

Other items of interest may be noted. Among the books Rolleston sent to Whitman was a translation of *Encheiridion*, by Epictetus, which Whitman treasured throughout his life. The recording of the vicissitudes of the German translation, *Grashalme*, shows again Whitman's fastidious concern with the manner in which his poetry was handled. It was only gradually that Whitman was persuaded not to have the poems printed in parallel texts of English and German. Rolleston occasionally sent Whitman some of his own well-meaning but ineffectual Whitmanesque poetry, the reading of which reminds us again that the apparent looseness of Whitman's verse is deceptive, and most difficult to emulate. Again, Rolleston's likening of Whitman's poetry to the music of Wagner and the paintings of Turner (though the former analogy may well seem, to the modern critic, uselessly subjective), is another instance of that merging of the arts which we find in late nineteenth century symbolist-decadence—a merging which may be present in *Leaves of Grass* itself in unrecognized measure.

Frenz has supplied notes to the letters, perhaps too full and numerous for the Whitman specialist, who does not need to be told about Emerson's letter ("I greet you . . ."), about the banning of the seventh edition in Boston, about the shirt sleeve picture in the first edition, about William Sloane Kennedy, and so forth. Such notes would seem to be intended for those primarily interested in Irish literature and affairs of the late nineteenth century. As one of a group instrumental in the revival of Irish letters and culture at that time, as founder of the *Dublin University Review*, co-founder (with W. B. Yeats and Ernest Rhys) of the Rhymer's Club, as a writer on Irish history and legends in *Myths and Legends of the Celtic Race* (1911), editor of an anthology of Irish poetry, translator from German, Latin, and Greek, biographer of Lessing, and member of many important societies, Thomas William Rolleston is an important literary figure in his own right.

Harpur College
State University of New York

Joseph Beaver

Lincoln in Marble and Bronze. By F. Lauriston Bullard. (New Brunswick, New Jersey: Rutgers University Press, 1952, pp. 353. Illustrations and index. \$7.50. A publication of the Abraham Lincoln Association, Springfield, Illinois.)

F. Lauriston Bullard has achieved the highest degree of relevancy in his book *Lincoln in Marble and Bronze*. The imperishable fame of the Emancipator is impressively set forth by a display of enduring bronze statues bearing his likeness which have been dedicated to his memory. Some worthy presentations of Lincoln in stone supplement the exhaustive group of studies in metal.

The work of Bullard becomes in a measure a "Who's Who" in American sculpture. A brief biographical sketch is presented for each one of the fifty-six creators of the eighty-seven productions. The book might also serve as a reference book for Lincoln speakers who have assisted in the dedications, and excerpts from their addresses are included. The newspaper training of the author has prepared him to select those human interest incidents relating to the memorial projects to make the book something more than a mere tabulation.

It is a strange coincidence indeed that Abraham Lincoln, possibly the most sculptured American, and William Rush the first American-born sculptor should be related. Both were descendants of Mordecai Lincoln, an iron founder of Hingham, Massachusetts, where one of the finer bronze impersonations of the President finds residence. It was not many miles from the colonial community of the Lincolns where Bullard wrote his book.

Writers have often speculated on what Lincoln might think if he were able to return and observe the reverence with which his memory is held. This book invites one to wonder if possibly the statues made in his image would not surprise him most. How amazed he would be to find himself at Westminster Abbey and in the Cathedral of St. John the Divine; on university campuses and in city parks; at the intersections of great highways and in the business sectors of major cities; in colossal profile on a great mountain side and in a calm boyhood pose of Hoosier days. But above all, there would be his astonishment upon viewing that seated figure in the Memorial at Washington where possibly he might be able to more fully understand why he has become an inspiration to the peoples of all lands.

The Lincoln National Life Foundation

Louis A. Warren