
New North Carolina Books

Alice R. Cotten, Compiler

Suzanne Stutman, editor. *My Other Loneliness: Letters Of Thomas Wolfe And Aline Bernstein*. Chapel Hill: University of North Carolina Press, 1983. 390 pp. \$30.00 cloth, \$14.95 paper.

It was an extraordinary love affair. She was forty-four years old, artistic, witty, and urbane. He was just twenty-five, enormously gifted, immature, and provincial. She was married to a wealthy stockbroker and had two grown children and a wide circle of friends that included some of New York's best-known authors and actors. He, haunted by a bizarre and bewildering childhood, was tormented by loneliness and torn between his desire for intimate relationships and his driving need to be free of personal entanglements.

When Thomas Wolfe met Aline Bernstein aboard ship in the fall of 1925, neither of them could have foreseen that their love would become an obsession with each of them and remain so until Wolfe's premature death in 1938. Both of these talented artists wrote about their love in fictional accounts. She is the Esther Jack of *The Web and the Rock* and *You Can't Go Home Again*, and he is portrayed in her books, *Three Blue Suits* and *The Journey Down*. Nothing they wrote for publication, however, nor anything written about them by a biographer, comes close to depicting the reality of the destructive love that is revealed in this collection of the letters of Aline Bernstein and Thomas Wolfe.

Scholars and biographers of this famous couple have had limited access to their correspondence for about twenty years, though publication has been prohibited by the estate of Thomas Wolfe and by Mrs. Bernstein's heirs. Now, at last, through the good offices of Suzanne Stutman, whose diplomatic talents are exceeded only by her ability as an editor, readers are privileged to follow the course of this tumultuous romance from its early happy days in New York, through its gradual decline, to its painful and wrenching demise.

At the beginning of their romance, Thomas Wolfe and Aline Bernstein were supremely happy together. He apparently urged her to abandon

her husband and children and come to live with him. This she would not do, but she did support him financially and emotionally through his long struggle to write *Look Homeward, Angel*. She traveled abroad with him, and when he needed to break free and go abroad alone, she paid for that, too. She rented an apartment for him, cooked for him, and tried to teach him something of the creative self-discipline she practiced in her work as one of New York's leading stage and costume designers. After publication of *Look Homeward, Angel*, Wolfe was awarded a Guggenheim Fellowship and abruptly tore himself away from her and fled to Europe. That was the beginning of the end of the relationship, though the letters reveal that even as early as Wolfe's European travels in 1928 he wrote Mrs. Bernstein long, cruel letters, upbraiding her for some imagined infidelity. In the same letters, however, he would often reiterate how much he loved and needed her and then say that what he really sought was a "loving friendship" with her. In return, Mrs. Bernstein made it clear that a "loving friendship" was not what she wanted. She wanted a lover and a friend, though four or five years later, when Wolfe had virtually gone out of her life, she would have welcomed the "loving friendship" arrangement.

The mystery of why this gifted and intelligent woman willingly suffered humiliation on top of humiliation at the hands of a man twenty years her junior, who called her "my Jew" and reviled and abused her, is not solved in these letters. Her devotion to him in spite of his incoherent harangues and despicable behavior cannot be explained. The reader cringes for her in the face of each assault. Yet she resolutely returned for more.

Wolfe's letters are not all cruel and abusive; thus, we must assume that when they were together the poetry of his expression, his wide-ranging interest in literature, and his excitement about the world around him stimulated and enthralled her. She taught him about art and music, and he taught her about books and writers. His reports to her from his restless wander-

ings in the vast art museums of Europe are a delight, and his accounts of his adventures in little-known corners of great cities draw the reader down back alleys into rural countryside that charmed and delighted him.

Finally, Wolfe made a complete break from Mrs. Bernstein. He did not notify her when he came home from Europe in 1931. She read of his return in the newspaper. When she went to see him in his Brooklyn apartment in 1932, he joined his mother, who was visiting him, in reviling and humiliating her. And still she came back for more, writing and begging to know what she had done to deserve such treatment. Perversely, on occasions when Wolfe heard that she was ill or unhappy, he would write to her and tell her of his great love for her and say that she was the only woman in the world for him. The correspondence dwindled, however, in the face of his refusal to answer her letters. Finally, in 1936, Mrs. Bernstein stopped writing to him. The obsession continued for both of them, however, for when he was mortally ill in 1938, following brain surgery in Johns Hopkins Hospital, he called for her.

