robert Engler. New York: The Mac-
millan Company. 1961. \$7.50.

Robert Engler, a professor of political science at Sarah Lawrence College, is not to be numbered among those "celebrating the emergence of the new corporate society." In this far-ranging book he has examined the impact of the petroleum industry upon Democratic institutions and traditions. He freely admits the enormous contributions of a material sort that the industry has made. But the burden of his findings is that great oil com-

panies, operating nationally and internationally, constitute a kind of government within a government. He shows, moreover, that the interests of such companies frequently run counter to what would appear to be the public interest. What is his remedy? Engler hopes for the achievement of public planning and public control.

University of Illinois

J. Leonard Bates

AMERICAN STRATEGY IN WORLD WAR II:
A Reconsideration. By Kent Roberts Greenfield. Baltimore: The Johns Hopkins Press. 1963. \$4.50.

The former historian of the Department of the Army discusses the formation of United States war plans from 1938 to 1944, confining himself to the highest level of planning and leaving out the military implementation of the decisions. The main theme is that Roosevelt made the basic American war decisions himself as long as any remained to be made and then, in the last year of the war, left matters to the military men. Greenfield shows that Roosevelt and Churchill did not really differ much over European strategy and that when they diverged each was moved by considerations regarding his own country that the other could not altogether appreciate. This interesting book concentrates heavily on European decisions and relegates the Pacific war to the background.

University of Illinois

Charles E. Nowell

FENOLLOSA AND HIS CIRCLE: With
Other Essays in Biography. By Van Wyck Brooks. New York: E. P. Dutton & Co. 1962. \$5.00.

Van Wyck Brooks has assembled a miscellaneous collection of biographical sketches in this his last book. There is Ernest Fenollosa, friend of Henry Adams and John La Farge, who helped Americans and the Japanese to appreciate Japanese art. There is Fanny Wright, friend of LaFayette and Robert Owen, who founded Nashoba, a utopian colony in Tennessee, and John Lloyd Stephens, discoverer of the Maya ruins in Mexico. There are two very different artists, George Catlin and Maurice Prendergast; an explorer, Charles Wilkes; an expert on folklore, and a friend of gypsies, Charles Leland. But the most valuable portrait is that of Randolph Bourne, for Brooks was his contemporary and friend. The subjects are diverse, but they are all explorers in their way, all driven by a dream. The author claims to have used many new sources; one wishes that he had identified them more specifically. The style, of course, is rambling and colorful, the essays fascinating, yet in the end the book's real value will be as

another document for the brave soul who will one day write the intellectual biography of Van Wyck Brooks.

University of Missouri

Allen F. Davis

THE RELUCTANT ART: The Growth of Jazz. By Benny Green. New York: Horizon Press. 1963. \$3.50.

JAZZ AND THE WHITE AMERICANS: The Acceptance of a New Art Form. By Neil Leonard. Chicago: University of Chicago Press. 1962. \$4.50.

According to Mr. Green, jazz became an art form reluctantly because it had no classical tradition behind it. In the lives and contributions of five leading musicians he traces the remarkably rapid evolution of jazz from the Negro music and white dixieland of the early twentieth century to the complex modern jazz of today. Bix Beiderbecke was the first jazz musician to begin to widen the harmonic scope of jazz; Benny Goodman combined technical brilliance and a sense of the commercial and brought jazz to the concert hall; Lester Young contributed an original style and tone which helped to create a modern spirit of jazz; Billie Holiday's ability to interpret popular songs with a jazz feeling extended the material of jazz; and Charlie Parker added complex and unfamiliar chromatic harmony to the traditional diatonic harmony and melody of jazz. Although his selection of biographical subjects and some of his more dogmatic statements are open to question, Mr. Green has written a provocative book. As one of the few works written by a practicing jazz musician it is extremely valuable.

Using jazz as a case study, Mr. Leonard deals with the problem of public acceptance of a new art form. He traces audience reaction to jazz which was first accepted by a limited number of people as a kind of protest against traditional values, then popularized by commercial and symphonic jazz and the phonograph, only to become thoroughly respectable in the swing era of the thirties. Both of these books add to our knowledge of jazz and its often overlooked but highly significant place in American life.

Wilmington College

Larry Gara

DOWN THESE MEAN STREETS A MAN MUST GO: Raymond Chandler's Knight. By Philip Durham. Chapel Hill: The University of North Carolina Press. 1963. \$5.00.

