

Morton, Indiana's controversial Civil War governor, which Klement asserts can be found there.

One final word of commendation is due this reappraisal of mid-western Copperheadism. It is a work that evokes strong feeling in the reader. Klement's treatment of the petty partisanship in which both parties indulged is enough to arouse any reader to indignation against some supposedly patriotic Civil War leaders. That partisanship and patriotism were synonymous terms during the Civil War era is undeniable, and Frank Klement has endeavored to disclose the sordid machinations of petty politicians—machinations too long hidden by the golden glow of historical fiction.

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The American Heritage Picture History of the Civil War. By the editors of *American Heritage*; Richard M. Ketchum, editor in charge. Narrative by Bruce Catton. (New York: American Heritage Publishing Co., Inc., 1960. Pp. 630. Numerous illustrations, index. \$19.95; de luxe edition, \$25.00.)

As the centennial observance of the Civil War is approached, students will become almost surfeited with books pertaining to various aspects of the conflict. But few volumes will attain the excellence of *The American Heritage Picture History of the Civil War*. The publishers have produced a volume which can hardly be surpassed in format and contents. Bruce Catton, a Pulitzer prize winner and generally considered one of the most prolific authorities on the subject of the Civil War, has written the narrative for the book. This fact in itself assures the high quality of the production, which cost \$2,000,000.

This book presents truly a panorama of the war in all its ramifications. It contains 836 pictures—wash drawings, water colors, etchings, photographs, lithographs, and posters, with about one-third in gorgeous colors. Many of the illustrations have never been available to the general public before. The eighteen battle-picture maps are of unusual clarity; and the eighty-four photos of battlefields, taken today but at the same season and hour and under the same weather conditions as when the battles took place, are indeed remarkable.

The Introduction by Richard M. Ketchum acquaints the reader with the general scope of the contents. It is followed by nineteen chapters, starting with "A House Divided," which depicts an innocent America moving haltingly but inexorably from 1850 onward toward the horrors of a civil war. The topics of Lincoln's election and the formation of the Confederate States of America conclude this chapter. The narrative of subsequent chapters covers the story of the war from start to finish: the military and naval campaigns, the political atmosphere of the 1860's, the changing objectives of the war, the leaders on both sides, the economic and social forces involved, and the war's diplomatic aspects.

In the final chapter, "A Sound of Distant Drums," Catton eloquently summarizes the meaning of the Civil War: "It left America with a legend and a haunting memory . . . the enduring realization that when

the great challenge comes, the most ordinary people can show that they value something more than they value their own lives. When the last of the veterans had gone, and the sorrows and bitternesses which the war created had at last worn away, this memory remained. The men who fought in the Civil War, speaking for all Americans, had said something the country could never forget" (p. 606).

All names, places, and events are noted in a comprehensive index of twelve pages of three columns each. It contains over one thousand major references and scores of sub-items.

It would be an understatement to say that this book is a collector's prize. It is much more than that. For any American family, here is a dramatic record of the war. It is brief and yet complete, accurate but not pedantic; it is evocative and absorbing, with language that is graceful and eloquent; it is as close to life and as colorful as today's fine graphic art and pictorial journalism can come.

Franklin College

I. George Blake

Edwin Forrest: First Star of the American Stage. By Richard Moody. (New York: Alfred A. Knopf, 1960. Pp. xi, 415, xi. Illustrations, notes on sources, index. \$6.95.)

When in September, 1862, Artemus Ward referred to Edwin Forrest as a "grate actor," he reflected the view American theatre-goers had held for over thirty years. From the time of his New York debut as a twenty-year-old Othello in 1826, Forrest rose steadily in his profession to become the unchallenged idol of American tragic theatre.

Through ensuing years, however, the image of Forrest, the man, has been lost. Now, in a masterful biography, Richard Moody has restored Edwin Forrest to vibrant reality. Judiciously weighing and organizing his evidence, Moody has blended it into a vigorous narrative delineating Forrest as a person.

A model of then-popular concepts of masculine beauty, Forrest used his carefully nurtured strength to thrill audiences by spectacular leaps from level to level on the stage and by such actions as lifting an actor from the floor by the throat and swinging him about in a semicircle at arm's length. His popularity allowed him to make high salary demands on theatre managers, who were then obliged to raise regular box office prices for Forrest productions. At thirty-two Forrest earned \$33,000 a season, equivalent to an untaxed income of \$125,000 today. In Chicago in 1866, for example, he averaged \$2,300 per performance.

When his twelve-year marriage ended in charges and counter-charges of adultery, Forrest entered a long period of litigation over alimony payments. At the time of his separation he faced a professional challenge from an old stage rival, William Macready, the English actor. The partisan animosity arising from competing New York productions of *Macbeth* led Forrest's adherents among the Bowery B'hoys to attack the Macready offering at the Astor Place Opera House, resulting in the violent riot which Moody traces in detail in a previous book.