

# BOOK REVIEWS

Walter Darrell Haden, Editor

*The Improbable Era: The South Since World War II.* Charles P. Roland. Rev. ed. Lexington: University of Kentucky Press, 1976. 228 pp.

During the next decade this readable, well-organized volume will probably engender hundreds of footnote references and bibliographic entries in term papers for history courses on campuses over the nation. It may also be used as a source of information about the recent South for the European or Asian reader, but for the American past the age of thirty years there is little in the book that he or she will not recall from information in headlines, AP stories or news magazines, as well as from television newscasts and documentaries. The chapter on political events in the South since World War II contains analysis as well as information, though the chapter on recent Southern literature is less satisfying. Instead of reading one- or two-sentence plot summaries or descriptions of significant novels and stories by Southern writers, it would have been more interesting to read a cogent commentary on a representative story by Flannery O'Connor or William Faulkner that explained or interpreted its relationship to the post-war South.

In the light of Professor Roland's conclusion, which is fresher than any other section of the book, perhaps this volume might be more aptly called *The Southern Paradox*. What is emphasized throughout is not so much the improbability of events that have occurred in the South since World War II but the incongruity or irony of these events. Considering the impact events such as World War II, the Court's ruling on segregation in the schools and the assassination of Martin Luther King, perhaps what has happened in the South recently is not so improbable, as Professor Roland's title suggests. If the Supreme Court's ruling on school integration had brought about integration in all sectors of Southern life, this would have been improbable in view of the strength of Southern tradition. However, Professor Roland reminds us that "In the sectors of southern life beyond the reach of laws and court the two races remained pretty much apart." One of the most informative sections of the book reminds us in detail that "... southern churches held the color line more intractably than any other institutions that served the general public." To interpret the Southern experience as a paradox is not an original thesis, of course, but Professor Roland's concentration on recent events and trends in the South updates this concept.

Robert G. Cowser, Ph.D.

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*The Art of Paul Sawyer.* Arthur F. Jones. Lexington: The University Press of Kentucky, 1976. \$27.50.

*The Art of Paul Sawyer* by Arthur F. Jones is a book about a little known American painter. Paul Sawyer (1865 - 1917) was born in Ohio but spent most of his life in Kentucky. The son of a physician who dabbled in watercolors and a culture-minded mother, Sawyer started early in life to draw and paint in the city of Frankfort. His first formal training was at the Cincinnati Art School. He stayed there one year, taking only one course in life drawing. After that he and another artist opened a studio in Cincinnati, doing commercial charcoal portraits — and earning very little.

About 1886 Sawyer's father persuaded him to come home and work as a salesman for a hemp factory. This short-lived job was to be the only non-art position he would hold. His early life had prepared him to live as a gentleman with leisure time to pursue painting as a hobby. A decline in the family fortune

later made art a means of survival even though he was often on the brink of poverty.

In his early years of manhood, Sawyer enjoyed an active social life, going to "all the balls." He was engaged once but never married. In 1891 he went back to Cincinnati to study for another short period, and it was to be his last attempt at formal training. Thereafter, he was to struggle on his own.

Sawyer was a most productive artist, turning out hundreds of small landscapes in watercolors and oils. Seemingly a solitary man, he took to the woods and rivers (in a houseboat), sketching, photographing, and painting nature in colors and techniques similar at times to those of the French Impressionists. His best years were his last nine which were spent in New York state. In 1917, the year of his death, he was listed in "Who's Who in Art" in the *American Art Annual*.

Arthur F. Jones has written an interesting book. He has managed to find out quite a good deal about this obscure artist. And he has included many photographs of the man, his family, and places where he lived and worked. Most of all, he has also included photographs taken by the artist himself which were used as memory aids for many of the paintings, a unique and useful section of the book.

The prints are numerous and good. They are appropriately noted with dates and facts. And they are arranged so that the reader can study Sawyer's methods and development from an early photographic or literal approach to his last works, which were fast developing into a much freer and more personal style.

Jones has shown us a rare man: a romantic figure, a man who lived life on his own terms, refusing to settle for anything less than his painting. He was a man to be admired and his works are to be appreciated by all of us, thanks to Arthur Jones.