This study, based in part upon the Raymond Chandler Collection in the UCLA Library, deals with a writer who achieved popularity as the creator

of a symbolic American type, "the private eye," and who wrote better-than-average film scripts for major Hollywood productions. Raymond Chandler, as Durham portrays him, was a complicated man who accepted nothing easily, even his own success, and who detested the critics who denigrated the detective story as a literary genre while at the same time he read their reviews with morbid attention. Like Humphrey Bogart, he saw clearly all the phoniness of the movie studios, and said what he thought with embarrassing loudness; unlike Nathanael West, whose The Day of the Locust seemed to him to wash its hands of life, he remained emotionally and intellectually committed until the end.

Chandler's work is in many ways significantly different from that of Dashiell Hammett and the other contributors to the pulp magazine Black Mask. It is not, as Durham notes, as tough as the toughest fiction that Hammett wrote. Its philosophy was tinged by a kind of inverted sentimentality; Marlowe was "a man of honor -- by instinct, by inevitability, without thought of it, and certainly without saying it," searching for "a hidden truth." Durham's book ably relates Chandler's work to a century of frontier story-telling and to the mainstream of American literature, and traces with considerable sympathy and understanding the ways in which Chandler's fiction deteriorated during the 1950's. The reasons for this deterioration are not completely clear. The death of Cissy, his dearly loved wife, is not the whole story, although the publication of Chandler's letters (Raymond Chandler Speaking, Boston, 1962) makes clear how important that event was. When Marlowe turned seedy, when he lost his passionate sense of ethics, the private-eye tradition reached a crossroads, and the path it has traveled since no longer seems as exciting or as interesting to thousands of readers.

University of Kansas

Harold Orel

ESSAYS IN MODERN AMERICAN LITERATURE. Ed. by Richard E. Langford, Guy Owen and William E. Taylor. DeLand, Florida: Stetson University Press. 1963.

Must literary criticism lapse into a moribund dialogue among professors of literature? The editors of this lively collection of essays on eleven important writers stoutly say no. And they offer as exemplum a responsible, intelligent commentary for a wider community of serious readers. Although the essayists themselves hail from academe, they have generally and happily eschewed the ponderous professorial stance for a clean, well-lighted prose. The complexities of modern American writing are acknowledged. But in the nine essays that consider fiction (Melville, James, Stephen Crane, Fitzgerald, Faulkner, Steinbeck, Kerouac, Cozzens and Purdy) and the two that look at drama (O'Neill and Tennessee Williams), honesty and good sense illuminate that complexity without the jargon and cliché of the myth- and symbol-hunter or the footnotes of the "publishing scholar." The introductory

essay by John Hague explores the gap between 19th and 20th century psyches -- a gap that increasingly reinforces the modern temper's sense of a "fall." Thus more than passing currency and coherence are established for the succeeding analyses of specific writers and literary documents. The collection may not exactly revolutionize the study of modern American letters, but it certainly offers a perspective and a balance too often missing in quarterly and journal.

University of Kansas

John R. Willingham

HAWTHORNE: A Critical Study. (Revised Edition). By Hyatt H. Waggoner. Cambridge: Harvard University Press. (1955). 1963. \$5.75.

I very much like Northrup Frye's term "the well-tempered critic," and think that Waggoner is one. Someone did a study some years ago to determine which of two schools of psychology worked best in clinical practice. It turned out that the significant variable was not the system at all but the sensitivity of the practitioner. Waggoner is usually associated with the Original Sinner Division of the New Criticism: that's the key in which he plays, the system he uses. He does, for example, count images; he also concerns himself with the moral issues which delight the Sinners. Perhaps--who knows--in his heart of hearts he would like to make The Scarlet Letter a brief for the Anglican Church; he hints twice (158, 159) that this is what the governor's chaplain is doing in the novel, but then carefully restrains himself--obviously the governor's chaplain had to be Anglican; obviously Hawthorne, to make his point, would have used anyone handy and not a Puritan. Waggoner even calls Hawthorne a Christian humanist (159, but not a Christian, 248), though it seems to me that Hawthorne's concern for contact with the mass of humanity is not especially Christian, and that his imagery is as often pagan as it is Christian.

