generation. The error of this view has surely begun to be obvious. Lowell consistently overwrote, in a hopped-up, Time-magazine style that falsified even the most genuine elements in his work. He did so from first to last, and got worse as he went along. At best, he is our Swinburne, and reverential treatments of his life and work, while they may have intermittent interest, serve to perpetuate a badly inflated reputation.

Oberlin College

David Young

visual arts


An excellent regional history which surveys the social, topographical, and aesthetic applications of photography in New Mexico from the mid-nineteenth century to the 1970s. The author has attempted to provide a mixed anthology of historically significant and artistically unique photographs as inspired by or relevant to a specific geography. Although the majority of the text is objective and successfully satisfies this hypothesis, the last chapter, which is predominantly concerned with the professors and students of the photography program of the Department of Art of the University of New Mexico, may appear rhetorical to the reader not familiar with the impact on the field of this institution and its progenitors. Contains a useful chronology of photographers' visits and residency in New Mexico.

University of Arizona

James L. Enyeart


This marvelous collection of daguerreotype portraits of famous Americans readily supports the author's assertion that each plate reveals "a miniature universe of precise information." A brief biographical sketch accompanies each portrait and there is a first-rate catalogue listing all known daguerreotypes of the one hundred and ten individuals included in the volume. This book, beautiful as well as engaging, will become an indispensable reference work, not only for the specialist in early photography, but also for anyone interested in American culture of the period 1840-1860.

Iowa State University

Charles Silet


Hyde Park, a suburb first and then part of Chicago, was the setting for the 1893 World's Fair, and it is home to the University of Chicago. These two facts alone, and they are not alone, make Hyde Park noteworthy. Jean F. Block has provided us with a thoughtful and affectionate biography, to 1910, of what is now an Illinois historic district. She shows the way in which this suburb came into being as a speculative development, how it grew into a vigorous suburb, and then became a part of the urban core. In process, the concept of neighborhood is examined along with the factors that influence its definition. This is done not only through a look at the economic and cultural life of Hyde Park and its component neighborhoods, but by a very effective use of the buildings and their attendant records (e.g. building permits and plat maps). The result is a study in urban history that demonstrates the importance of architecture as historic document. Its meticulous methodology is coupled with a readable style, and the book should be of interest not only to the architectural historian but to any student of city life and development. It is profusely illustrated and thoroughly documented.

GE


Mr. Canaday in his preface manages to restrain himself from saying "I told you so." Mr. Arthur's interview with the artist confirms that Estes loves the smack of good paint on canvas. He feels a strong affinity for Thomas Eakins just because
Eakins is so beautiful a painter. I imagine that he would like the best of colonial Copley for the same reason—the resonance of lovingly applied pigments from a palette as lively as his own on subjects and objects treated with the respect one sees in a good old Dutch still-life or interior.

None of this, however, fully explains the enormous contemporary appeal of Estes' paintings, and I would suggest that it probably lies in our appetite for certain city moods, sights, scenes. I mean "appetite" in the sense in which a six-month-old baby has an appetite for lights: it can live happily without them, but once wheeled, say, under the flashing lights of theater marquee, will know a kind of delight it wants repeated. There is a strong national appetite for buses, glass doors, change, reflections, the steely exciting feeling of city morning air. It's what we respond to, I think, in recent writing about the rediscovery of cities, a reason that, to go back a little further in time, scholars nurtured in the tradition of anti-urbanism welcomed the work of urban historians.

Else how explain why the millions of New Yorkers who don't really use the resources of their city feel it's worth living there despite cost, commuting and cancer? Even those Estes paintings which give us not a single figure—some seem to represent early Sunday morning—communicate city electricity. Stand in front of a wonderful Estes like "Central Savings" and ghostly reflections skitter across glass and chrome and one tastes the special city taste. In my observations, museum-goers spend longer with Estes' paintings than most others, I think because his craft causes this mood, feel and taste of clear-light urban moments to come on them. The experience is strong and pleasurable. Being who we are, we know how to respond to it.


Winterthur Portfolio 13 is a collection of articles dedicated to Charles F. Montgomery and written by his former students and colleagues. A significant contribution to the literature of material culture, this publication celebrates the enthusiasm, imagination, rigor and scholarship of Montgomery and those whom he influenced. The introduction of new techniques and methodologies to furniture study has brought new and increasing interest and importance to the field. Much can be learned from this volume and transferred to the endeavors of those in the pursuit of understanding in material culture.

Colorado Historical Society

philosophy


A rigorous, intricate examination of both implications and interconnections of several key doctrines within James's later thought, this study is not for beginners or for those interested primarily in intellectual history. It is from beginning to end a demanding, yet exquisite, conceptual argument. The focus throughout is on James's theory of relations, especially its implication for his last doctrines of radical empiricism and "pure experience." Seigfried's subtle exposition ultimately resolves a philosophical dilemma posed by James's insistence on two contradictory primordial realities: chaotic sensations and a given space-time order. Pure experience, she shows, is a fruitful notion because of its explanatory, not its descriptive, power. The study likewise includes elegant chapters on James' parallels and differences with key doctrines in Hume and Bradley, who represent two alternate positions bearing on the question of relations. Seigfried's own extension of late-James's theory gives us a more rigorously conceptual William James than usual. Her coverage of scholarship is adequate, her use of such scholarship always precise and deft.

University of Missouri-Columbia


The well documented story of how a paradoxical naiveté exhibited by the American philosopher's enthusiastic support of U.S. participation in World War I was changed