

conomic system, will doubtless receive full discussion in technical economic journals. Similarly political scientists should examine the author's contention that under "a thoroughly communalized economic order"—we could still have "the popular ballot, a two-chambered Congress, a Cabinet, a Supreme Court, a President—in short, all the particularly American forms and instruments of democratic government."

In spite of the defect noted above—or rather because of it—"This Way Out" is admirably adapted for reading by adult education groups of every description. Issued as a pamphlet in a cheap paper edition the Socialist party should find it a tremendously effective campaign document. Incidentally the sixteen full-page cartoons in the style of "Coin's Financial School" which accompany the text are admirably drawn (why is the artist's name omitted?), and add materially to the popular appeal of the book.

Pittsburgh Epic

PITTSBURGH MEMORANDA. By Haniel Long. Writer's Editions, Box 750, Santa Fé, New Mexico. \$2.50.

Reviewed by JOHN GOULD FLETCHER

THE difference between the American poet and his cousin, the English poet, is a difference between concentration on form and concentration upon utterance. The things that live in American poetry are, for the most part, examples not of polished form but of intense utterance; and this applies to all American poets from Emerson to Robinson. Perhaps it is because here in this continent the gap between the brute facts of life and the poetic impulse itself lies deeper than elsewhere, that the American poet has so rarely found in himself the ability to construct works of large scope, in which the form is appropriate to the content at every point.

Haniel Long has written, in a form that shifts easily from prose to verse and back again, a work of epic dimensions and has labelled it modestly "Pittsburgh Memoranda." It is a contribution to the poetry of higher social import than, say, the poetry of 1913-1930, which is now being written and which characterizes our time. No one can accuse Mr. Long of living in an ivory tower, and thinking out his thoughts. Nor can any think of him as an escapist from the machine age. His theme is the history of Pittsburgh from the Homestead Strike to the present day.

What one notes about this poem is Mr.

Long's great sense of fairness. Though he is obviously opposed to Andrew Carnegie spending abroad the millions that his miserable and dispossessed hirelings amassed for him, he is fair to Carnegie. He also is fair to John Brashear, the maker of telescope lenses in a city without light, to George Westinghouse who played the industrialist's game gracefully while it lasted, and to many more. This fairness may account for a certain lack of emphasis in the poem—a lack further marked by the apparently effortless alternation between poetry and prose. Long attains a certain dignity, but it is the dignity that was attained by the more important poems of Landor before him—it has gravity, but not intense force.

Nevertheless, there are passages here which are as good in their sustained realization of substance as anything in American poetry for the last twenty years. By sticking close to fact, Long obtains—in

the Stephen Foster episode, the Mrs. Sof-fel episode, the episode of the two Pittsburgh boys who went into the World War and did not return—effects of great pathos and sometimes almost unbearable poignancy. Nor is there anything wrong in the form in which he chooses to tell the story. For medium he uses a slow-cadenced, even-tempered prose, interspersed with blank verse comment. It serves excellently its purpose. Now and then the poet's voice is heard admonishing us, to have courage and faith; and to cultivate, not the impulse to outward conquest over nature, but the "all-healing inward." For, as he says:

Our fathers died victorious over the outward.

Peace to them. Courage to us,
Who fight not Indians but insanity.

John Gould Fletcher first made a name in the pre-war revival of poetry.

~~~~~ A BORZOI BOOK ~~~~~

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HENRY SEIDEL CANBY in the *Book-of-the-Month Club News*.

# Gunnar's Daughter

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By the Author of

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SOLUTION OF LAST WEEK'S  
DOUBLE-CROSTIC (No. 125)

MITCHELL—

"GONE WITH THE WIND."

An ageless dignity, a timeless gallantry still clung about them and would cling until they died.—They were a soft-spoken, fierce, timid people who were defeated and would not know defeat, broken yet standing determinedly erect.

~~~~~ ALFRED A. KNOPF · N.Y. ~~~~~

The Bay Colony

THE HISTORY OF THE COLONY AND PROVINCE OF MASSACHUSETTS-BAY. By Thomas Hutchinson. Edited by Lawrence Shaw Mayo. Cambridge: Harvard University Press. 1936. 3 vols. \$15.

Reviewed by A. HOWARD MENEELY

THE advent of a new and handsome edition of this famous work is an event of importance in American historiography. It is the more welcome since copies of the old editions are now hard to come upon for purchase. The first two volumes of the "History," carrying the narrative from the founding of Massachusetts in 1628 to 1750, were published in Boston and in London in the 1760's, and a second American edition appeared in 1795. The third volume, which closed with Governor Hutchinson's departure for England in 1774, was written while he was in exile from his native province, and was not published until

1828, nearly a half century after his death. Since then no reprint of any of the volumes has been made.

