

can teach students about the library as it exists now, and we can communicate the notion that libraries are organized systematically and that these systems can be learned, but we cannot pretend that the skills we teach will be valid for life.—*Eva Sartori, University of Nebraska, Lincoln.*

Bristol, Michael D. *Shakespeare's America, America's Shakespeare.* London, New York: Routledge, 1990. ix, 237p. \$40 (ISBN 0-415-01538-3). LC 89-6057.

Gibson, James M. *The Philadelphia Shakespeare Story: Horace Howard Furness and the Variorum Shakespeare.* New York: AMS Press, 1990. viii, 308p. alk. paper, \$42.50 (ISBN 0-404-62293-3) LC 87-45801 (AMS Studies in the Renaissance; 23)

Shakespeare is one of the most successful products ever imported into America; so successful, in fact, that the international Shakespeare industry (comprised of scholarship, production, and tourism) is now largely supported by Americans, with the Japanese beginning to run a strong second. The history of America's adoption of Shakespeare is examined in two new books that complement each other in their coverage and style. Michael Bristol's *Shakespeare's America* explores the philosophical and cultural background that gave rise to Shakespearemania in the nineteenth century and that has supported its various manifestations down to the present day. James Gibson's *The Philadelphia Shakespeare Story* focuses on the life and work of one man who almost single-handedly shifted the responsibility of Shakespeare scholarship from the Old World to the New.

A professor of English at McGill University, Bristol approaches his subject with a degree of critical jargon that some outside the academy may find offputting. It is worth bearing with him, however, because his Marxist slant gives rise to a healthy degree of scepticism. His probing questions about the reasons for America's bardolatry impinge on the current argument about the canon, which has recently made its way out of the ivory tower and onto the pages of the popular press. Bristol points out that the term "Shake-

speare" is used in at least three different ways: to refer to the historic person, to "the man and his works," and "to some kind of socio-cultural or spiritual origin, source, or presence." The last of these he links with the nostalgic bent of much scholarship in the humanities. America's adoption of Shakespeare in the nineteenth century provided "an otherwise lacking depth of cultural tradition" for the new nation, "in relation to the European *longue durée*."

It was Emerson who most clearly voiced the American attraction to Shakespeare's "originality," "expressive autonomy," and "moral sentiment, a natural impulse towards higher forms of emulation or of self-interest," which seemed to coincide with the promise offered by life in the New World. Bristol goes on to show how Emerson's ideas were adopted and adapted by prominent American Shakespearean scholars, including George Lyman Kittredge, Arthur Oncken Lovejoy, and Hardin Craig, down to the present.

Emerson also had a profound influence on both Horace Howard Furness and Henry Clay Folger, and it is Bristol's chapter on "The Function of the Archive" that will most interest librarians. He begins by discussing the paradox of libraries: the conservative principles of their construction "as the expression of large monopolistic accumulations of wealth and power," which contrarily make possible "the creation of radical, action-orienting research programs." He touches on the funding of public libraries by the Carnegie Foundation during the later nineteenth century and explores in more detail the concurrent development of great private libraries, such as those of Furness and Folger.

Bristol shows how Furness's library and editorial project were tied to the social relationships among American and British intelligentsia at the time, and to the founding of the English Department at the University of Pennsylvania. This institutionalizing of literary study would provide the death knell to the gentleman scholar. Bristol then explores the relationship between Folger's private collecting project and the public politics of his library's Washington

setting and goes on to discuss the changes in the philosophy governing development and use of the collection under its early librarians, Joseph Quincy Adams and Louis B. Wright. He reminds us that "specialized research libraries exert a shaping influence on scholarly research through policies that decide not only what is worth collecting but also what constitutes a complete and coherent body of materials." In the end, however, although "libraries can lock their doors, or . . . restrict access to their resources . . . libraries as organized collections of books and other artifacts cannot directly control what their clients will produce."

While Bristol examines the philosophical background and cultural context of private collecting in the nineteenth century, James Gibson provides a detailed and readable account of one Shakespeare collector, Horace Howard Furness. The son of a prominent Abolitionist Unitarian minister, and himself a student of law, Furness came from a genteel and cultured, though not scholarly, background. He was thus typical of many "gentleman scholars" of the period, though what began for him as a kind of hobby grew into a lifelong obsession that would have been the death of many university men. His initial dabbling with the Bard at meetings of the Shakespeare Society of Philadelphia (all males, mainly of the legal persuasion) led to his first venture at editing a Shakespearean text (*Romeo and Juliet*, 1871) and eventually to his establishment of the first fifteen volumes of the monumental variorum Shakespeare.

In a period in which Henry Clay Folger was just beginning his collection, no American library had the resources to support such a scholarly undertaking as the variorum. Furness accordingly set out to form his own collection. His first attempt, a bid to purchase "the Shakespearean portion of the library of Thomas Pennant Barton," failed when a decision was reached not to split the collection but to sell the whole to the Boston Public Library. Furness received help in his endeavor, however, from the British Shakespeare scholar and bibliographer, J. O. Halliwell-Phillips, who not only provided Furness

with materials from his own collection, but also recommended the London book-dealer, Alfred Russell Smith. Through Smith, Furness purchased many of his treasures, including the First, Third, and Fourth Folios from the Corser Library sale in 1871; he also obtained the 1611 *Hamlet* and three Pavier Quartos, "which had belonged to the Shakespearean editor Edward Capell." By the mid-1870s he had over 2,000 volumes, and "his collection of German and French editions of Shakespeare . . . [was] judged to be the most complete in the United States."

Along with the history of these nineteenth-century Shakespearean collections and of the social relationships among scholars and bibliophiles in this period, librarians will find much to profit from in Bristol's description of the changing cultural climate that has given rise to the various movements in Shakespeare criticism down to our day.—Georgianna Ziegler, *University of Pennsylvania, Philadelphia, Pennsylvania*.

Kimball, Roger. *Tenured Radicals: How Politics Has Corrupted Our Higher Education*. New York: Harper & Row, 1990. 204p. \$18.95 (ISBN 0-06-016190). LC 89-45049.

American educational institutions have come under much scrutiny in recent years, often in the form of trenchant criticism of aims and objectives, as well as of methods. While much attention has been focused on elementary and secondary education, higher education has certainly not been spared. Allan Bloom's *The Closing of the American Mind* set the tone for an ongoing controversy, of which academic librarians need to be aware.

Roger Kimball, managing editor of *The New Criterion*, attempts here to ride this recent wave of criticism. Kimball is especially critical of "recent developments in the academic study of the humanities," especially deconstruction, feminist studies, and other movements to undermine the traditional canon of liberal studies. He regales us with illustrations of the obscurity or just plain silliness of many of the latest modes of criticism, especially literary criticism, but his indictment goes