

to New England through circa 1730. Excellently annotated and indexed. A handy tool.

Earl N. Harbert and Robert A. Rees have edited an updating of *FIFTEEN AMERICAN AUTHORS BEFORE 1900/BIBLIOGRAPHICAL ESSAYS ON RESEARCH AND CRITICISM*. Madison: University of Wisconsin Press, 1984, \$22.50. The essays vary in format, in the method by which they cover material published since 1971 (the date of the first edition) and in cut-off date for inclusion of very recent studies, but each which I have consulted have been judicious and useful. Authors in the present volume (two chapters on southern literature have been dropped) are Henry Adams, William Cullen Bryant, James Fenimore Cooper, Stephen Crane, Emily Dickinson, Jonathan Edwards, Benjamin Franklin, Oliver Wendell Holmes, William Dean Howells, Washington Irving, Henry Wadsworth Longfellow, James Russell Lowell, Frank Norris, Edward Taylor and John Greenleaf Whittier. The volume is meant to be used in conjunction with Floyd Stovall's *Eight American Authors* and Jackson Bryer's *Fifteen (Sixteen, now) Modern American Authors*. Having seen what word-processors can do to a scholarly journal, I am not sure that computers are really a blessing to scholarship, but—if somebody remembers how to access the texts of the last edition—they ought to make it easier and less expensive to revise reference works of this sort.

APPALACHIA AND AMERICA: Autonomy and Regional Dependence. Edited by Allen Batteau. Lexington: University of Kentucky Press, 1983, \$26.00, Beth Dillingham writes, doesn't have "much that is new. . . . Three of the fourteen articles (Martin, Bryant and Shapiro) have been published in other forms previously; and not a few of the remaining are on the order of summaries of other published works. . . . However, most of these papers are well written, and re-reading the introduction does tend to tie the topics together. Further, since the book does cover a number of the issues that are, indeed, of concern to students of Appalachia, it might well serve as an introduction to the problems that are of contemporary concern in the area."

Bunker Clark says that Mark W. Booth's **AMERICAN POPULAR MUSIC: A Reference Guide.** Westport, Connecticut: Greenwood Press, 1983, \$29.95, is the first book to consult before undergoing any kind of investigation into one of the several branches of popular music. The categories indicate the scope: general; pre-20th century; Tin Pan Alley; dance bands, Broadway, Hollywood; blues and black popular music; ragtime and jazz; country and folk; rock. Each of these bibliographies is prefaced by an excellent essay describing the books in logical sequence, and the book has a brief Introduction which sketches the history of American popular music.

Warm praise from Rachel Shorthill for **TRADITIONAL AMERICAN FOLKSONGS FROM THE ANNE AND FRANK WARNER COL-**

LECTION. By Anne Warner. Syracuse, New York: Syracuse University Press, 1984, \$25.95: Documenting forty-five years of collecting folksong variants from the eastern seaboard, this publication is a fitting culmination to the work of Anne and Frank Warner. Arranged by geographic region and informant, the collection includes a thorough history of each folksong and folksinger, plus photographs of the singers and collectors. The song transcriptions are well done in a manner to facilitate performance, and additional information is provided through notes from the music transcriber. Descriptions of the Warners' fieldwork experiences will be of interest to other collectors. Not merely a compilation of texts and tunes, this collection brings to life the folksingers and their songs.

Jack Levine's luminous paintings tie technically to the old masters and to Roualt; the satire comes as a surprise. His graphic works tie to old masters, too, and to George Grosz; the satire here is no surprise. Levine teaches well in American Studies courses: his style touches important forces in twentieth century art, his life says things about American society and about values; his career teaches "art and audience"; his work, moreover, is poetic, incisive, beautiful. Dover (Mineola, New York, 1984) gives us a sumptuous paperback, **THE COMPLETE GRAPHIC WORK OF JACK LEVINE** for \$8.95, most intelligently edited and annotated by Kenneth W. Prescott and Emma-Stina Prescott, in collaboration with Levine, and we should be grateful.

John Braeman checks in with an account of an American Studies pamphlet series from Great Britain: The British Association for American Studies has issued a series of pamphlets containing relatively brief interpretive essays (roughly 40 pages), each with an accompanying "Guide to Further Reading." The authors are mostly British scholars, but a number are Americans. The series is billed as "designed to make widely available the fruits of recent research and current thinking on major problems in all areas of American Studies." For the literary area, there are the following: Stan Smith, **A SADLY CONTRACTED HERO: The Comic Self in Post-War American Fiction** (No. 5); Malcolm Bradbury, **THE EXPATRIATE TRADITION IN AMERICAN LITERATURE** (No. 9); Edward A. Abramson, **THE IMMIGRANT EXPERIENCE IN AMERICAN LITERATURE** (No. 10); and A. Robert Lee, **BLACK AMERICAN FICTION SINCE RICHARD WRIGHT** (No. 11). Aspects of popular culture are dealt with in Robert H. Fossum and John K. Roth, **THE AMERICAN DREAM** (No. 6) and Mark Gidley, **AMERICAN PHOTOGRAPHY** (No. 12); contemporary social problems, in Philip Davies, **THE METROPOLITAN MOSAIC: Problems of the Contemporary City** (No. 4) and David Murray, **MODERN INDIANS** (No. 8). The rest are primarily of interest to historians: Peter J. Parish, **SLAVERY: The Many Faces of a Southern Institution** (No. 1); J. A. Thompson, **PROGRESSIVISM** (No. 2); John D. Lees, **THE PRESIDENT AND THE SUPREME**