Thel Ward Taylor, II

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*Incidents and Experiences in the Life of Thomas W. Parsons: From 1826 to 1900.* Edited by Frank Furlong Mathias. Lexington: The University Press of Kentucky, 1975. 210 pp.

I find it difficult to determine which interests me more: the inclusions or omissions of this book. It is a personal journal of a remarkable man, a personality who preserved the written records of a lifetime. The records are no longer extant, but this manuscript, written on 437 sheets of tablet paper, numbered, and kept in a hat box, was written in 1900-1901 when Parsons was 74 for the pleasure and edification of his many descendants. The journal is skillfully edited by Frank F. Mathias, who provides a strong introduction and chapter notes so copious and well done as to be as absorbing as the journal itself. Mathias has had close acquaintance with the family since at least 1938 and brings a scholar's mind to this very human document.

Parsons lived most of his life in Kentucky and Indiana, spanning the frontier years (1826) to World War I (1915). A journal, of course, is anything the writer chooses it to be, and those choices themselves indicate a good deal. If Parsons is true to his intent, writing to his descendants, he apparently feels they would want to know about his childhood, his soldiering in Mexico, and his years as a Home Guard and Union soldier in the War Between the States. His father seems to have been an extraordinary man; though his financial enterprises seemed usually to fail, he was vital and original. He was a farmer and brick mason who founded a school and a church wherever he moved and once built a house for a physician in exchange for medical training. He passed his

respect for learning on to Thomas who, in various moves through Kentucky and Indiana communities, was a farmer, mason, schoolmaster, soldier, and civil servant. The process of "making a school" is alien to us today but has its special charms; school problems, however, seem very familiar.

Especially interesting to me were the keen childhood memories: of making balls from unravelled socks and buckskin; of old Presidential campaign songs recorded here from memory; of the schoolboy paid in brandy by a neighbor (once); of the meteor scare of November 1833; of the champion speller; of crossing the river by canoe every day to work the farm; of a riot in Prestonsburg; of the trick played on undesirable tenants to scare them into leaving; of the unstated but implied loyalties that made moving around from farm to farm both easier and harder.

It is clear that Parsons was an adventurer at heart. When he and his brother John, who were working at Irvine, heard a recruiter seeking volunteers to go to Mexico, they stepped forward and, to the consternation of their father and the tears of their mother, left before dawn the next day. When the Civil War loomed and he had family responsibilities, the old feelings were still there. He often says, "matters became so exciting" or "I could not withhold myself from going (on a local scouting expedition)." He left his teaching and farming so often that his wife finally suggested he join the Union Army and be paid, since he was gone most of the time anyway. There is much concrete detail in these chapters to delight the mind of the historian: of skirmishes, of strategies and commanders, of action and tedium. His tales of first marching with the Mexican volunteers have the voice and eye of youth; he remembers where and when each meal was taken, which citizens gave them "three cheers," and the message of Henry Clay's wife when they gathered at Ashland to parade through Lexington. She had lost a son and, pointing to his small boy and girl, she said, "Here are his little children, and if you ever have a chance I want you to avenge their father's death."

The inclusions, then, are often memorable, and the writing style of the journal is clear and sometimes very good. The omissions — those events or facts not developed — are very interesting, too. The curious use of third person that he assumes when he speaks of himself as an office holder or a volunteer is somewhat disturbing at first. Either his sense of decorum causes him to keep an emotional distance from his readers or his assumption that the family audience knows and understands his reticence does so; the fact remains that the reader wants to know much more about his feelings and those of his wives and family than he ever provides. He mentions family marriages and deaths briefly and formally. One must read the footnotes to discover that his brothers John and Solomon died fighting for the Confederate cause; he never mentions them during the war years or after. The hard life of his wife, who often lives with relatives while he is gone, whose home is looted while she is tending the sick, and who dies without knowing he has reached her bedside, is mentioned briefly. There are, in other words, great silences in the journal that stay with the reader longer than much of the detail.

The traditions of the T. W. Parsons family are the richer for this document and for the friendship of such a scholar as Dr. Mathias. We are grateful they share them with us.

Martha Y. Battle

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*How To Wean A Compact (And Other Ozark Goodies)*. Paul Flowers. Batesville, Arkansas: The White River Press, 1975.

In his introduction to this brief miscellany of Ozark folklore, Paul Flowers finds "the average Arkansas-Missouri-Oklahoma mountaineer to be far more sophisticated than the average subway rider or the most turned-on acid rock addict, and often wiser than a faculty of Ph.D's." If the anecdotes, practical jokes, and sayings included are accurate testimony, the reader must hastily and heartily concur.

Structurally, the collection contains a section on Ozark dubiety towards modern conveniences and innovations, preacher jokes, stories about "critters and varmints," the fleecing of Yankee city slickers by Ozarkians, "vittles," and hunting and fishing anecdotes. Included, too, but in a more serious vein, are year round Ozark tourist attraction information, the legend of sassafras, information on the Arkansas Traveller Folk Theatre, and perhaps the most appealingly ungrammatical poem (or verse) in American English, "Spring Has Came to Arkansasaw."

"How to wean a compact," the featured quasi-practical folk joke — talltale, is storytelling at its best. The story itself, as well as various other anecdotes in the collection, reflects the mountaineer's abiding distrust and skepticism towards 20th century technology and gadgetry. And, moreover, it is told in the delightful and inimitable style of Paul Flowers of Greenhouse fame. Mr. Flowers is a masterful raconteur in the finest sense of the tradition, and his collection is a striking depiction of Ozark humor and mentality.

The book is highly recommended as pleasurable reading and is worth the price for its "Weaning a Compact" tale and the Bull Cinch anecdote alone. It is a cinch that you will like them, along with all the other goodies — even if you may be an outlander.

James E. Spears

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*Andrew Jackson and the Course of American Empire, 1767-1821*. Robert V. Remini. New York: Harper & Row, 1977. 502 pp. \$15.

This is the first volume of a projected two-volume biography of one of this nation's most famous military and political leaders. Robert V. Remini, a distinguished historian and authority on the Jackson era, has written a fascinating biography. The research is thorough. In addition to taking full advantage of the many insights revealed by recent historical studies on his topic, Remini has done a superb job of examining the primary sources. As a consulting editor for the Andrew Jackson Papers Project, he had access to documents collected throughout the United States and parts of western Europe. Indeed, it was while he was researching in Spain that Remini concluded that "Andrew Jackson, more than any other man of the nineteenth century, had determined the course of American expansion" (p. xii). This volume deals with Jackson from childhood to his resignation as Territorial Governor of Florida in 1821.

Remini explores Jackson's early years in order to gain insights into his later behavior, but he cautiously avoids the psychohistorical approach that has recently attracted some writers. "The danger of reading great psychological meaning into Andrew's early behavior should be obvious," he writes, for "little hard evidence exists to support such speculation" (p. 12). Interestingly enough, Remini's narrative provides the reader with deeper insights into Jackson's personality than do the various accounts by psychohistorians. The Andrew Jackson that emerges from the pages of this book is a man of conflicting ambitions and

emotions who exudes a "super-charged patriotism" (p. 99).

Since his days as a "revolutionary soldier boy," Jackson was an Anglophobe. Like other southerners, he also hated the Spanish who, by their presence in the Floridas, "held a pistol at the heart of the United States" (p. 166). The Indians also threatened the physical and economic progress of Americans along the southern frontier. Although Jackson was not, according to Remini, a great general, his "fierce exercise of will, supported by supreme self-confidence and genuine military talent, although unexceptional, shaped repeated triumphs over the Indians, the British, and the Spanish" (p. 179). By 1813, and possibly even earlier, Jackson had embarked upon an "imperial design" that included the elimination of all foreign powers along the southern frontier as the prelude to "the systematic destruction of the Indian menace and the territorial expansion of the American nation" (p. 191).

