heavily for his evidence on Poe's reviews; his only completed novel, *Arthur Gordon Pym*; and another novel left unfinished, *The Journal of Julius Rodman*. Except for the possible contribution of the reviews to literary criticism, none of these works can be considered as major additions to the development of American literature.

Several other observations should be noted. First, Fussell omits any extensive analysis of Emerson's writings. Because of his contributions to the period's literature and the conspicuous affinity between transcendentalism and the frontier metaphor, it would seem that either Emerson should have been included or some adequate explanation given for his omission. Secondly, references are infrequently made to the Turner thesis; and because of the similarity of emphasis with this study, it would have been desirable to make comparisons and contrasts more obvious. His main criticism is that Turner failed to recognize that the real Americanization process occurred only "within the minds and hearts of men, and that their being physically on the frontier had no very magical effect upon them" (p. 216).

Considering the work in its entirety, however, this study should recognized as a valuable contribution toward defining a relationship between the frontier and American literature.

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Richard T. Farrell


The international recognition justly due Chicago as the cradle of modern architecture is now generally granted by scholars of architectural history. With recognition of the importance of Chicago, scholarly interests and effort will inevitably produce an ever growing mound of books and papers, the like of which are to be found listed in any bibliography dealing with works of comparable importance from earlier historic periods. Chicago is to modern architecture what Florence was to the architecture of the Renaissance, and Chicago school architects and their masterpieces will merit the continued study of scholars as has their earlier Florentine counterpart.

*The Chicago School of Architecture* by Carl W. Condit will undoubtedly play an important role in generating broad attention to the Chicago school. No one interested in the development of modern architecture can afford not to have it in his library, as it brings together in readable form the most essential data for initial acquaintance with the conditions and personalities involved in the natal stages of the architecture of our time.

The book is a well documented survey of the main current of development from the Chicago fire of 1871 through the beginning of the First World War with some minor indications of the later developments into the present. The bibliography contains all the solid published works that are relevant and indicates sources for additional, purely
descriptive, illustrative, or technical material. The index is sufficiently adequate to satisfy the average scholar.

The quality of the printing and the paper is good, though there is a tendency to identify the work as a textbook of sorts; and it will probably be widely used as such in courses in modern architectural history. The generous inclusion of socio-economic and political background information along with relevant technological history will assist in the rational understanding of the many factors contributing to Chicago's selection by the fates of history for the birth of America's first great contribution to world architecture.

The illustrations are plentiful and of good textbook quality. Every major building produced during the critical developmental period of the Chicago style is illustrated. There are some important buildings which have a reasonable number of details illustrated; there are some plans, and some structural details. On the whole, however, one feels there is a general lack of details which would permit the identification of the individual stylistic peculiarities of the various architects under consideration during the period.

The frequent references to important buildings that have been demolished lend urgency to the desire for answers to questions raised by Condit's general considerations. The illustration of these demolished buildings with rare photos or drawings and pertinent chronological data ought to spur scholars to the production of monographs on the existing buildings out of fear for their loss. Such monographs could properly provide details of ornament, plan, and structure, along with more thorough stylistic and critical analysis.

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*Landscape Artist in America: The Life and Work of Jens Jensen.*


It would have been strange indeed if the Chicago that gave birth to modern architecture had not produced a great landscape architect. That he was an immigrant who absorbed the revolutionary spirit which characterized the developments of the late nineteenth and early twentieth centuries in architecture is also as would be expected.

Leonard K. Eaton's *Landscape Artist in America* is a portrait of an artist, Jens Jensen, bringing to the city and to the architects of the Chicago revolution, an approach to landscape that was felicitous to their creations. Imbued with the spirit of the prairie and identified with the great experiment in democracy, Jensen is revealed by Eaton to be the collaborator and friend of Wright, Sullivan, Burnham, and many other masters of the Chicago school. An intimate of Vachel Lindsay and Harriet Monroe, Jensen translated his love of poetry into his landscape creations. A great admirer of Thoreau, and later Mahatma Gandhi and Albert Schweitzer, he was committed to a moral life and to the importance of landscape in nature as the key to understanding life.