

Cloth \$10.00. Paper \$4.95. John Stilgoe of Harvard writes that this "analyzes the contemporary urge to preserve structures, spaces and entire landscapes by deciphering [their] . . . cultural 'messages.'" It emphasizes "evolving meanings of public gardens, private garages, streets and camp-meeting revival groves." It contains two valuable methodological essays, "Learning About Landscapes" and "How to Study the Landscape." "Of chief importance to students of American culture is Jackson's penetrating analysis of the motives underlying 'historic preservation'"; the title essay "focuses on the role of the monument in European and American culture, and stresses that 'ruins provide the incentive for restoration, and for a return to origins.'" "

EMILY DICKINSON'S IMAGERY. By Rebecca Patterson. Edited with an introduction by Margaret H. Freeman. Amherst: University of Massachusetts Press. 1979. \$16.00. Vivian R. Pollack of Cheyney State College reports that this "posthumous collection of seven essays [five already published in journals] builds on Patterson's *The Riddle of Emily Dickinson*, a study of the poet's suppressed homoeroticism. Primarily a scrupulous study of image clusters lifted out of context, it eschews close reading of whole poems, lacks an overarching thesis of imagistic function and assumes that Dickinson's short lyrics constitute one total biographical statement."

From George Ehrlich comes word that **THE MEMORIES OF AN AMERICAN IMPRESSIONIST**, by Abel G. Warshawsky, edited by Ben L. Basham (Kent, Ohio: Kent State University Press. 1980. \$17.50) is an interesting artist's memoir concentrating on his developmental years in France prior to World War I.

Says Warren French of **FILM: A REFERENCE GUIDE**, by Robert A. Armour (Westport, Connecticut: Greenwood Press. 1980. \$29.95): "The most useful beginner's guide so far available to American film study, because Armour combines short but pithy essays on the best books with extended bibliographies. The price may, unfortunately, limit it to library reference shelves."

DICTIONARY OF AMERICAN COMMUNAL AND UTOPIAN HISTORY. By Robert S. Fogarty. Westport, Connecticut, Greenwood Press. 1980. \$29.95. Howard Segal says that this one is "an indispensable reference work for the student of American utopian communities and includes an illuminating overview of their history, capsule biographies of nearly 150 important utopian theorists and communal leaders, sketches of 59 significant and representative utopian communities, a chronological list of 270 communities founded between 1787 and 1919 and a comprehensive bibliographical essay."

MORE PAMPHLETS in the Western Writers Series, from Boise State University, Boise, Idaho, have arrived: No. 41: *Janet Lewis* by Charles L. Crow; No. 42: *Tom Robbins* by Mark Siegel; No. 43: *Joaquin Miller* by Benjamin S. Lawson; No. 44: *Dorothy Johnson* by Judy Alter; No. 45: *Leslie Marmon Silko* by Per Seyersted.

KEATON: The Man Who Wouldn't Lie Down. By Tom Dardis. London and New York: Penguin Books. 1980. \$4.95. A reprint of the 1970 Scribner's edition. Rich in detail, fascinating and valuable, yet poorly written, badly organized and even unclear.

NOVY AMERICANETZ is a rich new resource worthy of careful analysis by students of immigration, for the traits of its readers which it reflects are often those we associate with older eras. Len Stanton provides this note on its contents: "*Novy Americanetz*, or *The New American*, which claims to be 'America's only Jewish Russian Language Weekly,' has been publishing for over a year. The newspaper features news summaries and numerous signed articles on politics, arts and culture, literature and sports. Recent numbers include a serialized translation of Mario Puzo's *The Godfather*."

"Readers of this journal might be especially interested in *Novy Americanetz's* advertisements. They give a sense of the abundant energy of the Russian Jewish emigre community and the will of those people to improve themselves and to succeed in a new and strange land. Here are a few snatches: