Book Reviews

Reviews

KNOWLEDGE IS POWER: The Diffusion of Information in Early America, 1700-1865. By Richard D. Brown. New York: Oxford University Press. 1989.

Richard Brown makes clear in this insightful book that the mere development of information technology did not lead to an information explosion. More important, he argues, developments in communications, from the creation of postal systems to the proliferation of newspapers and the advent of the telegraph, took place in a society where the dominant political ideology increasingly valued the diffusion of information, especially in the period after the American Revolution; the study of the movement of information in the society cannot be divorced from this larger context.

Brown traces developments in the dissemination of knowledge from the seventeenth century to the Civil War. As he demonstrates through his case studies of various individuals in the colonial period, control over information had once been limited to elites. In the world of Samuel Sewall, a Puritan merchant and office-holder who rose to prominence in seventeenth-century Boston, there existed a scarcity of information. Literacy rates were far lower than in the nineteenth century, and newspapers only began to emerge in 1704 (and had a limited audience at the time). Deference defined social relations and, as a result, differential patterns also dictated the ways that information moved in this society. In Puritan Massachusetts prominent citizens "were not only key transmitters of information," Brown writes, "they were also gatekeepers who were broadly responsible for screening the passage of information and its diffusion to the public at large" (33). In such a world the elite not only had access to greater amounts of information, through formal transatlantic communication and a wide range of informal, face-to-face contacts; they also enhanced their own stature and power by shaping the content and nature of information available to others in the colonies. Though the Puritan ascendancy's control of the flow of information had begun to wane by the time of Sewall's death in 1730, William Byrd II and other planters in tidewater Virginia, the focus of another of Brown's essays, retained enormous power over news and other information in the Chesapeake region. The planters, gaining the information they needed to create a learned world in North America, achieved the gentility they so earnestly desired. Rather than becoming

culturally illiterate in a rough borderland, Chesapeake planters used their economic position to ensure that their progeny, if no one else, would remain connected to the learned circles of Europe.

Brown's focus on Sewall and Byrd, filled with well-chosen quotations and references to a wide range of secondary materials, testifies to the potential success of his approach. By focusing on specific individuals, many of them not members of the elite, the demonstrates the types of information needed by different people and how their access to this information shaped their lives. Thus he includes chapters on people as diverse as the lawyers Robert Treat Paine and John Adams; the polymath William Bentley; three northern farmers; six women—Candace Roberts, Mary Guion, Lucy Breckenridge, Martha Ballard, Mary Vial Holyoke, and Sarah Hill Fletcher—in their evolving roles as daughters, wives and mothers; and four middle-class men who lived in towns or cities in the ante-bellum North and had access to a wide range of information. Brown's sensitive reading of these person's most personal documents, especially their diaries and letters, allows us to see how a wide range of Americans coped with, as well as shaped, the information networks of their communities. Well-chosen illustrations—an eighteenth-century portrait of the clergyman Ebenezer Devotion displaying one portion of his library, Thomas Sully's sensuous depiction of a woman reading a letter in the apparent privacy of her boudoir in his 1837 painting "The Love Letter," a picture of Jewett's Bookstore in mid-nineteenth-century Boston showing the range of titles available to clients—provide the reader with further insight into the types of information flowing in the society.

Through these case studies Brown develops the two central arguments of his book. First, he argues that the flow of information had been relatively limited in the colonial period, except for elites such as Sewall and Byrd, but that information networks expanded until the Civil War. A shift in the forms of information diffusion, from the face-to-face personal contacts of the early eighteenth century to the explosion of printed sources and the appearance of the telegraph by the time of the Civil War, provided the necessary technological support for the expansion of information networks. Significantly, the forces that promoted this transition also encouraged what Brown terms "individualism" and "social diversity." In an expanding marketplace of information, Americans decided what they wanted to read, which lectures or sermons they wanted to hear, and who they wanted to engage in debate.