The point is that Waggoner is too honest a critic to reach any of the pet conclusions of a critical school. The critical techniques he uses are means, not end; he reaches not far-out-readings but rather the hardest-to-define facets of the material, those which explain, for instance, the "feel" it gives the good reader. Waggoner's image-counting is a good example. It gets us ultimately to the author's creative play; this would seem to justify both Hawthorne's calling himself a poet and Waggoner's careful categorizing of poetic devices (102 ff.; c. 136). Good criticism of any school transcends its school. I have numerous quibbles scribbled around in the margins of this study, but consider it nevertheless the best single book we have on Hawthorne; it is sane, basic, careful, sound; it spells out the biographical implications of the art; it attempts to explain what Hawthorne's style is like; it corrects

over-simple readings of Hawthorne, including those suggested by its own methodology; it argues, finally, no brief but truth. Hawthorne should be published in paper. I can see a difference in those of my graduate students who have read it: they know Hawthorne better; they bark up fewer wrong trees.

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The University of Minnesota Pamphlets on American Writers (Paper only)

WILLIAM CARLOS WILLIAMS. By John Malcolm Brinnin. EZRA POUND. By William Van O'Connor. THEODORE ROETHKE. By Ralph J. Mills, Jr. WASHINGTON IRVING. By Lewis Leary. Minneapolis: University of Minnesota Press. 1963. \$0.65 each.

Professor Brinnin (University of Connecticut), a poet and critic himself, here considers "the man on the margin, the incorrigible maverick, the embattled messiah" of Rutherford, New Jersey. He sees Williams' primary concerns: "to devise the poetic structure that will formalize experience without deforming it; to let the beat of speech determine the measure; to rinse the language of ornament and encrustation; to be scrupulously selective but to allow for accident and impingement." He ranks Williams the outstanding American imagist, exhibiting "observation without comment, vulgar subject matter, common speech, homely details glittering with mineral clarity," noting a similarity between him and the 'Ash Can' painters, the cubists, and especially William Hopper. He finds Paterson, Williams' epic, "more accident than design," or to use Randall Jarrell's term, the Organization of Irrelevance. A very just estimate of a master of imperfection.

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Opening with a long quotation from one of Pound's wartime broadcasts from Italy, Professor O'Connor (University of California, Davis) devotes the first part of his discussion to Pound's career as critic and literary enfant terrible. The second section considers Pound as poet, while continuing the account of his literary career; it draws extensively upon Pound's Patria Mia (written 1913, lost until 1950) to shed light on Pound's tangled feelings about the United States. He notices that from about 1934, in Pound's prose "the sentences and paragraphs are discrete, and the author seems distracted and unsure of the unifying idea of his discourse." He concludes that the indebtedness of many important twentieth-century writers to Pound is beyond question, since such writers as Yeats, Eliot and Hemingway have

recorded their gratitude. Pound's place as a poet seems less certain, since "current critical estimates are diverse and irreconcilable." A very helpful brief account of Pound's role as a man of letters; somewhat less satisfactory as an account of Pound the poet -- although the two outstanding features of his work, his lyricism and his ability as a translator, are praised.

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Professor Mills (Chicago) votes Roethke the most considerable of the poetic generation of Robert Lowell, Shapiro, Eberhart and Wilbur -- for "imaginative daring, stylistic achievement, richness of diction, variety and fullness of music, and unity of vision." He traces Roethke's development from Open House (1941) through his collection of 1958, to the last poems, so far uncollected after his unfortunate death in August, 1963. The "correspondence between the poet's inner life and the life of nature, and the strengths and weaknesses of the individual psyche," his utilization of his close experience in childhood with plants and flowers, his growing preoccupation with love (best seen in the later poems) -- through discussion of these motifs Mills provides a fine introduction to the work of a poet whose career was far too short and whose poetic rank seems already well assured.

Oklahoma State University

Samuel H. Woods, Jr.

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Mr. Leary writes purposefully to engage the attention and interest of the beginning student. The style is lucid, concise, vigorous. I am struck by the fact that the structure of Mr. Leary's sentences, the cadence of the prose itself, aids in creating an atmosphere and a feeling entirely congenial to an introduction to Washington Irving.

The focus is always right; the critical observations sound. Mr. Leary does not claim for Irving more than he deserves but rather correctly assesses that which he accomplished. This pamphlet should certainly cause the student to recognize the importance of the man, the abundance of his writing and the extent of his contribution.

Oklahoma State University

Mary Rohrberger

Twayne's United States Authors Series (TUSAS), (Hardback Editions)

ELIZABETH MADOX ROBERTS. By Frederick P.W. McDowell. ALBION W. TOURGEE. By Theodore L. Gross. New York: Twayne Publishers, Inc. 1963. \$3.50.