Old Hickory, as Jackson was affectionately known by the men under his command, became "a relentless, driving, indefatigable machine devoted to one solitary purpose — the destruction of his country's enemies" (p. 212). His successes were staggering. He defeated the Creek Red Sticks in 1814, won a colossal victory over the British at New Orleans in 1815, seized Florida from the Spanish in 1818, and secured numerous Indian land cessions including the so-called Jackson Purchase which involved almost one-third of the entire state of Tennessee and one-tenth of the state of Kentucky.

This book is superbly written and will be the definitive biography of Jackson for years to come. Remini views Jackson as the man most responsible for the expansion of the American empire, but the author is not guilty of hero worship. Both the strengths and weaknesses of Jackson's personality and policies are examined. For example, Remini deplores Old Hickory's "lunatic militarism" (p. 312) in refusing to promptly return New Orleans to civilian rule after the British retreat. He also notes that Jackson's defense of his tactics in negotiating Indian treaties was "one of the earliest arguments, justifying sweeping governmental power under the umbrella of 'national security'" (p. 326). Unlike some historians who accuse Jackson of being an Indian-hating racist, Remini contends that Jackson's actions against the Southern tribes must be viewed from the context of the nineteenth, not of the twentieth century. "It cannot be ignored or forgotten that a powerful need existed throughout the country during Jackson's lifetime to subdue the Indians and expel them from territory that was believed to be essential to national expansion and the defense of the country" (p. 340). "He could kill Indians with the best of them and burn their houses," (p. 361), but "Jackson neither hated the Indians nor intended genocide" (p. 336). The Indians, like the Spanish, understood that Jackson was America's "greatest expansionist" (p. 389). "It is not too farfetched," Remini argues, "to say that the physical shape of the United States today looks pretty much like it does largely because of the intentions and efforts of Andrew Jackson" (p. 398). Remini's argument is convincing. This book is an important contribution to our understanding of Andrew Jackson and early nineteenth century American territorial expansion.

Ronald N. Satz

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Joseph Jones, M. D.: *Scientist of the Old South*. James O. Breeden. Lexington: The University Press of Kentucky, c. 1975. xiii, 293 pp., illustrated.

Confederate surgeon Joseph Jones has been known to historians chiefly for his report on medical conditions at Andersonville Prison and for casualty and manpower statistics on the Confederate Army. Biographer Breeden has now

given us a portrait of the man behind these contributions, a portrait which throws light on the social attitudes of at least one member of the Old South's intellectual elite.

Jones was born the son of a Presbyterian minister in Georgia in 1833. Breeden summarily disposes of his boyhood in twelve pages, then devotes rather more space to a description of his undergraduate college life at South Carolina College, at Columbia and at Princeton, and to his medical training at the University of Pennsylvania. Most of the book's 230 pages of text are, however, appropriately devoted to Jones' wartime service.

It was in that service that Jones compiled the famous report on conditions at the Andersonville camp for prisoners of war. To his great distress, the report was used in the trial of Andersonville commandant Henry Wirz, who was subsequently executed as a war criminal.

Jones' military surgeon days also led him to collect statistics on Southern casualties due to disease and wounds. This led to his possession of valuable statistics on the overall manpower situation of the Confederacy as well, and his figures were for years accepted as correct (they were impressively not so!).

Jones was a dutiful son who sought his minister father's advice on ethical questions as long as his father lived. He was a devoted husband who spent as much time with his wife as was permitted by scientific investigation, medical needs and military obligations. He was a defender of slavery and a Southern patriot who despite his medical degree joined the Confederate forces as a private soldier and only later became a military surgeon.

Students of the Old South and the Civil War will want to examine this work, and many will want to buy it. Students of the history of medicine or science, on the other hand, will be disappointed if the sub-title leads them to assume Jones made substantial scientific contributions before 1865. It is true that he did much research and published extensively, but despite his passion for science and his considerable talents he made no notable discoveries. Although he was a contemporary of Semmelweis, Pasteur and Koch, Jones did not help significantly in the development of the germ theory of disease before 1865. There may, however, be more to the story. In the epilogue to the present volume author Breeden says

The Civil War . . . marked the end of an important stage in the life of Joseph Jones . . . For just as Appomattox ushered in the new South, so the work of Louis Pasteur in bacteriology was to revolutionize medical service. The story of the first stage has been told; the remainder has yet to be unfolded.