Although Hutchinson himself was too conservative on the current issues of his day to be popular with the rank and file of the people of Massachusetts, his "History" was well received from the outset by the more discerning of his contemporaries, and it has long been regarded as an almost indispensable source of information on the Bay Colony. The painstaking editorial work of Dr. Mayo, which conforms to the most exacting of modern standards, decidedly enhances the usefulness of the book and may well be regarded as definitive.

Volumes I and II of the present edition are based upon the Governor's own copies of the London printing (1765 and 1768). In these he made corrections and inserted additional information, presumably for a later issuance. This material is incorporated and clearly indicated in the new text. The present third volume is reproduced exactly from the original manuscript of Hutchinson's concluding volume, now in the possession of Williams College. As an aid to modern readers the editor has inserted brief biographical notes in instances of lesser persons referred to in the text whose identity Hutchinson did not make known in his own footnotes. Many other useful data have also been introduced which contribute to the illumination of the narrative, and a succinct and well-written memoir is inserted as an introduction to the volumes. Here Dr. Mayo has reviewed the author's long and faithful service as a legislative, judicial and administrative official of Massachusetts and indicated the adverse circumstances under which the "History" was written. Through Hutchinson's experience we are reminded once more that tolerance for the opinions of others was not a conspicuous trait of the populace at the Bay Colony for, like his celebrated ancestor, Anne, he suffered exile for his "uncompromising conservatism" in political matters, just as she did for her "incorrigible liberalism" in religious thought.

A. Howard Meneely is a historian whose interest has been specially focussed on the earlier and Civil War phases of American history.

Highlights in the Scholarly Journals

By DELANCEY FERGUSON

WHAT must be the cheekiest suggestion ever made to a biographer is published for the first time, more than a century after it was written, in the current issue of *Studies in Philology*. In an article on "James Hogg's 'Familiar Anecdotes of Sir Walter Scott'" Alan Lang Strout prints "a piece of advice" which Hogg wrote to J. G. Lockhart a fortnight after Sir Walter's death. The advice was

That you will write Sir Walter's life in my name and in my manner. I think it will give you ten times more freedom of expression both as a critic and a friend, and you know you can never

speak too kindly of him for me. As I have promised such a thing to the world I really wish you would do it. I am sure it would take, for there is no biographer alive equal to you, but for a son, brother, or husband to write an original and interesting biography is impossible. Therefore be sure to take my name and forthright egotistical style, which you can well do, and I think you will not repent it. It will likewise do me some credit as a biographer, and in fact there is no man can do it but you, not having command of the documents. . . .

Needless to say, Lockhart ignored the suggestion, but Hogg nevertheless cashed in on his friend's reputation as a biographer by incorporating parts of Lockhart's grossly inaccurate "Life of Burns" in his own still more inaccurate account of the poet. The latter part of Mr. Strout's article is devoted to the "corrections" made by his American editor in Hogg's "Anecdotes" when they were finally printed in this country after being rejected by a British publisher.

In view of our Editor's remarks about boondoggling in literature, special interest attaches to John Robert Moore's article in a recent issue of *American Literature* on "Poe, Scott, and 'The Murders in the Rue Morgue.'" This piece of source hunting justifies itself by proving something about Poe which upsets some pretty theories of his biographers. To one school of contemporary critics, chief among them Mr. Hervey Allen, Poe "is a psychopathic personality, the victim of aberrations of the mind, of diseases and vicious habits of body." Mr. Allen says, for instance, that "in 'The Murders in the Rue Morgue' the moral issue is entirely dodged by making the criminal an ape; thus a double horror was invoked without the necessity of blame. . . . No consciousness except the peculiar and abnormal one of Poe could conceive such imagery, the events, or the order in which they occur."

Now comes Mr. Moore, to point out that in Scott's no longer read "Count Robert of Paris" the principal minor figure is the gigantic ape Sylvan, who terrifies the women and entering through a window, strangles the villain Agelastes. Mr. Moore concludes:

It is clear that Scott's interest lies in providing strange and colorful incidents in a story which hangs heavy on his hands. Poe seizes upon the central mystery of a strange murder without human agency, and he sets himself to the favorite task of ratiocination.

Mr. Hervey Allen's argument collapses when we discover that the really original feature of "The Murders in the Rue Morgue" is precisely this feature which he subordinates—the logical and dispassionate analysis of data. As for the orang-outang which enters a window and strangles its victim—a feature which suits Poe's purpose because of the oddity of its circumstances rather than because of its horror—this is borrowed from Sir Walter Scott whom even the most advanced psychoanalyst would hardly consider abnormal.

Mr. Ferguson's surveys of articles in the scholarly reviews are selective rather than comprehensive, centering upon such subjects as are of specifically literary interest.



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