

Hoffman considers only the work of Hawthorne, Melville, and Twain. Within these limits, by skillfully blending the methods and insights of the folklorist and the critic, he demonstrates how these three writers made use of "three strands of folklore": the tall tale, the wonder and belief in witchcraft; and shows how they adapted and employed the seminal traditions of a native character, a rhetoric of comedy, and two myths of the land--as Eden and as Hell.

The generic American folk hero, Mr. Hoffman argues, possessed the qualities of metamorphosis, adaptability, and self-mastery and maintained a "constancy of self" in his changing roles. Such artists as Hawthorne, Melville and Twain, less optimistic than the popular culture about the problem of identity, raised the questions: who, in reality, is the American? What is truly his role? In exploring these questions the artists illuminated "the opposing claims of democracy and traditional order," and revealed both the tensions and the ties between the heroes and traditions of the Old World and those of the New.

Many of Mr. Hoffman's conclusions about the American hero and American myths bear upon the concepts and theories set forth by F. I. Carpenter, R. W. B. Lewis, Perry Miller, Henry Nash Smith and others; and it is unfortunate that Hoffman does not point out explicitly and in detail the areas of agreement and disagreement between his views and theirs. He has, certainly, contributed significantly to the discussion of these topics.

Southern Illinois University

Howard Webb

SELECTIVE BIBLIOGRAPHY FOR THE
STUDY OF ENGLISH & AMERICAN
LITERATURE. By Richard D. Altick
and Andrew Wright. New York: The
Macmillan Company. 1960. \$2.50.

This is a bibliography more consistent in its depth as it moves from topic to topic than the authors in their modest "Preface" claim. At least in those national or historical fields which this reviewer feels competent to judge, they have listed those major surveys which can serve to get the graduate student started. For the student faced for the first time with the problem of handling primary sources, they list the standard guides, the comprehensive bibliographies, and the articles of advice in procedure. That this volume was done with conscience is indicated by a little list in the back of the book entitled, "Some Books Every Student of Literature Should Read." The list contains works which, while they do not fit into any of the thirty-one categories into which the Selective Bibliography is divided, are exceptional models of literary scholarship or indispensable discussions of related subjects. Because the book omits almost all specialized work,

blank pages are provided so that the student can add major titles provided by his teachers or advisors. --SGL

FRANK LLOYD WRIGHT. By Harry Guggenheim, Frank Lloyd Wright, and members of the staff of the Solomon R. Guggenheim Museum. New York: The Solomon R. Guggenheim Foundation and Horizon Press. 1960.

Photographs comprise the greater part of the publication. They are of an excellent architectural quality and well organized to express visual movement around and through the Guggenheim Museum. The photographs well illustrate the movement of line, curve and counter curve, and flow of space which are the major characteristics of the only building designed by Frank Lloyd Wright to be constructed in New York City.

The opening comments by Mr. Harry Guggenheim give a concise statement of the purpose and development of the museum. Quotations from Mr. Wright's correspondence comprise the major part of the text and well express his feelings about materials and spatial objectives.

Publications on architectural expressions are becoming increasingly important. However, greater depth and a more detailed aesthetic analysis would result in greater enlightenment and appreciation of architecture by the public.

University of Kansas

David R. Hermansen

ARCHITECTURE IN AMERICA. By Wayne Andrews. New York: Atheneum Publishers. 1960. \$15.00.

Architecture in America is a photographic history illustrating the development of architecture from the colonial period to the present. As the author states in the preface, the volume "is far from definitive." It is also quite biased.

The most disturbing omission is the lack of photographs illustrating the early introduction, development and exploitation of new materials and building techniques. These are necessary to convey an objective pictorial survey of architecture in America.

University of Kansas

David R. Hermansen