

cessful fight against this pest by American veterinarians in the late 1940s. The Mexican countryfolk called them *los matavacas*, the cow killers, because thousands of the creatures had to be destroyed. "The 'Cow Killers' with the Aftosa Commission in Mexico" (University of Texas Press, \$4.95) is a group of drawings by Bill Leftwich, a self-taught Texas cowboy who was a working member of the commission, supported by text by Fred Gipson amplified from Mr. Leftwich's notes. The text is concerned largely "with the reaction of the natives to the work of the commission." The reaction was hostile. "Doctor, Spare My Cow!" (Iowa State College Press, \$2.95) is by James A. Porter, Jr., with drawings by James R. Graham, Jr. Dr. Porter was also a member of the commission. Each book adopts a sympathetic approach to the attitude of the Mexican population. May we always have such capable and sympathetic scientific ambassadors, and may more of them write equally entertaining accounts of their experiences!

—J. T. W.

**LONE-STAR HOMES:** "Early" in Texas is, generally speaking, later than "early" in Massachusetts. But not always. The oldest edifice cited in Dorothy Kendall Bracken's and Maurine W. Redway's "Early Texas Homes" (Southern Methodist University Press, \$6.95) was built in 1683, and Massachusetts can't do much better than that. The building is the vice-regal palace at San Elizario in El Paso County. The adobe walls are thirty inches thick, so that the palace has had no trouble keeping together. One hundred and sixteen homes are pictured and described in this charming and expertly managed volume, and they cover almost two centuries—1865 is the terminal date. Much of the charm consists in variety; Texas is a product of many cultures, and all of the cultures are reflected in the state's architecture. One type of dwelling is probably unique to Texas—the Sunday house. Examples of these—"dozens," the authors say—survive particularly in Fredericksburg, which began its career as a solid German settlement. (Admiral Chester A. Nimitz, born of this stock, is a native of Fredericksburg.) Many of the original settlers moved out into the country to operate farms; they missed town life, and as they prospered they built tiny houses in the village (often of only two rooms, one above the other) where they could spend the weekends marketing, visiting, and going to church, and, late in life, retiring back into town. "Early Texas Homes" is a highly pleasant addendum to cultural and social Americana. —J. T. W.

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# Poetry?

*Continued from page 17*

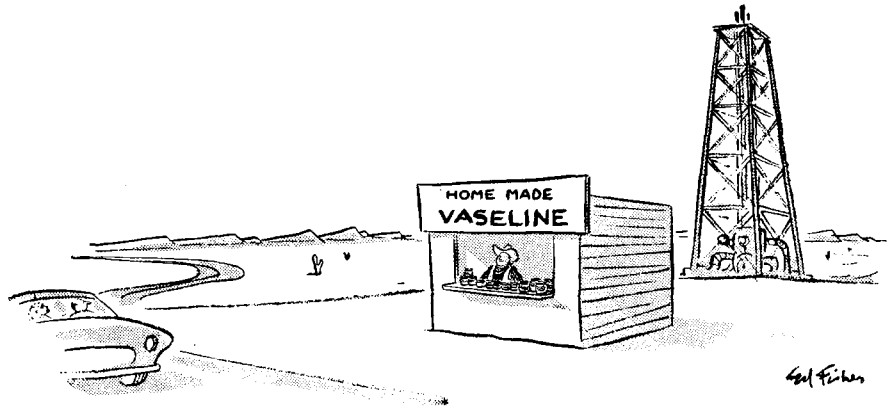
Lawrence, Joyce, Wolfe, Wyndham Lewis) or still active (Frost, Eliot, Jeffers, Faulkner, Hemingway).

b) Some of the younger presses are intermingling the creative and the scholarly more freely. The Indiana University Press has launched a vigorous poetry series already containing thirteen volumes, some by familiar writers like Kenneth Fearing and Josephine Miles, others by first-rate young men like Neil Weiss and David Wagoner. The Michigan State University Press has rewarded us with novels by R. K. Narayan of India.

c) The longer established university presses are somewhat stepping up isolated publication of creative work—e.g., "As If: Poems New and Selected," by John Ciardi (Rutgers), "The Second Man and Other Poems," by Louis O. Coxe (Minnesota), plays by Eugene O'Neill and Robert Thom (Yale). One should not overlook a variety of belletristic prose once largely confined to the commercial lists—Austin Warren's "New England Saints" (Michigan), Harry Levin's "Context of Criticism" (Harvard).

