

the Governmental Reorganization Act. These acts comprised Wisconsin's "Little New Deal." In addition, La Follette tried unsuccessfully to pass a separate state public works program, an effort which Miller interprets as his most significant and imaginative response to the Depression.

Miller could have improved his study by providing more analysis of Philip La Follette's early career and his involvement with Progressivism. He begins his treatment with La Follette's candidacy for governor in 1930, and, though it could be assumed that much of his early Progressive thinking was shaped by his family background, it would be helpful to know more about his early political education and the forces shaping it. It might have been helpful, too, to have provided some comparison of Wisconsin's "Little New Deal" with the programs of other states.

Still, this is a concise, well-written and -researched study. Miller draws heavily upon primary sources, including Philip La Follette's papers, the La Follette family papers, and numerous manuscript groups at the Franklin D. Roosevelt Library, as well as interviews with contemporaries and political aides who shared a close relationship with La Follette and played a major role in his administration and career. This book should prove useful to students and scholars of both the Progressive and New Deal eras, as well as those interested in the history of Wisconsin or the La Follette family in general.

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Chicago in Story: A Literary History. By Clarence Andrews. (Iowa City, Iowa: Midwest Heritage Publishing Company, 1982. Pp. 414. Illustrations, appendix, notes, index. \$19.95.)

This is an immensely informative book, even if less literary history than annotated bibliography. But it is a lively bibliography, concerned with literary, quasi-literary, and nonliterary works about Chicago. Indeed, what Andrews observes about the titles in his summary of Chapter III—"low in literary values" (p. 37)—applies to most of the titles he has been at pains to include in the book as a whole.

Andrews attempts to review at least six titles on almost every page; ten to twelve on many a page; on page 226, fourteen titles. He has apparently preferred historical comprehensiveness over selective representation. Still, his comments on the literary titles are not merely sententious but right on target. Cases in point: "The debate over the morality of *Sister Carrie* was probably settled with [Alfred] Kazin's statement that 'Dreiser had made pos-

sible a new frankness in the American novel.' But the debate over Dreiser's style (or lack of one) still goes on" (p. 112). "George Barr McCutcheon's experiment in [realism and] tragedy, *The Sherrods* (1903), must have chilled the ardor of his fans who were looking to another *Graustark*" (p. 113). "Undoubtedly the best of the lot of these novels about women in Chicago is Willa Cather's *Lucy Gayheart* (1935). . . . The plot is slight, but as Howard Mumford Jones said, no one reads Cather for her plots" (p. 242).

Andrews has also selected some apposite epigraphs for several of his chapters—among them, Carl Sandburg's "Hog butcher for the world" (p. 1); George Horton's "Mrs. O'Leary lit her lamp 'n the shed" (p. 22); Bret Harte's "Queen of the West, by some enchanter taught" (p. 38); H.L. Mencken's "Out in Chicago, the only genuinely civilized city in the New World" (p. 71); and Nelson Algren's "It isn't hard to love a town for its broad and bending boulevards" (p. 264).

In the physical center of this book (its rational center is, of course, Chicago itself) one finds a splendid gallery of photographs, including those of poet and biographer Sandburg; "Sharps and Flats" columnist Eugene Field; novelist Henry Fuller on a bust sculpted by Lorado Taft; short story writer Sherwood Anderson; Harriet Monroe, founder of *Poetry*; playwright Ben Hecht; and, in a group at Schlogl's Round Table, cartoonist John McCutcheon.

The book is appropriate for library acquisition, even if literary critics may derogate as trivia most of the pieces discussed. After all, some critics' trivia may turn out to be some historians' pay dirt.

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Workers' World: Kinship, Community, and Protest in an Industrial Society, 1900-1940. By John Bodnar. (Baltimore: Johns Hopkins University Press, 1982. Pp. xvi, 200. Map, notes, illustrations, note on sources, index. \$19.50.)

In the 1970s John Bodnar conducted "more than one thousand" (p. 193) interviews with retired Pennsylvania industrial workers. *Workers' World* is a selection of those interviews, together with a series of essays in which he interprets the workers' comments. Sixteen men and nine women describe rather dreary lives and unpromising jobs in the years prior to the Depression, and nine men (including two from the earlier group) recount their often exciting but unexceptional activities as union organizers in the 1930s. Bodnar does not explain why or how he selected these particular accounts from the larger body of interview materials,