Breeden's biography of Jones to 1865 is well-written and carefully annotated, and comes with a good bibliography and index. There is a fascinating photograph of Andersonville Prison facing page 157.

Patrick Taylor

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*Kentucky Bourbon: the Early Years of Whiskeymaking.* Henry G. Crowgey. Lexington: The University Press of Kentucky, 1971. 171 pp.

Writing with art and humor, Henry Crowgey has recounted the early years of whiskeymaking in Kentucky, years leading to the distinctive bourbon whiskey of modern times. He has documented his facts as well as possible, although he admits some gaps in bibliography. His book is historically accurate and well-researched.



After mentioning the amount of liquors consumed by the East Coast colonists, he shows that the "Great American Thirst" persisted as the settlers moved from the Seaboard.

As the colonists moved into Kentucky, a number of distillers such as William Calk and Colonel Evan Shelby set up stills in the 1770s. The idea of "the first distiller" Crowgey regards as an academic question. However, Crowgey avers that it was neither Evans Williams nor Elijah Craig, as many writers have contended.

Inevitably, the number of distillers increased and the quality of the product improved. The use of steam greatly enlarged the production of individually owned distilleries, vastly increasing available amounts of whiskey. Quantities of whiskey advertised for sale during the first two or three decades of the nineteenth century "ranged from several hundred to 8,000 gallons."

Liquor was a useful medium of barter, "as useful as money." Any conference with Indian leaders was an occasion for "generous distribution of liquor." Virtually all army operations involved liquor.

"Many states which produced significant quantities of distilled spirits in the period had adequate access to Mississippi River commerce. For example, in 1810, (after nearly fifty years of distilling in Kentucky) when Kentucky produced 2,220,773 gallons of distilled spirits, Pennsylvania produced 6,552,284 gallons; Virginia, 2,367,589 gallons; North Carolina, 1,386,691 gallons; Ohio, 1,212,266 gallons; and Tennessee 801, 245 gallons."

When Kentucky became a state in 1792, its General Assembly passed "An Act to Regulate Taverns and Restrain Tippling Houses." The Act was to provide social control of drinking. But the Federal Excise Act, passed at about the same time provided for "progressive duties, ranging from nine to twenty-five cents per gallon and scaled to six classes of proof."

The first Collector of Revenue for Kentucky was Thomas Marshall. As the Deputy Collectors of Revenue were appointed for Kentucky, various newspapers were filled with advertisements about taxes due. The distillers of Kentucky, emulating the Whiskey Rebellion in Pennsylvania, burned Thomas Marshall in effigy at Lexington, assaulted Collectors and destroyed their papers, and used abusive language toward them. In addition the distillers cropped their horses' ears, shaved their manes and tails, cut their saddles, and generally abused them in every possible way. Many a man was found who did not want to be a Collector. There was so much opposition to the Excise Tax that it was repealed for eleven and one-half years until the financial pressures of the War of 1812 caused the "Hateful Tax" to be levied again. Although viewed apprehensively, the new tax was collected more easily than the first excise had been.

Finally, after fifty or so years, Kentucky began moving toward whiskey of distinction. Attention began to focus on proof of spirit. There were a number of unscientific but colorful methods to determine proof. Examples of these were pouring whiskey on gunpowder and lighting the alcohol; if there were too much water in the whiskey, it would keep the gunpowder from igniting. Another example was to put whiskey into a small "glass Phyal" and after shaking it vigorously to note the "blebs of proof" that remain at the top for a certain time. Shortly thereafter were to come more scientific means, involving such instruments as the hydrometer.

It is interesting to note that the first use of the word *Old* in referring to Old Bourbon Whiskey simply implied that the product originated in the area of old Bourbon County. It was only used to designate the aging of whiskey at a later time. However, some distillers did indicate that their product was so many

years old.