Second, the Revolution demanded that Americans participate in the political process, either directly through voting or indirectly, as in the case of women who were taught to instill virtue in their husbands and sons. Thus Brown writes that the "ideology of liberty" was "tied to the diffusion of knowledge" (288). Having thrown off the deferential social patterns of their British past, Americans embraced the explosion of information. In the nineteenth century those who wanted to command social power found that they had to compete for the attention of the populace. In such conditions, Brown argues, "[i]ndividualism and pluralism, competition and mobility, became hallmarks of American society partly because its people developed both an ideology and practice of information diffusion that was not just consistent with such values and behavior but that actually released and promoted them" (292).

Knowledge Is Power is not intended to be a survey of the types of information networks existing in colonial and antebellum America. Its focus is on northern white men, with the notable exception of chapters on Byrd and northern white women. Questions about the flow of information in other American communities are thus not assessed, though Brown acknowledges that economics and gender, as well as slavery, shaped the options available to a given individual.

"Society is held together by communication and information," Samuel Johnson wrote in the 1770s in a passage quoted by Brown. *Knowledge Is Power* shows us the importance of this assertion, and thus allows us to recognize the historical origins of our information revolution.

University of Kansas Peter C. Mancall

A QUIET HAVEN: Quakers, Moral Treatment, and Asylum Reform. By Charles L. Cherry. Rutherford, New Jersey: Fairleigh Dickinson University Press. 1989. $35.00.

A Quiet Haven's six central chapters deal in some way with the topics given in the subtitle; however, the chapters read more like individual essays than parts of a unified work. The organization is choppy and redundancies abound. Moreover, Cherry often equates listing or summarizing with analysis, especially in the chapter on English writings about insanity. Still, his argument that the excesses of religious emotionalism of the early years and the developing nature of English Quakerism could make Friends particularly interested in working with the insane is convincing and valuable. Cherry also shows that the English experience at the Quaker's York Retreat, especially as interpreted by Samuel Tuke, did significantly influence the development of the Pennsylvania Friends Asylum and that, at least to 1850, both institutions were, based in part on a Quaker concern for "religious exclusivity" (22, 103, 173), reserved primarily for Friends. Certainly the Quaker concern for the insane stemmed from more than simple humanitarianism. The discussion of how the Hinchman case helped undermine the idea of "moral insanity" in America is useful. Finally, while he praises aspects of "moral treatment" and challenges sweeping negative interpretations advanced by Michel Foucault, the author concedes that "moral treatment" with its emphasis on individual attention in a "family" setting was not practical in large public institutions.

University of Cincinnati John K. Alexander

INNOCENT ABROAD: Charles Dickens's American Engagements. By Jerome Meckier. Lexington: University of Kentucky Press. 1990.

This elegant study is a "re-evaluation" of Dickens' American tours of 1842 and 1867. Modifying the positions of previous scholars, particularly Sidney Moss and Fred Kaplan, Meckier argues that Dickens' American travels brought about the novelist's disillusionment with Victorian meliorism and enabled the rediscovery of his essential Englishness. The argument is occasionally impeded by biographical minutiae, and Meckier does not well support his claim that Twain's *Innocents Abroad* is an attempt to best Dickens as a writer of satirical travel. Still, the study is enriched by the use of previously unpublished passages from the diaries of Annie Fields, the wife of Dickens' American publisher. And Meckier's interpretive collation of *American Notes* with *Martin Chuzzlewit* is a particularly vivid and convincing demonstration of Dickens' critique of the American scene.

Lake Forest College Benjamin Goluboff

THE WAY TO TIN PAN ALLEY: American Popular Song, 1866-1910. By Nicholas E. Tawa. New York: Schirmer Books. 1990.

