

appeared less menacing to the Kremlin than of Britain at the Straits. The Soviets did not foresee that in time not only Britain but also the United States would be established at the Straits through NATO.

Mr. Price quite rightly makes the point that the Middle East and much of Southern Asia have now become a power vacuum adjacent to the dynamic Communist "heartland." He sees the problem of the West to be that of organizing politically the countries that comprise that vacuum and of developing them economically. In this task, he says, "one naturally turns to a country which has had a long history of resistance to Russian expansion from the north, namely Turkey." He does not, however, specify how this should be done. A part of Mr. Price's book is devoted to a description of modern Turkey, its constitutional system, its foreign policy, its economic life, its schools, and its creed. He makes an attempt to give a picture of Turkish village types and their ways of life.

**I**T WAS Mr. Price's intention that this book should be a compendium of Turkish history. This reviewer thinks that he has not succeeded too well, perhaps because that history is too vast for a volume so slender. Nor is Mr. Price's knowledge of Turkish—which he describes as the "carpet-bazaar variety"—adequate for his task. He mangles even such household names as that of Ziya Gökalp, intellectual father of the Republic. Some of Mr. Price's geography and dates are topsy-turvy, i.e., when he places what he calls "Truman Declaration" in 1946, instead of 1947, and describes Bosnia-Herzegovina as "Macedonian."

Nor is Mr. Price sufficiently critical in appraising current events. He takes scant notice of the high-handed methods of the party presently ruling Turkey and of the blight it seems to have placed on what had been a reasonably equalitarian economic system. He appears to think that the Balkan alliance of Turkey with Greece and Yugoslavia is still operative. Evidently he has not taken a close look at Turkey outside of the cities or else he could not have written that "the Turks are the only reliable bulwark in the Middle East of the Western way of life." The Turks may have started on the Western way, but they still have a long distance to go. Deeply imbedded traditions cannot be excised in a matter of short years. In his search for the West in the East Mr. Price may one day find it instructive to pay a visit to another Near Eastern country, Israel.

## AMERICANA

# The Flowering of New York

*"The Raven and the Whale: The War of Words and Wits in the Era of Poe and Melville," by Perry Miller (Harcourt, Brace. 370 pp. \$6.75), is a study of Evert Duyckinck's critical circle and its friends and enemies. The reviewer is Professor Gay Wilson Allen of New York University, author of a recent biography of Walt Whitman, "The Solitary Singer."*

By Gay Wilson Allen

**D**ESPITE the catchy title "The Raven and the Whale" is not primarily about either Melville or "Moby-Dick," and even less about Poe's synthetic bird. In the words of the author, "It is preoccupied with Melville's America (in several respects the America with which we have still to deal), but the irony of the story, for him and for us, is that his America consisted almost entirely of the city of New York."

The exact years of Miller's study, as he outlines them in a chronological table at the end of the book, is from 1833, the founding of the *Knickerbocker Magazine*, through 1857, when Poe's arch-enemy, Rufus Griswold, died and Melville published his bitter satire, "The Confidence Man," which perhaps came as near as anything to characterizing the age. This period in spite of its shams and pretensions is one of the richest in the history of

American letters. But it has usually been associated with the cultural activities of Boston and Concord, especially since the publication of Van Wyck Brook's "The Flowering of New England." (His later "Times of Melville and Whitman" does not emphasize the New York scene.)

Although it is well known that Melville and Whitman were New Yorkers, and Poe, too, during the last years of his brief triumph and pathetic failures, it remained for a Harvard professor to discover the importance of the society in which these men lived and worked, a society which both nurtured and flawed their art. The social and intellectual background of Longfellow and Lowell, Emerson and Thoreau has been studied and discussed time and again, but even the numerous Melville biographers have inadequately treated the city of his nativity, and the Poe biographers have paid still less attention to New York in the 1840s. As Miller remarks in recalling Evert Duyckinck's complaint, "Had Gulian Verplanck, the editor of Shakespeare, lived in Boston he would have received such honors as were bestowed upon Jared Sparks or even upon Lowell; but New York was, and is, reckless about scholars."

Why this was, and is, true Miller demonstrates in his book, which is crammed with facts, personalities, accounts of petty feuds to illustrate the point. New York has always been a center of trade and commerce. In the 1830s the social and intellectual leaders were merchants, lawyers, and affluent physicians such as Dr. Samuel Wakefield Francis, who made \$15,000 a year, then regarded as phenomenal, and "paced literary New York in the sort of bawdiness Melville liked to hide in his books." This society was urbane, conservative, and mildly Epicurean. It was mostly Whig in politics, "high-church" Episcopalian in religion, and distrustful of "ideas," especially those of Germany and New England "transcendentalism." It supported the *Knickerbocker Magazine*, which upheld orthodoxy under the editorship of Lewis Gaylord Clark, denounced the immorality of French writers, and opposed the "barbarities" of Jacksonianism. At first Clark believed that the size of the country and the prodigality of nature would inevitably create a big literature, but



—Paul Koby.

