

Emerson and were designed to substantiate an already preconceived image of the "Sage of Concord"; hence, the need for a new edition—an edition to correct past editorial errors, omissions, and erroneous interpretations. This volume covers the years 1819-1822, when Emerson (age 16 to 19) was an undergraduate at Harvard. Included are five journals, four notebooks (one college theme book, two commonplace books, one quotation book), and a catalog of volumes Emerson read between the years 1819 and 1824. The editors' Introduction explains the plan of publication for this series, the editorial method, and the nature of the entire manuscript collection (234 items in all).

In the Foreword to this volume, there is a partial chronology (1803-1822) of Emerson's life and a list of symbols and abbreviations used by the editors. In the middle of the book, there are twelve photographs of original manuscript pages; a glance at these impresses one with the very difficult task the editors have undertaken. Editorial and alphabetical title lists, textual notes, and an excellent index comprise the last portion of this volume.

Often the nature of the contents belies the titles of the manuscripts—e.g., the college theme book not only contains the first drafts of themes but also drafts of essays and poems, quotations, and miscellaneous notes. The actual contents reveal a young Harvard student who read widely and who wanted to become a writer. These writings, done during Emerson's apprenticeship, illustrate how he assembled his material and how he began to practice the art of writing. Emerson confided his inner thoughts—trivial and profound—to these pages, and he began to build systematically a storehouse of ideas and quotations for future use. His comments range from the topics of nature, religion, philosophy, and drama to professors and their lectures and the usefulness of history. For a young man who was about to transcend into an orbit of individualistic and high thinking, it is comforting to know that he, like many more mundane mortals, was occasionally aggrieved by bad weather conditions.

Subsequent volumes will demonstrate precisely for scholars Emerson's mental and artistic maturity, his role as philosopher of Romantic democracy, and his espousal of the "Over-Soul" concept in the transcendentalist movement. The high quality of editorial workmanship displayed in the first volume convinces this reviewer that every feasible step was taken for this volume and will be taken for future volumes to reproduce Emerson's notes as he first penned them.

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*Mark Twain on the Lecture Circuit.* By Paul Fatout. (Bloomington: Indiana University Press, 1960. Pp. 321. Illustrations, notes, bibliography, index. \$6.00.)

After years of neglect, Mark Twain, the professional lecturer, is having a revival. In 1943 William Brigance omitted Twain from his *History and Criticism of American Address* on the premise that he exerted little influence on the flow of history. To those who have listened to Hal Holbrook or who have read Paul Fatout's recent study,

Mr. Brigrance's assumption will seem to slight the cultural significance of the humorist who has moved so many for so long to laugh at their own limitations and absurdities.

Mr. Fatout is primarily concerned with the reconstruction of the lecture circuit in the last half of the nineteenth century and with the role which Twain played in it, from his first financial success in 1866 with his Sandwich Islands performance to 1900 when he finally "made no more lecture tours" or accepted "pay for talking."

Under shrewd promoters like James Redpath, the once sophisticated lyceum became an immense network (not unlike present-day mass media) with eastern, western, and northern circuits. The business attracted an odd assortment of stars: Henry Ward Beecher, Robert Ingersoll, Anna Dickinson, Wendell Phillips, Josh Billings, and Petroleum V. Nasby. This paradoxical troupe included moral uplifters, free thought crusaders, rabid reformers, and crude entertainers. Twain called all of them, including himself, "bandits" on a "public highway."

With commendable thoroughness Mr. Fatout records the newspaper reactions to Twain's performances, which varied from occasional blasts at his sacrilegious allusions, distortions of fact, and indecent sorties to frequently favorable but seldom ecstatic reviews. Mr. Fatout states that there is no clear evidence to support the contention that Twain was "ranked with the select group of the most-highly paid" (p. 150).

The author discounts the notion that Twain submitted to the ordeal of public performances solely for the quick cash. He could never resist for long the pleasure he got from wrestling with a live audience. Even in moods of fatigue and discouragement and while swearing he was going to retire, he was busy revising lectures and analyzing audience reactions so that his next performance might be a triumph.

After the early eighties Mark Twain was one of the most popular after-dinner speakers in America, but his reputation as a lecturer and public reader awaited the flood of recognition springing from his world tour in 1895-1896. Although the fulfillment of his intention was shattered by the death of Susy, his "hundred readings in fifty-three cities of five countries" clinched Mark Twain's reputation "as the dean of American speakers" and "the elder statesman of the platform" (p. 272).

The only flaw in Mr. Fatout's book is that it ends but fails to conclude. Instead of a thematic evaluation or an interpretation of the significance of the lecture circuit experience as it affected Mark Twain's expression, the author slides to a stop on a biographical tangent. In spite of this structural weakness, the work is substantially conceived and actively written. Those interested in one of the world's most famous speakers will find *Mark Twain on the Lecture Circuit* well worth reading.

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*American Folklore*. By Richard M. Dorson. *The Chicago History of American Civilization*. Edited by Daniel J. Boorstin. (Chicago: University of Chicago Press, 1959. Pp. ix, 328. Chronology, bibliographical notes, table, index. \$4.50.)

At first glance, the title of this volume appears to be merely descriptive, but after reading the Foreword it takes on a special and