

s no known cure.) Hard-pressed, crowded into one odd corner of the mind."

He remembers: "I had those take-ne-way-down-somewhere-or-other blues." But, despite the pessimistic moments of the cornered romantic—"Dewy, perplexing, wide-eyed moon,/The traffic mumbles that you are not Artemis"—Burke Bounces Back; the nan is not only "endlessly fertile" but endlessly resilient as well. On the last page of his latest "moment" he writes: "Even now, at midnight, I await the beckoning morneth, when the sun cometh uppeth . . ."

The beckoning, Burke-ning, burgeoning morneth cometh!

First and Last

WORDLY INNOCENCE: A small collection of poems called "*The Poems of Gene Derwood*" (Clarke & Way, \$3) is, lamentably, its author's first and last book. For her own reasons, she was reluctant to publish during her lifetime, and "*The Poems*" appear posthumously. Both from her work and from the prefatory memoir by Joseph Bennett, Miss Derwood is presented as passionately individualistic, with "an innocence so radical that it astonished one . . . not childlike, but the innocence that sees the world in all its perfection and completeness, after all experience, with a mature knowledge of the good and evil that is in the universe." This is, admittedly, a large order, but in fact one does feel in the poems a directness of purpose, a Cassandra-like dedication which is most impressive, and which only very rarely becomes just a little oppressive.

Her style is one of extreme verbal dexterity, studded with technical eccentricities, grammatical inversions, arbitrary syntax and tense. Overtones of Gerard Manley Hopkins can sometimes be detected, and oddly enough in poetry which is distinctly contemporary something of the grace and elegance of the Elizabethans, particularly in a long early poem "Re-Singing Love," which she later recast into another form. But chiefly her accent is her own, and her poetic integrity is undeniable and inviolate.

These are not easy poems. They make definite demands on the reader, and they do not easily give up their freight of intellectual and emotional content. But they are rewarding, and many times beautiful and memorable, and they bear witness to a poetic gift and accomplishment of stature and distinction, one whose loss lovers of poetry can ill afford.

—SARA HENDERSON HAY.

AMERICANA



—From "*The American Past*" (Simon and Schuster).

Shays's Rebellion—"a whole society comes into view."

Revolutionaries in Dissent

"A Little Rebellion," by Marion L. Starkey (Alfred A. Knopf, 253 pp. \$4), is the story of Shays's Rebellion in Massachusetts, which did much to bring about the adoption of the Federal Constitution. Professor Curtis P. Nettels of Cornell University, an authority on our early history, reviews it below.

By Curtis P. Nettels

EVEN the simplest history of the United States mentions Shays's Rebellion of 1786. Yet a full-scale study of it has not appeared since 1788, when George R. Minot published his "History of the Insurrections in Massachusetts." Thanks to Marion L. Starkey, we now have a modern version that is readable, reliable, and convincing. "A Little Rebellion" (title by courtesy of Jefferson) has many of the virtues that made her study of Salem witchcraft, "The Devil in Massachusetts," one of the outstanding historical narratives of recent times. She puts the episode into dramatic form and relates it in terms of the participants, who appear as people one knows. She pictures their ways of living so clearly and portrays so skilfully the native scenes in which they acted that a whole society comes into view. The essen-

tials are stated forcefully, concisely, and naturally; details are presented with an artist's power of suggestion—not for the sake of displaying the author's erudition. Miss Starkey uses fictional images as academic historians would not, but they are so consistent with the facts that they do not offend. The freshness of the narrative and its quality of authenticity come, in good measure, from her assimilation of a wealth of original and slightly used sources.

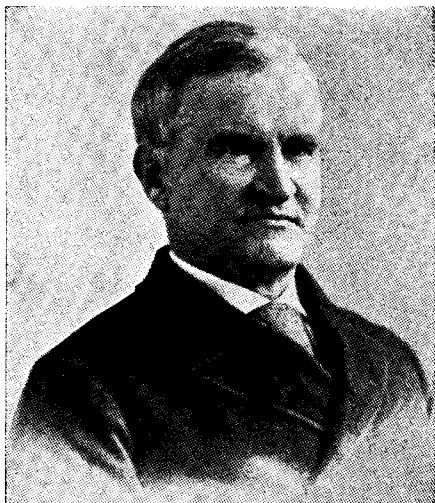
The G.I.s of the American Revolution received arrears of pay in certificates which neither Congress nor Massachusetts made good in money. The men had to part with them at a big discount. In 1786 Massachusetts was taxing the deflated veterans in order to redeem such paper at par, to the gain of "sharpers." An acute shortage of money bedeviled the tax-payers. County courts ordered the sale of property of defaulters, and repulsive jails gathered in debtors who couldn't pay. Failing to get relief from the legislature, embattled farmers marched to county towns, prevented judges from holding court, and raided jails to free debtor inmates. Popular sympathy for the insurgents at first restrained the legislature. Later it authorized the governor to call out the militia, passed a riot act, and approved the suspension of habeas cor-

pus. The lower house consented to coercion after the circulation of a warlike appeal allegedly signed by Captain Daniel Shays, but disavowed by him. Repressive measures impelled the insurgents to organize military forces which fled without giving battle when confronted by state troops. Later the Shaysites gained strength in the legislature, secured pardons for the insurgents, and obtained laws which ameliorated the most oppressive practices of the time.