The story of this obsessive love is not a happy one, but at last these ill-suited lovers speak for themselves, undisguised by their fictional accounts. There is some of Wolfe's finest writing in these pages, and Mrs. Bernstein emerges as a strong and resourceful woman, talented and wise about almost everything except herself. Suzanne Stutman has served us well by bringing this correspondence out of the vaults of Harvard's Houghton Library and letting us discover for ourselves the tormented quality of one of literature's most puzzling romances.

The book will be of great interest to readers of Thomas Wolfe and those interested in the development of a young writer. As Aline Bernstein's letters contain many descriptions of her work as a stage and costume designer, the book is recommended for theater arts collections, as well as collections of biography and literature. It is especially suitable for public and college libraries.

Frances A. Weaver, University of North Carolina at Chapel Hill

Richard S. Kennedy, editor. *Beyond Love and Loyalty: The Letters of Thomas Wolfe and Elizabeth Nowell, Together with "No More Rivers," A Story by Thomas Wolfe*. Chapel Hill: University of North Carolina press, 1983. 164 pp. \$18.95.

The story of the editorial involvement of Maxwell Perkins in the shaping of Thomas Wolfe's *Look Homeward, Angel* is well known. Often pulled out by Wolfe's critics to substantiate their

opinion that he lacked self-control and that his fiction had little form or organization, the story fails to recognize the maturation of Wolfe's style or the importance of another editor to his career. A different Wolfe emerges in *Beyond Love and Loyalty*, an impeccably edited volume of correspondence between Wolfe and Elizabeth Nowell.

Elizabeth Nowell became Wolfe's editor and literary agent for magazine appearances in 1933 when he badly needed money to live on while writing *Of Time and the River*. Recommended by Maxwell Perkins, Nowell worked with Wolfe until his untimely death in 1938. She quickly perceived a tremendous talent and felt fortunate to be a part of Wolfe's literary life. She did whatever possible to assist him, often working late at night and on weekends to meet deadlines and reminding him to pay rent due on his apartment and warehouse storage space while he traveled in Europe. Though a young woman, Nowell had considerable common sense, tact, and editing ability. Wolfe respected her highly and valued her editorial opinions, though he sometimes chose not to incorporate her suggestions.

Elizabeth Nowell was successful in her triple role of editor, literary agent, and mentor. Wolfe made a good deal of money from her placements of his pieces in American and foreign magazines. These appearances kept his name before the reading public in the six years between the publication of *Look Homeward, Angel* (1929) and *Of Time and the River* (1935). She undoubtedly played a part in the maturation of his writing style as he moved away from overstated lyricism and developed a mastery of short fiction that is often not recognized. In the role of mentor, she frequently forwarded mail and messages, acted as a buffer in frustrating or time-consuming situations, and provided stability in times of crisis in Wolfe's personal life.

Noted Wolfe scholar Richard S. Kennedy, of Temple University, knew Elizabeth Nowell in her later years. While he worked on his doctoral dissertation and she on an edition of Wolfe's correspondence, they often shared information. Both Wolfe and Nowell are living people in this volume, due not only to the liveliness of the personalities and correspondence but also through Kennedy's introduction and the prefatory remarks to each section of the text. The general reader and the scholar alike will find the editing highly satisfactory. Kennedy's footnotes supply sufficient information without overwhelming the reader with details. The indexing is complete and accurate. The physical volume is beautifully designed and even feels good to hold.

Beyond Love and Loyalty includes "No More Rivers," a short story by Wolfe that appears in print for the first time in this volume. The Wolfe-Nowell correspondence fills in an important part of the Wolfe story. Kennedy has provided an edition with appeal reaching beyond the ever-widening circle of Wolfe readers and scholars. The topics of creative writing, of the editor-author relationship, and of the development of a twentieth-century author's style serve to make the book appropriate for senior high school libraries, public libraries, and academic libraries. That Thomas Wolfe is one of North Carolina's most famous authors will heighten interest in the book.

Andrea P. Brown, St. Mary's College

Marc W. Kruman. *Parties and Politics in North Carolina, 1836-1865*. Baton Rouge: Louisiana State University Press, 1983. 304 pp. \$37.50 cloth; \$14.95 paper.

Presented in a very scholarly format and clearly directed to professional historians, this is a work of considerable importance. Because of its nature, however, it will not appeal to a wide audience. It is recommended for college and university libraries, but except in the case of significant collections of North Caroliniana, it probably will be little used in public libraries. It is fully annotated and footnoted and has appendixes and a bibliographical essay. Characteristic of the "new history," it has the customary maps and figures as well as tables and graphs.

Unlike other books on the same subject, this study does not conclude with the events of 1860-1861 but continues into 1865, demonstrating that North Carolina's two-party system, virtually unique in the South, survived the war. Approximately the first half of the book, however, is largely a repetition of information previously published; nevertheless, the reader is introduced to new contemporary sources often not available to earlier historians as well as to monographs and other secondary studies published recently. Without this background, the latter portion of the author's work would have appeared less significant, so it must be accepted as an integral part of the study.

Chapters six through ten present both new facts and interpretation, such as the argument that the Whig party did not die in 1854 but that many of its constituents composed the American Party. The chapter on this subject represents a significant new contribution to knowledge of North Carolina history. The author's retelling of the facts of secession elaborates upon a study

made a number of years ago by J. Carlyle Sitterson but adds little that is new. Kruman's statement that North Carolina "passed an ordinance of secession" is technically inaccurate; the state instead repealed its ordinance of 1789 whereby it joined the union. In the final two chapters, the account of the role of Whigs, former Whigs, and Democrats working out new political alignments — and of the concern of the state's leaders over individual liberty, states' rights, and relations with the Confederate government — represents a worthwhile new interpretation based on careful new research.

In time, much of what Professor Kruman has recorded here will find its way into general histories of the state.

William S. Powell, University of North Carolina at Chapel Hill

Leo Snow. *Southern Dreams and Trojan Women*. Morganton: Astyanax, 1983. 297 pp. \$8.95; library discount, 50%. (Astyanax, P.O. Box 1101, Morganton 28655)

The family history of first-time novelist and high school teacher Leo Snow contains more drama and tragedy than an author's imagination could create, providing him with a fascinating historical basis for his first book, *Southern Dreams and Trojan Women*. Incorporating the brutal slayings of his aunt and grandfather by a deranged gunman in Greensboro on Christmas Eve 1947 and his father's tragic suicide in 1959, Snow weaves the events of the lives of his ancestors into a saga of courage and survival spanning four generations from 1904 to 1963. The author plans two more installments to his "Southern Dreams" trilogy, scheduled for completion by 1985.

The novel begins with eleven-year-old Todd McDowell (Snow's fictional counterpart) learning, for the first time, the story of his family's history from Mayzelle Clark, the long-time maid, confidante, and friend of his great-grandmother and grandmother. Snow places great emphasis on the importance of oral family history passed from generation to generation in the belief that the events of the present are largely shaped by the past. The body of Snow's novel is Mayzelle's story, interrupted briefly by scenes of Todd struggling to assimilate and understand that these remarkable characters are actually the grandparents, aunts, uncles, and cousins he has known and yet not known.

It is unfortunate that Snow's ambitious project, which deals with the compelling tales of a North Carolina family facing the dilemmas of poverty and the transition from farm to urban

life, is so unevenly handled and so flawed in its telling. In an uncomfortable marriage of fact and fiction, the author attempts to remain true to people, places, and events, while at the same time creating conversations and emotions which are painfully incongruous as well as often anachronistic. Equally disconcerting is the treatment of relatively inconsequential occurrences in great detail, while extreme and crucial moments are glossed over so quickly that the less-than-attentive reader might miss them altogether.

Snow's goal of portraying strong and dignified women resembling the Trojan women of his title is never realized, as he succeeds only in making his characters unrealistic and inconsistent. The women he intends to endow with heroic qualities are so saintly, insightful, and long-suffering throughout the catastrophes of their lives that the reader cannot possibly believe in their existence. Other characters, most notably the narrator's father, Arthur McDowell, undergo sudden and dramatic personality changes in order to suit twists of plot.

Southern Dreams and Trojan Women may find an audience among those who favor heroic stories of tumultuous times and demand little realism in their fiction. Snow indeed has a true and moving story to tell; however, a writer more removed from the emotions of this not-too-distant past may have better served the story by creating a more objective and therefore more believable novel.

Julie White Sanders, Randolph Public Library

Edgar Peters Bowron, editor. *The North Carolina Museum of Art: Introduction to the Collections*. Chapel Hill: University of North Carolina Press, 1983. 295 pp. \$19.95.

Heralding the opening of the North Carolina Museum of Art's new building, this publication should go far in achieving its goal of improving the awareness of and interest in the museum, both in and outside the state. "The first published survey of the museum's collections in thirteen years" (p. vii), this volume is produced on a grander scale than its predecessors.

Preceding the illustrations is a succinct history of the development of the museum, written by Edgar Peters Bowron, the museum's director since 1981. Bowron has seen the museum through a very turbulent time in its history and states in the preface his hopes for a "new era in the preservation, exhibition and interpretation of

the collections" (p. vii).

Approximately three hundred works are pictured, thirty of which are color plates. The arrangement is chronological, beginning with the color plates. Placing the color plates first captures the interest of the reader and serves as a quick overview of the various art styles and periods represented in the collections. In the black and white section, the illustrations of European art of the sixteenth through nineteenth centuries are subdivided by country and arranged chronologically. North Carolina art is the last section of plates. The following information accompanies each illustration: artist's name, nationality, and years of birth and death, if known; title of the work and its date; physical description (i.e., medium and dimensions) donor or purchase fund and accession number. The book concludes with an index of artists.

The selections illustrated here reflect proportionately those art styles and periods that have been added to the museum's collections. The high proportion of Italian Renaissance art, for instance, reflects the gift of the Samuel H. Kress Foundation, which is one of the major collections in the museum. Due to its controversial nature, twentieth century art was long avoided by those acquiring art for the museum. This imbalance shows in the black-and-white section of the book, with forty-eight Italian Renaissance plates as opposed to only twenty-two plates of twentieth century art. The prominence of modern art in the color plates section of this volume (nine of the thirty color plates), however, points to an increased interest in developing this area of the museum's collections. The reproductions are of exceptionally high quality and are printed on heavy non-glare paper. In spite of its soft cover binding, the book appears to be sturdy, and the pages lie flat when opened.

The museum's first curator, William R. Valentiner, envisioned the museum as an educational institution that would attempt to teach the public about art of the entire world. This volume demonstrates that that mission is still important to the current museum staff. One wishes for more color plates and more text providing interpretation of the art (and thereby better fulfilling the mission to educate), but these additions would increase the price of the work and make it prohibitively expensive for many libraries. This is an attractive book, made more so by its price. It should find a place in all of North Carolina's public and academic libraries and most school libraries as well.

Sue Cody Hiatt, University of North Carolina at Wilmington

Peter Makuck. *Where We Live*. Brockport, New York: BOA Editions, Ltd., 1982. 80 pp. \$5.00 paper-bound.

Good poetry creates its own world. As Louis Simpson writes about Peter Makuck's work in his introduction, "The poetry is in the building, the use of language, intimate, exact, colorful." One of Makuck's landscapes is eastern Carolina: "Between corncrib and outhouse/ A washline droops and drags its motley/ Flags in the dust. A Nash bakes/ In its blistering paint. A hog roots . . ." Recognize those sharecropper farms along Route 264 on the way to the coast?

The author, currently associate professor of English at East Carolina University, was born in 1940 in New London, Connecticut, and received a B.A. from Saint Francis College and a Ph.D. from Kent State. His first collection of short stories, *Breaking and Entering*, was published by the University of Illinois Press in 1981. Makuck was a Fulbright lecturer in modern American poetry at the Université de Savoie in 1974/75.

Here is rural France, where those endless flocks of sheep are always being herded from one field to another across the roads: "First the bellwether/ Bonking and bleating/ Then the others/ Hundreds/ Seeming too heavy/ For broomstick legs/ Moved/ Through a throat/ Of stone fence." His memories of growing up as a young American male, racing cars, skinning pelts, working construction, are conjured up with similarly picturesque details.

One of the best poems in the book, "Hang-glider," conveys precisely, even to the most earth-bound reader, the mystery and exaltation, "That tangled, high-pitched whisper/ Driving dogs to howl and leap," that leads some humans into life-threatening tests of skill and daring.

Where We Live, Peter Makuck's first collection of poems, deserves a place in North Carolina college and public libraries and would be appropriate for high school collections. Its accessibility and evidence of craft would be especially meaningful for students beginning to study and write their first poems.

Coyla McCullough, Burroughs Wellcome Co., Research Triangle Park

Linda Garland Page and Eliot Wigginton, editors. *Aunt Arie: A Foxfire Portrait*. New York: E. P. Dutton, 1983. 216 pp. \$15.95 cloth, \$9.95 paper.

Some oral histories serve up mere dry recountings of days gone by. Not this. *Aunt Arie*, comprising edited transcriptions of twenty-odd tape-

recorded interviews taken throughout the 1970s by Eliot Wigginton and his Foxfire crew, chronicles the life of a remarkable North Carolina mountain woman. Arie Carpenter, lifelong resident of Macon County, proves one of the more endearing and compelling personalities to surface from the Foxfire experience. Of an earlier profile appearing in *The Foxfire Book*, Wigginton explains: "... the fact that an afternoon with her was magic there is no question. That so many others who never met her responded to her — apparently as strongly as we did — through a mere ten pages of cold type and five two-dimensional black-and-white photographs is a mystery I'll continue to probe for the rest of my writing and teaching career."

Much of that allure becomes more apparent from this collection of pieces depicting the folkways of Southern Appalachia. It derives from her genuineness, limitless compassion, and most prominent, her unabashed zest for living. Tales of exacting farm life, marriage, religious practice, and sickness and cure are all told from a distinctive voice, a voice shaped by hard experiences and simple rewards.

Arie Carpenter, who died in 1978 at the age of ninety-two, ends her story with both an admission of human frailty and a reaffirmation of spirit: "Can't do hardly anythin' I used to. But I can still love." Indeed.

Aunt Arie should enjoy a wide audience. Various types of libraries (school, public, academic) will benefit from its acquisition, particularly those housing collections on North Caroliniana.

Ronald Vasaturo, Public Library of Charlotte & Mecklenburg County

Sydney Nathans, editor. *The Way We Lived in North Carolina*. Chapel Hill: University of North Carolina Press, 1983. 5 vols. Elizabeth A. Fenn and Peter H. Wood, *Natives and Newcomers*. 104 pp.; Harry L. Watson, *An Independent People*. 120 pp.; Thomas H. Clayton, *Close to the Land*. 100 pp.; Sydney Nathans, *The Quest for Progress*. 112 pp.; Thomas C. Parramore, *Express Lanes and Country Roads*. 110 pp. Each volume is \$11.95 cloth, \$6.95 paper.

Traditional histories of North Carolina invariably have concentrated on political and military accomplishments and on deficiencies of the state, usually reflecting the influence of "Great Men" who molded the state's character for better or worse. *The Way We Lived in North Carolina* is a dramatic departure from the norm. Funded by a grant from the National Endowment for the Humanities and sponsored by the Department of Cultural Resources,

ces, this five-volume series concentrates on the lives and accomplishments of ordinary people. Not only is the independent small farmer heralded in text and photograph, but native Indians, blacks, women, mill workers, craftsmen, and children all receive objective and sympathetic treatment by the authors. Rarely does a state history devote itself entirely to the daily lives, desires, and woes of the citizenry to the extent found in these five slim volumes.

Each volume makes lavish use of contemporary photographs, visuals from state historic sites, and marginal references to existing historical structures to stimulate the interest and the imagination of the reader. The series evolved from the premise that the past can be most fully understood through the joint experience of reading history and viewing historic sites, and the authors have successfully blended a well-written text with an imaginative and engaging visual display. The enormous wealth of historic buildings and photographs extant in the state thus becomes the backdrop and the example for this significant social and cultural history.

It is a history of the common man at its egalitarian best. Only in the two final volumes do men of wealth and influence gain more than vague passing mention, and even then these "great men" are reformers such as Leonidas L. Polk and Clarence Poe or industrial giants of the stature of James Buchanan Duke and J. Spencer Love. The series is almost completely devoid of references to political events, and the reader will search in vain for even a shallow treatment of the inevitable wars that had such a dramatic influence upon the lives of North Carolinians. The absence of political and military coverage is not a major deficiency; but the reader is forewarned that this series should be used in conjunction with the traditional works, not in lieu of them. It makes excellent collateral reading; copies should be in every high school, public, and college library in the state. *The Way We Lived* is a notable addition to the historical literature of North Carolina. The authors and editor must be applauded for their insightful treatment of the people of North Carolina, the ordinary laboring class that constituted the backbone and the heart of North Carolina's historic past.

Donald R. Lennon, East Carolina University

Cordelia Penn. *Landscaping with Native Plants*. Winston-Salem: John F. Blair, 1982. 226 pp. \$14.95

From the skyline oaks to flowering understory trees to the smallest spleenwort, Cordelia Penn praises native plants as subject for landscaping.

In her work as a landscape designer, she uses those plants native to the eastern United States to create landscapes and gardens furnished with beautiful, interesting, and well-adapted plants.

The scope of the book includes the eastern piedmont and mountains. The author discusses recommended plants, general information on landscaping, and specific landscaping problems. The chapters of the book are divided and arranged in logical and convenient ways. For example, the chapter on skyline trees is divided into several sections on the different types of deciduous trees and two sections on evergreens — broadleaved and coniferous. There is a final section in the example chapter on "other hardwoods" that contains those trees not recommended by the author along with her reasons for withholding approval. Other chapters have equally logical divisions.

The text of each chapter is followed by a chart giving botanical and popular names, physical features, habitat, range, and bloom start time (for three thousand feet in southwest Virginia, which coincides generally with bloom times for Boston, Massachusetts).

The chapters on "Woodland Wildflowers" and "Flowers of the Field" are particularly appealing to a flower gardener, but the book covers the whole range of plants — trees, shrubs, vines, flowers, and even weeds.

The chapters that give original landscape plans for several situations, from mountain house to condominium plot, are thought-provoking and interesting. The author presents alternate plans for the same site to encourage readers to think about the landscape possibilities. Ms. Penn's prose is clear and concise — sometimes to the point of abruptness. The landscaping sections are the most readable, which is no surprise, considering the fact that this is the author's area of interest. Two major drawbacks to the book are Ms. Penn's reluctance to name actual sources of plants and the inclusion of an out-of-character section on the use of insecticides, fungicides, and herbicides.

The drawings by Dorothy Wilbur add charm, interest, and information. The color photographs are also very good; more of them, particularly of Cordelia Penn's landscaping work, would be a useful addition to this volume.

Nancy R. Frazier, University of North Carolina at Chapel Hill

Leslie Field, editor. *The Autobiography of An American Novelist: Thomas Wolfe*. Cambridge: Harvard University Press, 1983. 152 pp. \$15.00 cloth, \$5.95 paper.

I did not know that if a man really has in him the desire and the capacity to create, the power of further growth and further development, there can be no such thing as an easy road.

Thomas Wolfe said this in 1938 in a speech published in 1964 as the essay "Writing and Living." Leslie Field, Wolfe scholar and Associate Professor of English at Purdue University, has given other students of Thomas Wolfe a fine new edition of "Writing and Living" and Wolfe's *The Story of a Novel* in one volume.

These two essays cover much the same period of Wolfe's life and complement each other. Both are based on speeches that Wolfe made to students in writing classes. *The Story of a Novel* is from an address before The University of Colorado's Writer's Conference in 1935; "Writing and Living" is from a speech before the 1938 Literary Awards Banquet at Purdue University. In *The Story of a Novel*, Wolfe tells of writing *Look Homeward, Angel* and of the mass of writing that might have become *The October Fair* had Maxwell Perkins not seen *Of Time and the River* buried in it.