This is perhaps the most valuable of Professor Tawa's many cultural studies of American music. Recurring weaknesses in Tawa's work are evident here. For example, he too casually infers the existence of a general *Zeitgeist* encompassing music and the other arts, noting on page 88 that post-1865 songs often featured a musical *naivete* "inwardly meaningful" to workers; he then cites a Stephen Crane poem praising a singer with a "tongue of wood"—an intriguing parallelism, but unrelated to the question of listeners' tastes and presupposing an empathy between Crane and contemporary songwriters. This pastiche quality permeates the book, although the wide-ranging research is rich and fascinating. Some convoluted or hackneyed writing also indicates hasty production. Some of these eccentricities, however, are byproducts of the special difficulties confronting cultural historians of music. The main weakness here is the lack of useful method for interpreting musical developments in extramusical contexts. Tawa does exhaustively analyze 1,000 of the most popular American songs from 1866 to 1910 and colorfully chronicles "the synthesis" by professionals "of diverse tastes into intelligible and wieldy musical units." Generally he finds a gradual transition from genteel religious ruralism in the antebellum era to more secular, vernacular, urban-oriented thought and music. Anecdotes, biographical sketches, lyrics and historical context illustrate how all aspects of song creation—commercial, artistic, even psychological—evolved as America industrialized. The formal properties of song lyrics and music are systematically analyzed, but Tawa's tables might bewilder the musicologically unskilled. (And where are the musical examples?) Still, this is one of Tawa's most comprehensive, stimulating and handsomely produced studies.

University of Kansas Burton W. Peretti

FRANK LLOYD WRIGHT VERSUS AMERICA: The 1930s. By Donald Leslie Johnson. Cambridge, Massachusetts: The MIT Press. 1990. $39.95.

Frank Lloyd Wright scholar Donald Leslie Johnson argues that the resurrection of the architect's active career, which began in 1928 when he married Olgivanna Lazovich, was shaped by the activities of the 1930s (during which the Taliesin Fellowship was established with Olgivanna's help). While that point of view is hardly novel, Johnson has examined in great detail the relevant evidence available from that decade, including the now accessible Frank Lloyd Wright archives. Johnson is concerned with answering several questions having to do with why the resurgence, indeed re-creation of Wright's architectural career, and why the new work appears so different from that done earlier? Given that goal, I find the title of the book, which suggests some sort of national, adversarial factor being critical, to be misleading. What we have is an extremely detailed and extensively documented analysis of what Johnson feels is Wright's most creative period. Organized into six themes, each consisting of several chapters, much of what Johnson tells us is intended to amplify or to correct the information relevant to such matters as the immediate background to the events and activities of the 1930s, and then such themes as the second, "Architectural Issues: National versus International," and the third, "Moscow" (when Wright accepted an invitation to the 1937 All-Union Congress of Soviet Architects). While Johnson's book speaks primarily to architects and architectural historians, the thirteen chapters making up these two themes are probably the ones that will be most

intriguing to the non-architectural specialist, for they provide an unusual and informative insight into the decade of the 1930s. While this book is a valuable addition to the large and ever expanding bibliography on Wright, the thematic organization is not totally successful, since the six themes are not equal in their contribution to the basic argument, and some repetition of information became inevitable. I would not object to the sacrifice of the more peripheral data in order to produce a leaner and more coherent presentation of an admittedly important subject.

University of Missouri-Kansas City George Ehrlich

FAULKNER'S APOCRYPHA: A Fable, Snopes, and the Spirit of Human Rebellion. By Joseph R. Urgo. Jackson: University of Mississippi Press. 1989. $30.00. FAULKNER'S MARGINAL COUPLES: Invisible, Outlaw, and Unspeakable Communities. By John N. Duvall. Austin: University of Texas Press. 1990. $22.50.

