Vanausdall keeps her focus on the Hoosier novel's fidelity to the broad themes of American literature. She examines how, for example, its rural and farm fiction connects with the psychological and economic depression "between the wars." Her discussion of LeRoy MacLeod's *The Years of Peace*, set in post-Appomattox years, reveals how the soul can be numbed by the endless repetition of seasons, chores, and foreclosures, a theme that surely resonated in the American 1930s. Here she traces, in the relationship of Tyler and Evaline Peck, a shredding of the marital bond over years of spiritual paralysis.

In "Return to Myth," chapter five, Vanausdall takes up the loss of Edenic innocence as it surfaces in Ross Lockridge's *Raintree County*. This novel's astounding complexity of theme and narrative fairly defies summation. Yet Vanausdall's discussion achieves clarity. She also looks for "what I might tell someone from Oklahoma or Connecticut about Indiana literature that might inspire that person to read some of it" (p. ix).

The book is not without editorial faux pas. Indexed titles beginning with articles are introduced, not followed, by A and The. Inconsistent inclusion of publication dates following first mention of titles will bother the serious student. (An introductory chronology might help.) The bibliography is designed more as a narrative than as an annotated document, its tone oddly hortatory in a function that is normally utilitarian.

But overall *Pride and Protest* stands as a worthy contribution to Indiana history and earns a place on the student's shelf.

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*My Father, Daniel Boone: The Draper Interviews with Nathan Boone.*


Daniel Boone has been an international celebrity for over two hundred years. Ever since John Filson published *The Adventures of Col. Daniel Boon* in 1784, this able frontiersman has intrigued people around the world. Rather than waning, that interest is perhaps growing. Boone has been the subject of books and television specials in recent years. John Mack Faragher's biography of Boone and two Lyman Draper manuscripts edited by Ted Franklin Belue have contributed substantially to our knowledge and understanding of this frontier icon. These and Filson's Boone biography have something in common, something crucial to any biography, that when done well, and grounded in fact, are invaluable to those works and in preserving biographical and historical information. That common thread is
oral history. Filson interviewed Daniel Boone himself. Historian and collector Draper interviewed people who knew Boone, including close family members. Faragher and other biographers have relied greatly on interviews conducted or collected by Draper about Boone.

One of the most important interviews concerning the famous frontiersman was conducted by Draper with Boone's youngest son Nathan in 1851. It is a major source for any biographical treatment of Boone and is frequently cited. A part of the Draper Manuscripts at the State Historical Society of Wisconsin, the interview has been available to researchers for many years, primarily through the microfilm edition of that collection, but not to the general public. That has been rectified by editor Neal O. Hammon in My Father, Daniel Boone. Following a good introduction by Nelson L. Dawson that places Draper and Nathan Boone in perspective and tells how this interview came about, Hammon uses a light editing touch in allowing the interview to inform the reader about Daniel Boone as remembered by his son Nathan. Hammon separates the interview into chapters that follow Boone's life in a chronological manner. He also includes genealogical information on the Boone family. Draper's interview of Nathan Boone touched on all the major periods of his famous father's life. Given the nature of oral histories and also some of the questions asked, Boone imparted much information about himself and his activities as well. In fact, one wishes that Draper had followed up his interview by including a history of Nathan Boone's eventful life. Interviews such as this one offer a wealth of information that often is not recorded in letters and diaries. This is especially true of frontiersmen like the Boones, because they did not keep diaries and wrote few letters. The oral tradition of chronicling individual and family history was still a standard part of society at that time, as is evident by the amazing level of detail that Boone is able to recall about his father.

Editing such sources presents a number of challenges. Checking the information presents a daunting task, and unverifiable claims and factual errors that Boone made in talking with Draper, or that Draper perhaps made in writing down what Boone said, should be noted. For example, Dr. Thomas Walker entered Kentucky through the Cumberland Gap in 1750, not 1760 (p. 15); Nathan Boone acted as a guide for William Clark in traveling to Fire Prairie to build Fort Osage in 1808, not 1805 (p. 126); and the biographical information Boone gives about Major William Christy contains significant errors (p. 130). More notes identifying people, places, and events would have been helpful.

These concerns are minor, however, in relation to the importance and convenience of having such a significant source in print. Reading My Father, Daniel Boone whets the appetite to read more about this famous man and the times in which he lived. It is tragic that Daniel Boone's own dictated memoir of his life was destroyed.
in an accident (p. 135) and that its replacement was never finished and has since disappeared (p. 136). These losses make Draper's interview with Nathan Boone even more important. Nathan Boone told Draper that in mid-life his father "read considerably in history, which was his favorite reading" (p. 139). One must believe that he would have enjoyed reading his own history as recorded in My Father, Daniel Boone.

JAMES J. HOLMBERG, curator of special collections at The Filson Club Historical Society, Louisville, Kentucky, is editing a collection of explorer William Clark's letters.


In Party Spirit in a Frontier Republic, Donald J. Ratcliffe argues that partisans organized political parties in Ohio long before the age of Jackson. Many historians today dismiss the notion of a First Party System because Americans of the early republic abhorred the idea, and voting patterns did not display the organization and voter loyalty needed to qualify factions as true parties. But Ratcliffe contends that although factions did not display the sophistication of the system that emerged in the 1830s, the 1790s and early 1800s represent a time of transition from old to new. Bickering over the legitimacy of parties reveals that partisan politics emerged very early, as Americans strove to turn the notion of the sovereignty of the people into reality. A newly emerging elite may have wished the people would continue to defer to leaders, but politicians found themselves bowing to public opinion as the people took the rhetoric of the Revolution to heart.

Since Ohio was a territory under the supervision of federal appointees, partisanship had little chance to flourish there. Isolated settlers found it difficult to organize, but they still managed to express concern about national issues such as taxation and foreign policy. Jefferson's election all but destroyed the patronage networks of Ohio's Federalists as Republicans who advocated statehood appealed to the public for support. The legislature broadened the voting franchise and expanded the number of polling places, while leaders on both sides held public meetings and attempted to organize voters. Under Ohio's new constitution, all state offices were filled through the electoral process, and the legislature demanded that most local offices be filled through direct elections. Republicans attempted to coordinate efforts to organize partisanship during the national election in 1804. They continued to dominate state offices, but Federalists mounted a spirited defense at the county level. Republicans organized corresponding societies to contest local battles. Hopes and fears generated in the 1790s by the course of revolution in France provide a