Throughout both essays, but particularly in *The Story of a Novel*, Wolfe expresses the anguish and self-doubt that he felt as he filled the "big ledgers" with his many images. The second of the essays, "Living and Writing," has much of Wolfe's grand, consuming vision of America. He seems to feel much better about himself than he had three years earlier in *The Story of a Novel*. His hope and determination to write of the "whole of this swarming and imperial world" and, most of all, of the people, shine through the grand and emotional essay.

At the same time, Wolfe cannot forget the "unutterable despair, the corruption of man's living faith" that he had just seen in Hitler's Germany. In an amazing, vision-like climax, he describes a city much like his hometown, Asheville, yet under the police state of "spruce, lean, well-kept young men." His warning of what could be coming out of Germany is clear evidence of a new appreciation of the writer in a political world.

Wolfe gives the reader, in both essays, an important explanation of the creative gathering of images and the construction of characters that show the author's inner vision. He also shows an awareness of the need for editing and for restraint in writing, a restraint that he found difficult to practice.

The Autobiography of an American Novelist would certainly meet with Wolfe's approval. He wrote in "Writing and Living" that "every novel, every piece of creative writing that anyone can do, is autobiographical." Scholars are fortunate that

Leslie Field edited this book. His thoughtful preface gives the reader the history of the two essays and places the essay in relation to Wolfe's other work. Some curious readers want to know more about the misplaced portion of the manuscript of "Writing and Living" that Field and a colleague found in the manuscript of *You Can't Go Home Again*. Field mentions this in his prefatory note but does not tell the reader what portion of this published edition was originally missing.

The many people who study Wolfe will enjoy and learn from this book. Anyone reading in the area of creative development of American literature will find rich material here. More important, however, the general reader will be able to appreciate these descriptions of personal growth, of hard work, and of Wolfe's happy realization of self-worth. The book is well designed and shows attention to detail. Most libraries will want to purchase the sewn binding of the hardback edition.

Philip P. Banks, Asheville-Buncombe Library System

Other Publications of Interest

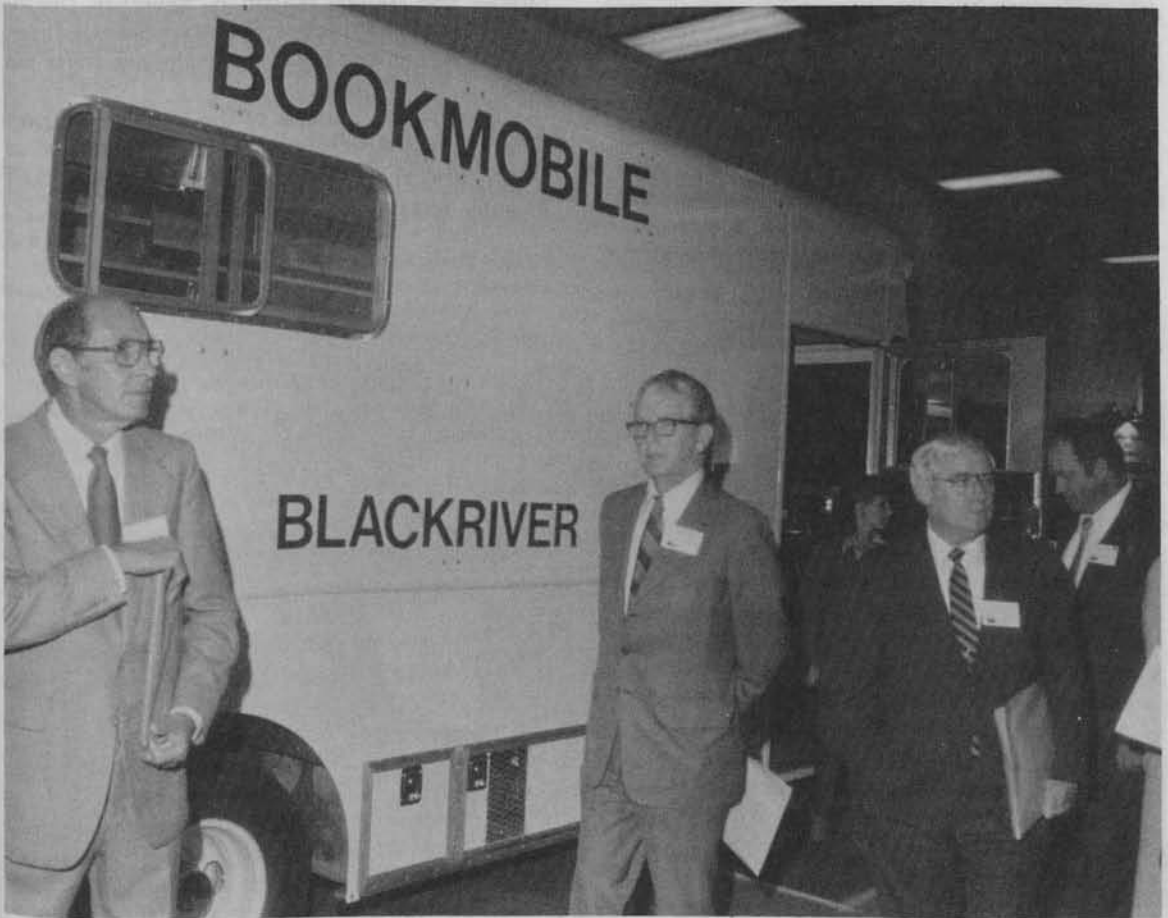
The Franklin County-Louisburg Bicentenary Committee in 1982 published the *Franklin County Sketchbook*, edited by George-Anne Willard, professor of history at Louisburg College. The 167-page paperbound volume contains chapters on the land, Indians, origin of the county, economy, education, religion, life styles, people, "memories," and celebrations. There are a personal name index and an excellent section on "Suggestions for Additional Reading." Dozens of historical photographs are both informative and add to the book's visual appeal. This book is appropriate for collections of local history and North Caroliniana in public, academic, and high school libraries. Price is \$12.00. Order from the Franklin County Bicentenary Committee, P.O. Box 179, Louisburg, NC 27549.