Urgo sees Faulkner's postwar fiction as a conscious attempt to refute Malcolm Cowley's sanitized version of him as a Southern mythmaker in The Portable Faulkner (1946). Faulkner insisted that his work was not a Southern "saga," but "apocryphal," that is, a challenge to historical reality, a presentation of multiple perspectives on reality. Urgo argues that Faulkner perceived the human spirit as inherently rebellious and suggests that his later works provide numerous rebellious characters. Certainly Urgo illuminates Eula's resistance to male definitions of her public image in *The Hamlet* and *The Town* and elaborately delineates Flem Snopes' assimilation of community morals and behavior and condemns Ratliff and Gavin Stevens for their failure to perceive their commonality with Flem. Moreover, Urgo explores the naked rebellion of the dispossessed Mink Snopes, who lacking his cousin's cleverness and opportunities, resorts to murder to exact retribution and a type of justice. While Urgo rightly focuses upon the rebellious spirit in *A Fable* and in the Snopes trilogy, he overstates his case for rebellion in *Requiem for a Nun* and *The Reivers*.

In his insightful exploration of Faulkner's 1930s novels, *Sanctuary*, *Light in August*, *Phylon*, *Absalom, Absalom!* and *The Wild Palms*, Duvall finds much to refut in the Southern Agrarian critical perceptions of Cleanth Brooks and his followers, who focus upon the family and traditional gender roles as the basis for the Southern community. Duvall identifies deviant couples, outcasts, or couples living at the margins of society whose actions subvert or question the larger community's patriarchal sexual norms that attempt to control female sexuality. After examining both successful and unsuccessful marginal couples, Duvall applauds the subversive male characters, Henry Stribling in "Hair," Byron Bunch in *Light in August*, and Roger Shumann in *Phylon*, who not only accept and love strong willed, sexually active women, but also adopt the nurturing and sustaining roles traditionally associated with women. While not calling Faulkner a feminist, Duvall encourages readers to explore the culturally defined gender roles within his fiction.

Michigan State University Jean Mullin Yonke

HEMINGWAY'S QUARREL WITH ANDROGYNY. By Mark Spilka. Lincoln: University of Nebraska Press. 1990. $39.95.

Professor Spilka argues that the source of Hemingway's creativity was a life-long struggle with androgyny, derived from the way Hemingway was raised by his parents, augmented by readings in British literature, particularly Marryat, Kipling, Masefield and

Brontë (although he does not credit Jeffrey Meyers for beginning serious looks at Kipling). Unfortunately, Spilka does not give us a clear definition of androgyny. His major examples—look-alike haircuts and reversal of the missionary position in sex—seem too slight to prove his case. I doubt that those who enjoy sexual relations where the female straddles the male consider it a significant change in their basic sex roles, yet for Spilka it is serious evidence—never mind that Frederic Henry is supine in bed with his leg in a cast (in *A Farewell to Arms*) and can enjoy intercourse in no other way.

Spilka's book is divided in two parts, a reading of the British texts for their effects on Hemingway (in part a collection of earlier essays), and then a reading of Hemingway's texts to show the portrayal of sex roles. This book is much more psychobiography than it is literary criticism, other than the source and influence study of the British authors studied. Spilka is very good in establishing the influence of Craik's *John Halifax, Gentleman* and Burnett's *Little Lord Fauntleroy* on *fin de siècle* America and on the Hemingway family in particular. He is less convincing in other claims: that Kipling as correspondent was the sole influence on Hemingway to try that career (what of Lardner, Crane, Richard Harding Davis and Jack London?), that Kipling's *Jungle Book* was the prime source for the African stories in *The Garden of Eden* (not Faulkner's *The Bear*?); that Marryat's *Percival Keene* was the plot source for "The Short Happy Life of Francis Macomber" (even though Spilka quotes from Baker's biography that Hemingway sat by Phillip Percival's campfire and listened to the white hunter's African tales).

In short, this is a highly speculative book, more interested in the author than his texts. I learned from its readings of the English literary texts, not usually applied to Hemingway and from his discussion of the unpublished *Garden of Eden* manuscripts, but not much else.

University of California, Davis Peter L. Hays

NEW CRITICAL APPROACHES TO THE SHORT STORIES OF ERNEST HEMINGWAY. Edited by Jackson J. Benson. Durham: Duke University Press. 1991. $52.50 (cloth); $19.95 (paper).