In spite of the various receipts and recipes used early, there was a tendency toward standardization in selection of raw materials. In 1821 the Maysville firm of Stout and Adams advertised in a Bourbon County newspaper, *The Western Citizen*, that it had Bourbon Whiskey for sale by the barrel or by the keg. By 1840 the nomenclature had become statewide, and consumers wanted the distillers to identify with their product.

Modern specifications for bourbon whiskey specify grain percentages and require that the whiskey be aged in "charred new oak containers for a minimum of twenty-four calendar months." In spite of the fact that this aging in charred barrels is what gives bourbon whiskey its distinctive amber-red color, virtually nothing had been written about this charring in previous times, except for Harrison Hall's admonition in 1818 about burning straw inside the barrels to sterilize them for the contents; "what began as a sterilization process led to an eventual delighted realization that the treatment was contributing materially to the flavor and color of corn whiskey.

Because so many writers of the nineteenth-century were intolerant and pious, there "was much valuable history lost, perhaps beyond recall, and therefore arose many pleasant legends in its stead." Mr. Crowgey has dealt with both history and pleasant legend here, but he never confuses them.

William E. Bennett

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*The Theatre in Early Kentucky: 1790-1820.* West T. Hill, Jr. Lexington: The University Press of Kentucky, 1971. 205 pp.

Students of literature are perhaps those most often guilty of assuming that activity in the theatre correlates closely with that in the area of dramatic composition, and that the significant eras of theatre are also those when "good" drama was being written: the Renaissance, the Restoration, and (with an intervening gesture toward the time of Sheridan and Goldsmith) the post-Ibsen period. Nothing, of course, is more wrongheaded, and books like West T. Hill, Jr.'s *The Theatre in Early Kentucky: 1790-1820* remind us of the inexorable, persistent and totally unreasonable vitality of theatre in the eighteenth and nineteenth centuries in England and America. Little salvageable drama was being written, but great actors, actresses, theatrical entrepreneurs, and stage designers were moving progressively toward an ideal of stage illusion that would only be fulfilled in the movies, and lesser but also important figures carried theatre almost heroically westward in the colonies-turned-states. Hill's precisely-titled book, neither a weighty tome nor a slim volume, is a necessary and well-written study of the early development of theatre in the American West; his thesis, in fact, is that Kentucky took the lead in developing real professional theatre west of the Alleghenies, and that the important "firsts" in Kentucky theatre — the first performance, first theatre building, and first professional activity — are benchmarks at which we should begin any study of how theatres grew in the western states and territories.

West's book, a more specialized study than has been undertaken earlier of its subject, draws appropriately on a large body of early Kentucky newspapers, county records, and printed reminiscences; on the standard histories of theatre; and on several previous scholarly studies such as articles and theses. The book is thus the end result of a painstaking canvass of most if not all the relevant materials available. In organization it is chronological. After an introductory chapter about life in post-Revolutionary Lexington, the "Athens of the West,"



the author traces the growth of theatre in that city and in Frankfort and Louisville in particular. By 1820 these cities formed the "Kentucky circuit," and after the coming of the Drake family to Frankfort late in 1815 the state led her sisters for several years in professional dramatic activity, and in effect sent out missionaries for the drama to towns like Nashville and St. Louis. The major revisionist contention of the author's is that Kentucky theatre was firmly established not in 1815 but as early as 1810, with "successful seasons" and "competent companies," and that American theatre historians have erred in over-emphasizing the narrative left by one Noah Miller Ludlow, who came to Kentucky with Drake in 1815 and who later saw their initiative as the strategic one for theatre in the state and in the West. Indeed, the principal merit of West's book may well be its careful documentation of the theatrical activity in Kentucky in that previously unexplored era between 1790 and 1815, though his study also treats the period between Drake's coming and the firm establishment of theatre in Kentucky and neighboring states by 1820.