The Rebellion gave a strong impetus to the movement for the Federal Constitution. The new Congress in 1790 assumed the long-term debt of Massachusetts, thereby enabling the state to reduce the poll taxes that had infuriated the insurgents. In order to service the state debts which it assumed Congress imposed the whiskey tax of 1791. It provoked resistance in western Pennsylvania somewhat comparable to Shays's Rebellion. Washington suppressed the opposition, much as the Massachusetts leaders (including Samuel Adams) had done in 1786. Thus two of the foremost leaders of the Revolution acted with vigor to uphold the institutions which it brought into being.

Although Miss Starkey sympathizes with the insurgents, she is not unfair to their adversaries. As she tells the story it loses some of its realism and intensity by reason of her softening of the bitterness felt on both sides. A strain of the pathetic runs through the book. Here was a group of decent people who, suffering severely and unjustly, lacked the resources needed for relieving their distress.

Their fate suggests that, in a popular government, malcontents who lack the means of influencing the legislature will fail in the field if they resort to arms. There is also the moral that a legislature cannot ignore well-founded protests, without a reckoning.



—Culver.

Parkman—"magnificent epic."

A Continent's Chronicler

"The Parkman Reader," selected and edited by Samuel Eliot Morison (Little, Brown. 533 pp. \$6), offers in a single volume a representative sampling of the seven volumes of an American historical classic, Francis Parkman's "France and England in North America." It is reviewed below by A. L. Burt, author of "The Old Province of Quebec" and "A Short History of Canada for Americans."

By A. L. Burt

MORE than forty years ago, having read some of Francis Parkman, I eagerly bought the definitive sixteen-volume Frontenac edition of his works, and not long thereafter I settled down to devour the whole from start to finish. It was the grandest fortnight's reading that I can recall, and the beginning of the dilapidation of my handsome set. Parkman is one of the greatest historians that the English-speaking world has produced. His subject, "France and England in North America," is a magnificent epic culminating in the British conquest of Canada. As he observed in the introduction to his "Montcalm and Wolfe":

The most momentous and far-reaching question ever brought to issue on this continent was: Shall France remain here or shall she not? If, by diplomacy or war, she had preserved but the half, or less than the half, of her American possessions, then a barrier would have been set to the spread of the English-speaking races; there would have been no Revolutionary War; and for a long time, at least, no independence.

Almost to the day of his death in 1893 he continued to revise his works—except the very last, "A Half Century of Conflict," which appeared in 1892 and filled the one remaining gap in the history to which he devoted his life.

Parkman's scholarship and his literary style match his theme. The soundness of his work is amazing, especially when we remember that he was the pioneer in his chosen field and that he labored under a severe physical handicap which would have broken the endurance of almost any other man. He ransacked the archives of Europe and America for documentary

material, and he collected nearly 20 folio volumes of transcripts, from which he reconstructed the past, not as a dead thing but as a living reality.

This Parkman could do because from his early youth he gloried in the life of the forest, because as a young man he roamed the Western plain with a band of red men who still lived the untamed life of their ancestors that was soon to vanish forever: because he visited and personally examined almost every place mentioned in his books, because though Unitarian he had caught the spirit of the Roman Catholic Church, because he had a rare sensitivity and imagination, and finally because he was very gifted and skilled literary artist. His style is vivid, picturesque, and fluent, without being self-conscious.

To give the public a taste of the feast they have missed because they are in such a hurry to go somewhere they know not whither and all Parkman's works have gone out of print, Samuel Eliot Morison has compiled "The Parkman Reader." "Whole chapters, or groups of chapters, have been selected rather than short extracts and brief passages, in order to enable the reader to follow the story from start to finish." It was no easy task to pick out one-seventh of the whole and there are bound to be differences of opinion over the choice and over the exclusion of shorter passages. For example, I regret the omission of the delightful and revealing chapter on the founding of Montreal and the thrilling tale of Madeleine of Verchères.

The editor has inserted a few introductory or connecting paragraphs which may appear too perfunctory and he has added footnotes of his own. In these he has corrected statements by Parkman that later research has shown to be inaccurate or misleading which, as he says in the preface, "are remarkably few." But he has failed to warn the general reader that Parkman's treatments of feudalism, the Church, and the royal autocracy in New France were written before attention was drawn to the profound effect of frontier conditions upon these institutions. It emptied feudalism of its substance, it blocked the payment of the tithe until it was reduced to what the habitants were willing to pay, and out of the local musketry instructor it developed a genuinely democratic institution.