Thomas Wolfe: A Harvard Perspective, edited by Richard S. Kennedy, is the seventh Wolfe publication of Croissant & Company (P.O. Box 282, Athens, Ohio 45701). This 108-page hardcover volume contains the texts of all but one of the papers presented at the 1982 meeting of the Thomas Wolfe Society, held in Cambridge, Massachusetts. Essays include scholarly critical works and, perhaps even more interesting to librarians, an article by Rodney Dennis, curator of Harvard's Wolfe Collection, and one by the administrator of the Estate of Thomas Wolfe, Paul Gitlin, a New York attorney. An especially informative article by Kennedy is titled "Editorial Influence and Authorial Intention: A Manuscript Exhibition," and article about the fine Wolfe exhibit prepared for the

Society meeting by Suzanne Currie of the Houghton Library. Certainly all academic libraries in the state will want to get a copy of this book. Public libraries will want to consider it for collections of American literature as well as for local or regional collections. Price is \$12.95.

Public libraries across the state will want to order — in multiple copies most likely — the latest book by Sam Ervin, Jr. Academic libraries will also want to add this volume. ***Humor of a Country Lawyer*** is 205 pages of highly entertaining anecdotes about Burke County, education, the military, politics, religion, and law, concluding with twenty pages of Watergate humor. A six-page name index is included. The book is published by the University of North Carolina Press. Price is \$12.95.

Libraries with collections of local history, North Caroliniana, or religion will be interested in two new titles in a series published by the North Carolina Friends Historical Society (P.O. Box 8502, Greensboro, NC 27419-0502). ***New Garden Friends Meeting: The Christian People Called Quakers*** by Hiram H. Hilty, is the story of the Quaker settlement near Greensboro that began in the mid-1700s. ***White Plains Friends Meeting, 1850-1982***, by Frederic R. Crownfield, Hurley T. Simpson, and Margaret E. Crownfield, is about a Quaker meeting near Mount Airy in Surry County that got its start much later than New Garden. As with other volumes in this series, these two titles are written primarily for the general reader, though scholars will also find them useful. The books are paperbound, and each is \$7.00.



The NCLA Conference exhibits included two bookmobiles parked in the convention center exhibit hall. (Photo by Frank Sparger.)