Assuming that expansion is under way and that it will be accelerated in indirect ways by the Foundation grants, one may ask what writers it will serve. Experimental novelists to some degree (for New Directions and the Grove Press tend to go overseas for their fiction). Short story writers somewhat more (partly to escape the commercial publishers who plague them to get to work on novels). Playwrights whose work is produced not on Broadway but in off-Broadway and university theatres. One may find that, in another decade or two, poets and essayists publish as frequently through university presses as commercial.

One thinks of drawbacks as well as blessings. Let two be mentioned. The university presses, unless their advertising budgets and distributional facilities were enlarged, would sell fewer copies of a book—and provide the author lower royalties—than if it were published by a New York firm. But time would bring adjustments in the university presses' sales procedure (and in the public's book-buying habits). Academic auspices would, to suspicious minds, seem to threaten to turn our literature into something sterile and bloodless. But the serious writer, accustomed to withstanding the menace of best-sellership, is not likely to succumb to this fresh menace.



## The South

**CHANGING DIXIE:** The white population of the South is growing "at a rate close to its national increase," but the growth of the non-white population shows "an over-all rate of increase . . . barely one-tenth its excess of births over deaths." The South's cities "continue to grow more rapidly than those of non-southern America." The decline of the South's rural population shows "a much more definite trend than that of the nation at large." There has been a rapid increase in the white female labor force. There have been large increases in the white-collar classifications and among technical groups, with a corresponding decrease among unskilled workers, household servants, and agricultural workers. The South is "becoming an urban and even metropolitan region," and "the ethnic complexion of its population is changing with great speed."

These conclusions, and many more, are drawn from carefully assembled statistical data (there are seventy-two tables) analyzed by John M. MacLachlan, head of the department of sociology and anthropology at the University of Florida, and Joe S. Floyd, Jr., of the University of North Carolina in "The Changing South" (University of Florida Press, \$4). This is a short book—154 pages—but the shortness is quite deliberate; the authors have aimed at "brevity and clarity," a process which involved, as one may well believe, "an arduous task of selection from a massive accumulation of data." The result, though by no means light or easy reading (or meant to be), is a statistical survey of profound social significance. —JOHN T. WINTERICH.

**CHANGE VS. TRADITION:** A pleasant variety of subject and treatment characterizes the seventeen essays that make up "Still Rebels, Still Yankees," by Donald Davidson, professor of English at Vanderbilt University (Louisiana State University Press, \$4.50). The

dominant theme is "the impact of the modern regime upon the great vital continuum of human experience to which we apply the inadequate term 'tradition'." This theme receives fullest expression in the title paper, in which the ways of life of "Brother Jonathan of Vermont" and "Cousin Roderick of Georgia" (and Mr. Davidson knows both Vermont and Georgia) are itemized in amusing and effective detail. Applying a similar conception to regionalism in literature, Mr. Davidson declares that "the function of a region is to endow the American artist with character and purpose. He is born of a region. He will deny its parenthood to its own hurt. . . . It is the office of the nation to conserve and cherish this free effort, and surely never by precept or example to delude us into thinking that a novel about a plowboy is only a regional curiosity, but a novel about a bellboy a national masterpiece." Specific authors discussed at some length are John Gould Fletcher, Thomas Hardy, Stark Young, William Butler Yeats, and Arnold J. Toynbee, but authors who are mentioned more briefly run into the dozens. There is an admirable section called "The Oral Tradition"—ballad, folk song, and myth—which includes an illuminating discussion of the demoralization and breakdown of a familiar American ballad, "Springfield Mountain." This is an excellent example of a type of book all too rare in this jet-propelled age: a collection of entertaining literary essays. —J. T. W.

**MAN WHO SWITCHED:** Born in Calais, Maine, which is not quite the northeasternmost community in the United States, James Shepherd Pike was reared in an atmosphere in which abolitionism was rife if not quite respectable. He became a newspaperman, first in Maine, then in Washington, where, as correspondent for Horace Greeley's New York Tribune, he was an influential spokesman for the anti-slavery cause. In 1861, when Pike was forty, President Lincoln made him minister to the Netherlands, and