Professor Benson provides a valuable service to all students of both Hemingway and American modernism in this collection, a sequel to his innovative 1975 collection, *The Short Stories of Ernest Hemingway: Critical Essays*. At that time the first "handbook" to Hemingway's short fiction, the 1975 book included a wealth of bibliographic information, a seminal overview essay, and an impressive selection from criticism on the stories published before the early 1970s. That Benson collection appeared in every college and university library, and in the personal collection of every scholar working on Hemingway, short fiction, American modernism and American literature.

Sixteen years later, the academic world has fallen prey to so many conflicting and competing *-isms* of critical theory that a collection that pretends to be "complete" has its work cut out for it. While this book continues the usefulness of the first collection, and provides many important services to the Hemingway scholar and reader, it is not the definitive work that its predecessor clearly was. Perhaps the quantity of criticism in print makes being definitive impossible, but this collection tends to repeat the critical categories of the 1975 book and thereby slights some newer perspectives that remain unrepresented. Benson does not include linguistic studies (though there are variants of that approach), nor does he represent gender or any of the several feminist studies. In some cases, very few critics have used these approaches so the fault is not with the editor. The total impression is that just as the collection is a sequel to the 1975 book, so too is its critical frame. The

book does include Robert Scholes' semiotic analysis, Ben Stoltzfus' Lacanian reader, and Hubert Zapf's study of the implied reader. It more importantly includes two essays by Paul Smith, one written for this collection on the flood of criticism extant on the short stories and the other on the development of Hemingway's early fiction. Seminal studies by Robert W. Lewis, E. R. Hagemann, Scott Donaldson and Robert E. Fleming also appear amid a quantity of good essays on separate stories. More than 140 pages of the book are devoted to a checklist of criticism published on the short fiction since the 1975 book appeared. This overwhelming mass of material (reflected as well in Kelli Larson's 1991 *Reference Guide to Ernest Hemingway*, which updates the earlier such work from the mid-1970s) has increased the difficulty of editing any single collection like this.

Benson shows his usual good judgment in including Hemingway's previously unpublished essay, "The Art of the Short Story," written in 1959, as a frontispiece to the secondary essays that follow it. Hemingway said there that he intended his remarks to be "instructive, irritating and informative." They are. So is Benson's collection.

University of North Carolina, Chapel Hill Linda Wagner-Martin

PARIS IN AMERICAN LITERATURE. By Jean Meral. Chapel Hill: University of North Carolina Press. 1989. $34.95.

This literary history of the city of Paris begins with the premise that "a special significance attaches to the mention of Paris by American writers," though it doesn't clearly define that ultimately multivalent "significance." Yet, that this chronologically organized study examines American literary works (mostly novels) in terms not only literary but also historical, social and cultural, makes it at least potentially valuable to a fairly broad audience. The usually predictable academic examination of the subject shows that American writers have dealt with the City of Light in ways that reveal correspondences and conflicts between fiction and reality, as well as cultural differences and misunderstandings, linguistic weaknesses, and the writers' own biographies. Despite the absence of surprises in this treatment, some of its comments on Henry James, James Baldwin, Edith Wharton, Ernest Hemingway, Dorothy Canfield, Henry Miller and others are worth having. It is too bad, though, that black writers, as well as for the themes of homosexuality and of race found in fiction set in the city, are treated in a stilted diction suggesting either the author's or the translator's discomfort. Don't look here for original critical thought about the major works discussed, or about the ephemeral ones either, but rather for a French critic's knowledgeable systemization of a literature about a virtually mythic city—be the myth one of heaven or of hell.

University of Kansas Haskell Springer

THE SAN FRANCISCO RENAISSANCE: Poetics and Community at Mid-Century. By Michael Davidson. Cambridge: Cambridge University Press, 1989. $34.50.

