miles but only 233 of these miles on electric roads. Elsewhere he had to resort to steam railroads. What a nuisance such all-day trolley riding must have been—but can one imagine anything more delightful?

Perhaps the only complaint that might be made against *We Took the Train* is that it does not have nearly enough accounts of railroad travel. The number of chapters might well have been doubled without the reader's getting gorged.

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Of the three aspects of American modernism's trinity—liberty, equality, fraternity—the last might be the most difficult to realize. Liberty, as freedom from restraint and as self-generated activity, is well known in the nation's past and present. The historic struggle to define equality remains current too. Fraternity or community, however, is difficult to trace from the past to the present, except in some form of nationalism.

Now Casey Nelson Blake has investigated the problem of community in the writings of four well-known intellectuals from the first half of the twentieth century. The result is a finely crafted book up to a point; the only criticism is the choppy presentation of biographical and literary material. A chronology of each man and his major books would have been handy along with the old mundane business of birth and death dates.

This critical comment is not fatal to Blake's presentation. The chapters are well organized with a strong clear theme. The book is well written. And the thesis is of historiographic importance. Bourne, Brooks, Frank, and Mumford were radical critics who sought a "communitarian vision of self-realization through participation in a democratic culture" (p. 2).

Blake's argument is advanced along two interpretative lines: romantic critique of capitalism and civic republicanism (another popular theme in American scholarship today). He does a better job of exploring the first line of inquiry. Finding examples of civic humanism among twentieth-century writers is a very difficult task, especially among progressives who were displeased with Marxism and also with the culture of consumerism that debuted in the 1920s.
Collectively known as Young Americans, these writers desired the impossible. "The ideal of an interactive self," Blake writes, "reshaping its own consciousness as it humanized the environment, of the craftsman uniting knowledge and action through a collective practice, remained the Young American's most powerful alternative to the culture of industrialism" (p. 180). Together they discounted the pragmatism of John Dewey as morally suspect due to his support of America's entry into the Great War.

More mystic than modernist, particularly Frank and Brooks, they sought a "usable past," one that would illuminate the future. It was not possible. Ralph Waldo Emerson and transcendentalism failed them. Never attracted to relativism, they sought some historically based creed about culture and contributions of aware citizens. As Blake reveals in a first-rate analysis, the Young Americans wanted political radicalism—egalitarian and participatory—and cultural radicalism in which not all cultural forms were equal and in which radical intellectuals helped shape a community of hierarchical values.

Blake shows that the consequences of their literary and philosophical efforts were limited. Bourne's writings had a brief revival among the New Left and peace groups. Frank has no followers today, and historical and architectural writings have moved beyond Brooks and Mumford. They do have in Blake, however, an interested and outstanding historian to tell their collective story.

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Queries about quotations are among the most common questions reference librarians are asked. "Who said . . . ?" "What's the rest of the saying that begins . . . ?" While this book will not provide the answers to such questions, it will help the reader learn how to find the answers.

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