There are more than 150 offset illustrations of drawings and photographs of executed buildings. The writings where he philosophizes suggest counterparts in American transcendental thought, but work notes on such a project as Unity Church in Oak Park are the most exciting of all. Such writing and the buildings which resulted show the artist as the critic of society.

University of Kansas City  KJLaB


The reader who struggles through a murky presentation of Freud's writings on art and the extensions thereof by Ernest Jones, Hanns Sachs, and Ernest Kris, finds that the author has used this material as grounds for scolding Brooks, Krutch, Lewisohn, Wilson, Burke, and Trilling for not having embraced Freudianism as completely as has he and for their lack of proficiency in the latest Freudian categories. Trilling comes off best of his fellow critics, but Fraiberg's heart really belongs to Marie Bonaparte. While too frequently guilty of narrowly regarding terminology and methodology as ends in themselves, Fraiberg occasionally offers a glimpse of the profundity and freedom psychoanalysis can provide for the exercise of one's individuality in every area of expression, including literary criticism.

Newark College of Engineering  Abraham H. Steinberg


It has been a long time since Marie Bonaparte and Joseph Wood Krutch published their psychoanalytical studies of Poe. This sort of thing has gone out of fashion, and readers are too likely to be suspicious. But despite numerous shortcomings, this is a valuable little book. The patterns which the author sees are really there; there are parallels between Poe's tales and his biography.

Perhaps by design, the author makes no effort at critical evaluation. His failure to make use of the extensive body of critical and scholarly work on Poe, however, is a real deficiency. There are in print discussions of topics important for Mr. Rein's argument; he should have used them. Moreover, despite its brevity, this is a repetitious work; the same incidents are related again and again; the same documents quoted and requoted. Worse, the book's baldness will alienate many readers. The psychological and biographical patterns which the author detects are too often presented
in foolish-sounding statements such as this, from the discussion of "Metzengerstein": "Like the horse, Allan was of a rival family."

SGL


This bold yet carefully-reasoned interpretation successfully questions the usual view of Edith Wharton as a novelist primarily absorbed in the intricacies of manners and social class. The author sees Mrs. Wharton's greatest work as the product of a complex theory of morality, rooted in early intellectual influences, which located the supreme good in a fusion of belief, beauty and truth. Elaborating on this theory, the author makes clear the important distinction between morality and convention as they operate both to oppose and to reinforce each other in Mrs. Wharton's work. The decline in the quality of the novels written after World War I is ascribed to the weakening of traditional concepts of morality and the consequent irrelevance of Mrs. Wharton's concern with the effect of convention on character.

Barnard College

Annette K. Baxter


Resurgent interest in American Realism has uncovered rich veins of cultural gold but has by-passed many significant lodes. Mr. Pizer partially remedies one oversight by this analysis of ideological forces which shaped and directed the literary production of Hamlin Garland. The most original contribution lies in the treatment of Garland's local-color realism. As practice and as critical theory, it paralleled that of William Dean Howells. However, the American Studies scholar will find significance in the discussions of Garland's association with and furtherance of Single Tax, Populism, and Impressionism, all of intense interest to him, personally and professionally. The carefully prepared notes and bibliography suggest further potential areas for development.

Bowling Green State University

Alma J. Payne