If in this study Mr. McDowell's purpose is to secure for Elizabeth Madox Roberts her deserved place in American literature, it seems to me that his approach is exactly right. He makes paramount an examination of

her literary artistry, and, with an abundance of detail and critical insight, he forces his reader to consider the symbolic significance of her major novels, whose dimensions, he suggests, place her in the stream of American literature now in critical favor.

In his excellent analyses of the novels Mr. McDowell pays much attention to patterns of images which become symbols yielding multivalent meanings. His focus, therefore, is as much on structure as on theme. His conclusion is that if Miss Roberts "does not indisputably achieve major status (because her novels are few and their scope is restricted), she is "among the first class novelists of twentieth-century America." Mr. McDowell succeeds in making this conclusion convincing.

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In his excellent and well-documented study, Mr. Gross balances biography and literary history with criticism. The approach is justified, because, as his conclusions suggest, Tourgee's importance rests more on his political role in Reconstruction days and on his place in American literary history than on any major accomplishment in fiction. Mr. Gross's study is timely since it is a reminder of Tourgee's thematic interests, which seem to me little different from ideas presented in a host of novels and articles on racial strife being published today. One can hope, though, that the pessimism of Tourgee's later years will prove to be without foundation.

Oklahoma State University

Mary Rohrberger

THE FARAWAY COUNTRY: Writers of the Modern South. By Louis D. Rubin, Jr. Seattle: University of Washington Press. 1963. \$4.95.

Taking his theme from Mark Twain's image of Cardiff Hill in Tom Sawyer ("a Delectable Land, dreamy, reposeful, and inviting"), Professor Rubin (Hollins College) postulates that modern Southern writers have portrayed a culture in disintegration, at the same time living in their own "private Yoknapatawpha counties and Altamonts so as to discover through art the order and meaning that 'real life' no longer afforded." The Southern writers to whom Rubin applies this thesis are Cable, Faulkner, Wolfe, Warren, Eudora Welty, the Fugitive poets and William Styron. Mr. Rubin's parts are better realized than is his attempted whole, which reveals some inconsistencies. From his title we would expect the treatment of the writer's imaginative world to be his primary subject, yet the fullest and best parts of his book are his perceptive comments on the actual milieu out of which the books sprang -- those on Warren's All the King's Men in relation to Huey Long are a particular case in point. Rubin's essay on William Styron and the particular way in which he differs from earlier Southern writers is very acute in pointing the way in which the younger Southern writers

may move beyond the positions so brilliantly established by Faulkner and Warren. In summary, Rubin does not always develop his thesis consistently, but his individual essays are generally fine.

Oklahoma State University

Samuel H. Woods, Jr.

LOUISIANA-FRENCH. By William A. Read. Baton Rouge: Louisiana State University Press. Revised edition, 1963. \$6.00.

A photographic reproduction of the edition of 1931. An appendix adds five pages to the long section on words, extending some entries and adding a few new items. Example: the name of the dance, fais-dodo, which Read originally derived from baby talk, is, he now says, perhaps from fete de Dieu. Professor Read's bibliography is brought up to his death, 1962. His brief section on French-speaking topography was more exact in 1931 than now. He lumps together Quebecan and Acadian dialects in Canada, and still compares Louisiana- to Canadian-French. The book is valuable -- and entertaining -- for its word studies, quite easy-chair, but curiously erudite.

University of Kansas

J. Neale Carman

THREE THOREAU REPRINTS

The Journal of Henry D. Thoreau, edited by Bradford Torrey and Francis H. Allen (Dover, 1962; fourteen volumes in two, \$20.00), is a photographic reproduction of the 1906 edition. Its limitations are honestly presented in a footnote (I, vi) to Walter Harding's brief and very general foreword: there were some omissions, and Perry Miller's Consciousness in Concord (1958) contains a critique of Torrey and Allen's editorial practices. One guesses that there were economic or copyright problems of some sort involved which made this a popular, and not a specialists' edition, for with not-at-all overwhelming additions (short of re-setting type) it could have been made definitive. Collected Poems of Henry Thoreau: Enlarged Edition, edited by Carl Bode (Johns Hopkins, 1964, \$6.95) contains poems which have come to light since first publication (1943) along with textual and explanatory notes on them (400-404) and an evaluation of recent work in establishing the Thoreau canon (358-395). Dudley C. Lunt's The River (Twayne, 1963, \$4.50) is an "arrangement" of material from the Journal, intended for popular use, but containing a Concordance (235-244) to the 1906 edition.

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