

Shakoes in a Yeasty Time: The late Robert Benchley is credited with having declared that "all generalizations about women are made by men under five feet four." There are probably comparable hazards to generalizations about successful newspaper proprietorship, but the temptation offered by the "selected disquisitions" of E. W. Scripps in *I Protest* (Wisconsin, \$12.50) is more than can be resisted.

This random and oddly delightful volume, introduced and edited by Oliver Knight of the University of Wisconsin school of journalism, invites the generalization that success with a newspaper or newspapers is most often attributable to the force of character of an individual. The names of many pop up in any look at American journalistic history. Unfortunately, other names pop up to make the generalization less than satisfying. Press lords of the counting house were not uncommon.

E. W. Scripps, founder of the group of papers latterly known as the Scripps-Howard chain, and of what is now known as United Press International, indulged himself in dictating his views after his retirement to his Hearst-like ranch outside San Diego. These pieces range from highly personal ruminations to needle-sharp directions to his editors and managerial associates. They are set in two time tracts, Scripps's own span of life and the first quarter of the twentieth century.

The first thirteen, somewhat pompously headed "Search for Life," provide a savory intimation of the man—loquacious, conceited, not very deep, but oh so determined. Whether they provide an adequate portrayal had best be left to

others, but they can be taken to reveal one kind of mind it took to make a success in American journalism in that generation.

Those interested in the history of newspapers in the United States will want to read the second group of disquisitions in the glow of the first, but they will do well to hold in mind the period of American history in which E. W. Scripps scored his success. This was a yeasty time when references to the social awakening had burning meaning; and Scripps's advice to a new editor, Paul C. Edwards, was decidedly in tune with the time. This item, a combination of two documents written by Edwards and Scripps, is in many ways the gem of the book.

E. W. Scripps's lucubrations on reform, politics, foreign affairs, American business, and labor are of historical interest, but the reader catches himself wondering what other artifacts would be unearthed in the same layers of compacted soil. Time has moved on with a vengeance, and these are what Robert Louis Stevenson once described as many fierce-looking shakoes on broomsticks still peeking above a parapet from which the soldiery has long since passed on.

I Protest runs to considerable length—761 pages of text, plus a tabular listing of the E. W. Scripps newspapers, and an excellent bibliography and index. The book bespeaks the vigor of Scripps's mind and the range of his interests; it is good reading, certainly to any who have pursued newspaper work and probably to many general readers. It also bespeaks first-rate scholarship by Mr. Knight and his colleagues at the University of Wisconsin. —NAT S. FINNEY.



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"My Aunt Susan" are suitable for adolescent readers of any age.

All of the stories are, alas, a disappointment. They tell us nothing much about the war itself, nor anything of significance about its impact on those who kept the home fires burning. Frederic even fails to illuminate the war issues, issues to which his Mohawk Valley neighbors never appear to give thought or expression. You may read through the volume and never guess that slavery existed, or that the North fought to end it and preserve the Union.

Though *Stories of York State* fails either to illuminate the tragedy of the Civil War to achieve any high degree of literary distinction, Thomas F. O'Donnell is to be commended for making Frederic's tales available again, not only to admirers of *The Damnation of Theron Ware*, but to all those with a serious interest in the development of American fiction.

It may be that the trauma of the Civil War so stunned the American psyche in the latter part of the nineteenth century that Frederic's stories are as close as any writer could come to the actual experience. It has taken seventy-five or 100 years and all the developments of twentieth-century psycho-sociological science to enable the contemporary mind finally to come to terms with this buried wound.

Evening for Insights

People in the Summer Night, by Frans Eemil Sillanpää, translated from the Finnish by Alan Blair (Wisconsin. 158pp \$4), generally regarded as the last impressive work of the Finnish Nobel Prize-winner in Literature (1939), is a series of vignettes that compound into a perceptive discourse on the human condition. Columbia's Professor Emeritus John H. Wuorinen has published several books; the latest are "A History of Finland" and "Scandinavia."

By JOHN H. WUORINEN

SILLANPAA, born in 1888, was the son of a crofter and farm hand. Despite most modest circumstances, he was able to acquire the secondary-school education necessary for matriculation at the University of Helsinki, where his main field of interest was biology. Four years at the university sufficed to pull him away from the concerns of science and propelled him toward a literary career. His first full-length novel appeared

in 1916, and three years later he was recognized as a main figure in the world of Finnish and general Scandinavian letters.

When *People in the Summer Night* was published in 1934, Sillanpää could look back on two decades of successful literary effort. The thirty years before his death in 1964 at the age of seventy-five, on the other hand, witnessed a decline of his creative powers, although he published his highly regarded *The Month of August* in 1941 and continued to publish until 1957. These and other essential biographical data are ably summarized by Thomas Henry Warburton in his introduction, which, incidentally, does not disclose the fact that Warburton himself has an important place in Finland's literary firmament; his publications since the mid-Forties include an excellent survey of Swedish-language literature in Finland.

To characterize *People in the Summer Night* is by no means easy. Alan Blair's translation more than suffices, to be sure, to make the reader aware of the high literary quality of the work. Yet the story itself, composed as it is of well over forty sketches describing and commenting on a luminous summer night during which a variety of human beings move, interact, and portray many-sided reality, has an elusive quality not easy to capture. Birth, love, death, and problems and frustrations large and small, experienced or observed by old and young, the untutored and the sophisticate, are depicted and emerge as components of reality skillfully delineated.

This novel, indeed a fine introduction to a central Finnish literary figure during the past half-century, is one of the Nordic Translation Series published by the University of Wisconsin in conjunction with the Nordic Council. Richard B. Vowles and his colleagues on the Advisory Committee have demonstrated once again the significant contribution the Department of Scandinavian Studies at Madison is making to American studies of Scandinavia; they deserve more than a hasty nod of approval.



A. Martin