The San Francisco Renaissance: Poetics and Community at Mid-Century had to be written sooner or later. The San Francisco literary scene in the fifties is the stuff of legend. Davidson is a superior critic well acquainted with the scene and the authors. His focus on community helps to make sense of the diverse groups in close interaction with one another in that time and place without sacrificing anything in the sharpness and clarity of his discussion of individual authors. Authors are studied from a theoretical vantage consonant with their unique themes and mode of composition. Especially useful are long passages on Michael McClure, Philip Whalen, Robert Duncan, Jack Spicer, and an essay on women

writers. There are valuable discussions of Rexroth, Snyder, Kerouac and Ginsberg that place these more widely known authors in context with these San Francisco peers. Of particular interest is the essay on Spicer, who took great pains to prevent wide circulation of his works and so has a smaller audience than the others and deserves greater attention outside this context, however difficult it may be to find his poetry outside a university library.

The scope is wider than the literary movements discussed and superior to books that apply a single theory to heterogeneous texts. Davidson employs a number of current theories, choosing that approach which best illuminates the text at hand yet maintains a clear unity among the various strands of his subject. The resulting book is an important work for all readers concerned with contemporary literature and literary theory.

University of Kansas George F. Wedge

SENSE OF PLACE: American Regional Cultures. Edited by Barbara Allen and Thomas J. Schlereth. Lexington: University Press of Kentucky. 1990.

Regionalization is sometimes seen as the rather tired process of boundary making, but the authors of this collection of essays recast the concept in innovative evolutionary terms: how people come to develop and to express a sense of their local distinctiveness. The perspective is from folklore, and the volume includes ten case studies plus an introduction and a summation by the editors. Each essay is graceful. Despite wide variation in topics, they seem to flow logically from one to another, and an interested reader can absorb the procedures necessary to conduct similar work.

Barbara Allen explains that relatively new and immigrant-rich America has naturally seen folk culture as ethnically rather than regionally based. Local roots are now established, though, and can be examined in many ways. Barre Toelken argues that folk stories are a sensitive tool for this work, and Larry Danielson offers a concrete example: how the imagery in plains tornado stories reflects local pride in being able to cope with environmental hazard. Two essays show how material culture, the sneakbox boat in southern New Jersey (Mary Hufford) and the covered wagon in Oregon (Richard Meyer), can serve as icons that encapsulate regional identity. Dissent is another means for group identification. An unexpected outcry over a ban on trapping in the Ozarks (Erika Brady) and widely different interpretations of insiders and outsiders to some Maryland Eastern Shore murders (Polly Stewart) and to a miners' strike in Illinois (John Coggeshall) are convincing examples. The interplay between individual and group in the creation of regional culture is explored in the last three case studies. William Lightfoot's look at a guitar style in Kentucky suggests that regional forces first shape the individual and then the reverse process occurs, but Charles Martin's experience elsewhere in Kentucky suggests that individualism has generally suffered in that folk environment. The only first person essay, and my favorite, is Californian Barbara Allen's encounter with Kentucky folk conversations that link people to specific houses and thus create a "genealogical landscape."

University of Kansas James R. Shortridge

DISORDERS OF DESIRE: Sex and Gender in Modern American Sexology. By Janice M. Irvine. Philadelphia: Temple University Press. 1990. $34.95.

This deeply perceptive history and critique of American sexology illustrates graphically social historians' conviction that the subject of sexuality can be an important avenue

to decoding culture. Irvine's historical focus on the efforts of sexologists to professionalize in the course of the last century is a treasure trove of information that will inform scholars with a wide range of interests. There are some excellent insights into the nature of professionalization, into the way gender theory pervades scientific thinking, into sexual practice and sexual ideology.

A major theme is that investigators interested in sex, acutely sensitive to the culturally controversial nature of their subject matter, chose early on to identify themselves with the rising star of scientific rationality. Indeed, it was their main strategy for achieving professional status and power. Yet, taking their cues from a biomedical model led them to view sexuality as a universal force residing somewhere inside the body, instinctive and "natural." This narrow focus concentrated on seeking medical and technical cures to problems that were often fundamentally social and political. Furthermore, it failed in its goal of achieving legitimacy, while it left sexologists open to challenge from social movements, such as feminism and gay liberation, that were glad to step into the theoretical breach, rejecting sexologists' essentialism. Irvine approaches her subject through the lens of vigorous feminist analysis, and especially in this respect her contribution is most fresh and significant.

