

Pierson, and Sam B. Warner (pp. 44, 47) or the enormously contradictory statements about the basic nature and design of historical research by Thomas R. Adams (John Carter Brown Library) and Professor Robert Berkhofer of Wisconsin (p. 109).

Nearly all respondents (among historians, not librarians) preferred photocopying of sources to either letterpress editions of papers or to large scale manuscript acquisitions, and a few respondents, such as J. R. Hollingsworth, much preferred spending funds on computerizing census manuscripts, which would provide "much more pay-off in understanding our national past" (p. 401). This reviewer gives a hearty amen to that, as well as to Rundell's number one recommendation for improving research and graduate training: "a simplified guide to government publications" (p. 195).

Rundell's summary of research needs is specific, fair, and diligently worked out. It makes a practical conclusion to a survey which is only occasionally trivial (the reader learns that Lewis Atherton had to switch to trifocals because of using microfilm, p. 212), sometimes discouraging (can historians never do better than to cite "common sense" as a research criterion?), nearly always informative and stimulating. History professors, graduate students, and librarians ought all to read it—and reflect upon their self-images, which evidently tend too often to a complacent gnosticism.

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Sherwood Anderson's Memoirs: A Critical Edition. Newly edited from the original manuscripts by Ray Lewis White. (Chapel Hill: The University of North Carolina Press, 1969. Pp. xxxix, 579. Illustrations, notes, selected bibliography, index. \$15.00.)

Tar: A Midwest Childhood. By Sherwood Anderson. A critical text, edited with an Introduction by Ray Lewis White. *The Major Fiction of Sherwood Anderson.* Edited by Ray Lewis White. (Cleveland: The Press of Case Western Reserve University, 1969. Pp. xx, 257. Notes, appendices, selected bibliography, index. \$7.50.)

Two of Sherwood Anderson's works edited by Ray Lewis White appeared in 1969. *Sherwood Anderson's Memoirs: A Critical Edition* is White's version of what might have been. Anderson had prepared materials for his "Memoirs," but the work was incomplete at his death in 1941. In 1942 an edition of *Sherwood Anderson's Memoirs* was issued, but there was much rewriting by Paul Rosenfeld, the principal editor, as White demonstrates in his Introduction. According to White the present edition is a completely new transcription using manuscripts and typescripts only of works published (typescripts of-

ten differ from published works). This edition thus combines unpublished essays and fragments designed for Anderson's "Memoirs" and essays and short stories with biographical significance published during Anderson's lifetime. In keeping with Anderson's conception of his "Memoirs" White has established a loose structure with no attempt at strict chronology. In the essay here labeled "Foreward" Anderson indicates that "time sense" is irrelevant to his story; his "rambling house of a book, [is] a book of people"; his book is to be "a book of the mind and of the imagination" (pp. 28, 29). White has made six major time divisions from childhood through the thirties; within these divisions chronology generally yields to impressions of people and events as Anderson variously expressed them.

Anderson's "Memoirs" was to be a kind of ultimate record of his life as a typical American. In his stories Anderson was continually writing about himself as well as those around him. He had previously published two major fictional autobiographical accounts, *A Story Teller's Story* (1924) and *Tar: A Midwest Childhood* (1926). The edition of *Tar* here reviewed establishes a text based on the apparently latest extant typescript of the work and freed of the publisher's grammatical standardizations. Annotation has been consciously directed at autobiography, and notes point out parallel versions of incidents in Anderson's other works and indicate deviations from fact.

Tar is interesting and worth reading as a piece of fiction; as autobiography it is revealing of Anderson's tendencies as a writer and recorder of his life. As for many writers fact and fiction mainly depend on the requirements of the story at hand; Anderson's multiple versions of events and people make this practice evident. In the Foreward to *Tar* Anderson makes clear the elusiveness of truth for him and the repeated recreation of fact which marks his work (p. 6). The observation is valid for the *Memoirs* as well. Those who like Anderson's work will enjoy *Tar*, but even the most devoted fans must find the *Memoirs* a task to be approached piecemeal. White has compiled a rich volume, but Anderson's repetitions and complaints and ruminations become tedious in too large doses.

Beyond that personal complaint there are two more serious criticisms. One complaint concerns the index of the *Memoirs*: it lacks entries for certain items (e.g., America, dictatorship, time) and some entries are incomplete or confusing (e.g., death, Italian's garden, patriotism, women). Another consideration is apparently dependent upon the mechanics of publication, but it nonetheless mars the usefulness of the books in dealing with Anderson. Notes in *Tar* refer to the 1942 edition of the *Memoirs*, and notes in White's *Memoirs* refer to the 1926 edition of *Tar*. It is unfortunate that it was apparently impossible to make some arrangement for reciprocal insertions of

references to the new—and no doubt now standard—editions of the works. *Tar* is part of a series of Anderson's major fiction which began in 1968 with *A Story Teller's Story*. Notes in *Story* refer to the older editions of both *Tar* and the *Memoirs*. *Tar* refers to the 1968 *Story*. Future volumes in the series presumably will refer to the new critical editions of these major works. It is a bit of confusion and necessitates duplication that researchers will no doubt regret.

Nonetheless, *Sherwood Anderson's Memoirs* and *Tar: A Midwest Childhood* are important additions to the growing number of accurately edited works of American authors, and White deserves commendation for his response to the task of modern textual editing.

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