Perry Miller—"compellingly pertinent."

he opposed this naive nationalistic doctrine after the Democratic press took it up.

The opposition to the *Knickerbocker* hegemony was organized by Evert Duyckinck and his friends, mainly Cornelius Mathews and William Alfred Jones. Duyckinck, remembered today mainly for his friendship with Melville, was a young man of means, social position, education, and also "high-church." He, "as publisher's reader and editor, did more than any man in his time to get authors published and books reviewed." The most fiery champion of literary nationalism, however, was Mathews, so obnoxiously bumptious that he offended nearly everyone except Duyckinck, who suffered repeatedly for the friendship. Jones became estranged from Duyckinck after an erotic episode with Mrs. Duyckinck's youthful sister and ended his career as an eccentric librarian at Columbia College. But in the 1840s these three men were the leaders of the "Young America" movement, which stimulated both Melville and Whitman.

But the influence of "Young America" on Whitman lies outside the main purpose of "The Raven and the Whale." Miller is concerned with a more comprehensive influence: "Determined . . . to find a place for the writer in the society they knew, Duyckinck, Mathews, and Jones, elevating books into an instrument of civilization, declared that should the writer become the arbiter of social taste he would perform as definite a function as the merchant." Although their efforts were not useless, in this major ambition they failed, partly through their own weaknesses, partly through quarrels with themselves and their critics, partly because of confusions within the national culture.

Though Duyckinck and his friends were sometimes kind to Poe, they did not prevent his tragic disintegration; when "Leaves of Grass" was printed they failed to recognize in it the fulfillment of their program; and they found it difficult to defend Melville when in "Pierre" and "Moby-Dick" he challenged their superficial taste and jejune optimism. Melville was already disillusioned with them when he wrote "Pierre." They were too intellectually limited to rise above the confusions of their mercantile culture. As Miller sagely remarks, "A Republic may abandon the artist not because of his aberrations but because of its own." The documentation of this opinion makes "The Raven and the Whale" compellingly pertinent for anyone interested in the health of American letters a century after the death of the "Young America" movement.



—From the book.

"... new life in an old commonwealth."

## State on the Move

*"River of the Carolinas: The Santee,"* by Henry Savage, Jr. (Rinehart. 435 pp. \$5), is a lively account of a waterway that has contributed much to the romance and industrial importance of South Carolina. Clement Eaton of the University of Kentucky, author of *"A History of the Old South,"* reviews it below.

By Clement Eaton

A SOUTH CAROLINIAN writing about the history of his state is tempted to dwell on its golden age, the colonial period; if he describes contemporary South Carolina he is likely to emphasize its recent industrial growth. Small wonder, then, that in Henry Savage,

Jr.'s contribution to the *Rivers of America* series, "River of the Carolinas: The Santee," over half of the pages are devoted to colonial times in South Carolina, particularly to episodes of picturesque appeal such as the mystery of the Spanish explorer Captain Juan Pardo, the exploits of the Carolina pirates, Christopher Gadsden's Liberty Boys, and the battle of King's Mountain. Some of these episodes have only a tenuous connection with the Santee River. Interspersed with historical events are appealing and nostalgic descriptions of the South Carolina low country and its wealth of flora and fauna. In Mr. Savage's treatment of nature, too, his attitude is romantic and poetic rather than scientific.

MR. SAVAGE is not uncritical of certain phases of his state's history. Although he seems to regret the passing of "the vanished glory" of the rice plantations (the final blow was the great storm of 1893) he recognizes that the base of that privileged life, Negro slavery, has brought serious evils upon the South. His indictment of "King Cotton" is devastating, resembling a lawyer's brief which overstates the case. He condemns the great man of South Carolina, John C. Calhoun, for his fanatical championship of slavery and his inability to compromise. His portrayal of reconstruction in his state is a stereotype painted in the darkest of colors. He describes a public power project undertaken by the state in 1939 as "a monumental white elephant."

Of the transformation that rapid industrialization is accomplishing in South Carolina Mr. Savage writes with enthusiasm and pride. In analyzing the causes for the movement of Northern industry into the South he attributes great importance to the climate of opinion and feeling in this region toward new industry—"a genuine welcome from the community itself." He pays little attention to the Negroes of his region or to education or to the resurgence of South Carolina conservatism. But, after all, Mr. Savage's theme is a river and its civilization. He has written an optimistic book, the story of new life in an old commonwealth, the unbending of one of the most stubborn states.

A new balance of power within the nation is developing in the Southern states, and Mr. Savage's "The Santee" makes a contribution to the understanding of this significant movement. In the very new South, the author observes, "everything is on the move—cotton going west, cattle coming east, Negroes going north, and industries coming south."