UCLA Regina Morantz-Sanchez

BRAVE NEW FAMILIES: Stories of Domestic Upheaval in Late Twentieth Century America. By Judith Stacey. New York: Basic Books. 1990. $22.50. THE MINIMAL FAMILY. By Jan E. Dizard and Howard Gadlin. Amherst: The University of Massachusetts Press. 1990. $22.95.

An ethnographic study of two "postmodern" white working class families in Silicon Valley, Stacey's book is vividly engaging and interpretively iconoclastic, rich in nuanced feminist theory and highly reflexive qualitative methodology. Under postindustrial conditions, the "modern" family (intact nuclear household unit composed of a male breadwinner, his full-time homemaker wife, and their dependent children) has given way to the "postmodern family," i.e., the "multiplicity of family and household arrangements that we inhabit uneasily and reconstitute frequently in response to changing personal and occupational circumstances." The two families studied are admittedly not representative of a new hegemonic familial ideal: indeed, "no such [representative] families exist, because no singular family structure or ideology has arisen to supplant the modern family." But these two families are seen has having negotiated the new ordinary social conditions and the extraordinary challenges and opportunities of the emerging postindustrial order. Indeed, working people, Stacey argues, have been the unrecognized pioneers of the postmodern family revolution.

This is an important analysis of "working-class" family life and of the transformations of class, gender relationships and interacial strategies in the family relationships (acknowledged and unacknowledged) of Americans today. Moreover, the book exemplifies superior qualitative social research, with candid self-disclosures of authorial biases and reflections on the problematic ethics and procedures of "doing fieldwork" on families *in situ*.

Dizard and Gadlin have lucidly written a judiciously interpretive sociological essay on the contemporary family in historical perspective. The authors view family change phenomenologically as the product of an historic (not always functional) dialectic among family variables and those of the institutions of industrial society (221-22). The precipitate

of this interplay has been the "minimal family," a movement toward family forms that stimulate individuation and diminish (but not eliminate) the hold of family relationships on individuals. Commensurately, people have sought supplementary material and emotional supports from extra-familial informal and formal sources (23-34). The solution to "the present crisis of the family" requires, not returning nostalgically to some imagined "traditional" family nor reducing the power of government, but rather extending "familism" so as to "constitute a world in which caring, sharing and loving are broadly incorporated into both our public and private lives" (224; also 24, 197, 213). This valuable discussion would be even stronger had up-to-date research on black families (by, e.g., Robert Staples, William Julius Wilson) been incorporated and had the range of black families, not just the poorest, been discussed. And if the authors had treated the family of later life, especially long-term care of the elderly, they could have drawn upon cutting-edge analyses (by, say, Thomas Brubaker, Lillian Troll or Marjorie Cantor) of developments in the very amalgam of private/public familism they advocate.

University of Kansas Geoffrey H. Steere

Corrections

In volume 30, 1 (Spring 1989), pp. 81-82, we omitted the name of Peter B. Lunefeld (UCLA) as coauthor of the review of Auster and Quart's *How the War Was Remembered: Hollywood and Vietnam*. We regret the omission.

In volume 31, 2 (Fall 1990), p. 155, we printed the wrong title for H. Roger Grant's 1988 book on a twentieth-century utopian community. The correct citation is: H. Roger Grant, *Spirit Fruit: A Gentle Utopia* (De Kalb, Illinois: Northern Illinois University Press, 1988). We apologize to Professor Grant and our readers for the error.

Due to editorial oversight, several typographical errors appeared in Walter Fox's review of Louis Liebovich, *The Press and the Origins of the Cold War, 1944-1947* in the Spring 1991 issue. We apologize to Professor Fox and our readers for the errors.