A fully documented and scholarly work, *The Theatre in Early Kentucky* is also a lucid and readable narrative that does not exclude the general reader. West has often included useful background information such as comments on contemporary theatrical practice (especially English) and summaries of the action of forgotten plays. Thus he fills out his story and re-creates a partial sense of what the coy newspaper announcements and cast lists only hint at. The era that West depicts was an essentially romantic time during which eighteenth-century practices persisted — especially on the provincial stage. Shakespeare and Sheridan vied with George Colman, the Younger, (whose "The Mountaineers" was the most frequently performed play of the period in the West) as popular playwrights; typical evening performances included two or three varied pieces, and often music; "benefits" were common to help subsidize poorly paid actors; men sometimes took women's roles; whole families made up troupes, and "strolling players" and local amateurs helped to fill out cast lists; and occasional pious objections to the evils of the theatre predictably failed to curb its growth. In the absence of a real theatre, an inn or courthouse or academic building sometimes had to serve. Occasionally there were analogies between the early Kentucky and Elizabethan stages, West argues. Several of his anecdotes (such as the one about the Drake performance of Sheridan's *Pizarro* in 1815, when among the elaborately-costumed temple virgins marched a locally-recruited elderly lady, a property man, and an Irish cleaning woman) delineate primitive aspects that foiled other moments of genuine theatricality during the early performances in the West.

Though one might quibble here and there with certain of its details (such as the author's use of "most unique" (p. 4) and misuse of "inferring" (p. 53), and one or two errors apparently typographical), *The Theatre in Early Kentucky* is a sound and well-done book that belongs in the theatre collection of every serious library. If the book has any large weakness, that may be its failure to try to set western theatrical activity in the context of the eastern American theatre from which it grew. The author broaches an incidental analogy between the Hallam family's arrival in Williamsburg in 1752 and the arrival of the Drakes in Kentucky in 1815, and there are occasional references to "the East," but the period between 1752 and the early nineteenth century in American theatre is not sketched in. Perhaps the author judged that that story would have been too long — and one already told well in a number of histories since Dunlap's.

West's volume includes a bibliography, an index, and a useful and enlightening list of all known dramatic performances in Kentucky (and in Cincinnati) during the period surveyed, and also has an interesting center tip-in section displaying pertinent illustrations. Among the many positive aspects of

the book is its handsome design by Charles E. Skaggs. Even though the work is not newly published, a review of it here seems useful to make its existence and value more broadly known.

Neil Graves

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## Contributors to this Issue

Martha Y. Battle is a well-known author and editor as well as a professor of English.

William E. Bennett, an English professor, is the editor and publisher of the Shakespearean journal *The Upstart Crow*.

Janie Bodkin is a newspaper reporter whose beat is the Mississippi River country of western Kentucky.

Robert G. Cowser, Ph.D., an Associate Professor of English at the University of Tennessee at Martin, is an authority on American literature and Southern authors.

Berry Craig, a regular contributor to the *Journal*, is an avocational historian whose vocation is newspaper reporter and writer.

Neil Graves is an English professor and prolific proseman and poet who has recently finished his doctorate.

Quint T. Guier holds undisputed title as oldest author to appear in the *Journal*, and very well may be the oldest chronological member of the Society.

Walter Darrell Haden is currently taking a year off from his teaching duties to finish his dissertation on Marion Try Slaughter, known professionally as Vernon Dalhart.

Lucille (Mrs. John) Kirksey, a past President of the Society, is an avid historian who frequently contributes to the *Journal*.

Lonnie Maness is a native of the Jackson Purchase who enlivens his history courses with on-the-spot field trips to historical sites.

John M. Muscovalley, whose writings have been reviewed in the *Journal*, is a lineal descendant of his pioneer eponym who settled along the Kentucky banks of the Mississippi.

Hugh Oakley, Ed. D., has recently retired as Dean of the College of Industry and Technology at Murray State University.

Ronald N. Satz, an expert on the American Indian policies of the U.S. Government, is Dean of Graduate Studies at the University of Tennessee at Martin.

James E. Spears is an English professor who is the current President of the Tennessee Folklore Society.

Patrick Taylor, Ph.D., is a history professor whose frequent publications deal with his specialization in Russian history.

Thel Ward Taylor, II, is a successful professional artist who is now teaching Art Education at the University of Tennessee at Martin.

Martha Turnbo is a college senior who recently discovered Irvin S. Cobb in a research course on Southern writers.