
Professor Rubin and his specialist contributors have succeeded admirably in the attempt to compile "some of the most useful material available for the student who would begin work in the field of Southern literary study." The three sections: "General Topics"; "Individual Writers" (135 of them both major and minor); and the Appendix (68 Colonial writers) all contain valuable listings. There are many entries listing sources on Southern history and culture, humor, folklore. The selective checklists of individual writers are chosen, but, as would be expected bibliographies for minor writers are more complete than those of major figures such as Mark Twain. An excellent beginning, the bibliography as it stands is indispensable.

University of Illinois, Urbana-Champaign George Hendrick


In this "Crosscurrents/Modern Critiques" volume, Edward Stone traces elements of irrationality through the writings of Herman Melville, Henry James, Stephen Crane, Robert Frost, William Faulkner and J. D. Salinger. His insights are fresh and knowledgeable as when, for example, he inquires into the influence of Goethe's theory of color psychology upon Crane's "The Blue Hotel." The strongest essays include a study of associationism from Poe to Hemingway and an analysis of Faulkner's "A Rose for Emily" and of the Labove episode in The Hamlet. The principal weakness of the book is a tendency to shift focus; in his essay on Frost's "Spring Pools," for example, Professor Stone turns from his stated topic to a close analysis of grammar and syntax through which he isolates, convincingly, all ubi sunt motif within the poem.

Southern Illinois University Betty Hoyenga


I find myself steadily disagreeing with the judgments expressed in this gracefully-written, skimming survey of the works of ten recent writers. Of some use to the literature teacher as a source of ideas which his class might try out (and, hopefully, reject), it is not of much interest to American Studies, and certainly is not, as its jacket proclaims, "a new approach to the major works of James Agee, Saul Bellow, John Updike," and so on.

Southern Illinois University

THE ROLE OF MIND IN HUGO, FAULKNER, BECKETT AND GRASS. By Martha O'Nan. Philosophical Library. 1969. $3.95.

To illustrate the thesis that philosophical and/or psychological theories of mind are pertinent to understanding the behavior of fictional characters, Professor O'Nan examines the role of mind in Hugo's Quasimodo, Faulkner's Benjy, Beckett's Lucky and Grass's Oskar. After linking the working of Quasimodo's mind, with its dependence upon defective senses, to the views of Locke, the French philosophes and Maine de Biran, she finds a theory for Benjy (whose unconscious is provoked to action by hysteria) in Briquet, Janet and Freud. Lucky, she suggests, suffers from the sin that Bergson described as "the mechanical encrusted upon the living," whereas Oskar oscillates between the mechanical and the living, between the worlds of essentialism and existentialism. Although Professor O'Nan's general thesis is certainly sound, her task is to ambitious for this very slim volume, with its all-too-obvious dilettantism, compounded by needless repetition.

Southern Illinois University


Andrew Law (1749-1821) is now the earliest American musician to be the subject of a full-scale biography. His career was compiling, arranging, and publishing psalm tunes, and conducting singing schools in various towns. The music was a polyphonic folk music, by native self-taught composers, for use in church. However, Law was an early advocate of reform to a "better" style as seen in music by now-unknown English composers. He was also one of the first Americans to receive a copyright, and claimed (without justification) the invention of the shape-note system of musical notation. Crawford's book furnishes valuable insight into the musical life and tastes of that time.

University of Kansas


Defining the sixth sense as the "development of historical insight," Philip Rahv,