Book Reviews

Lonely Crowd 10 Years Later

Culture and Social Character. The work of David Riesman reviewed. Seymour Lipset and Leo Lowenthal, Eds. Free Press, New York, 1961. xiv + 466 pp. $7.50.

When *The Lonely Crowd* first appeared, literary critics praised it more than social scientists did. It pleased European "interpretive" sociologists more than American "empiricists," to use Kecskemeti's terms. Europeans are more impressed than we by such "sociologists" as Toynbee and Spengler—whom we call "social philosophers," and not very good ones. We like specific, repeatable research projects. Many Europeans (and some Americans) tend to derogate such research as being "atomistic" and "positivistic."

Space prevents evaluating each of the 19 chapters by 26 authors, but most of them concur in giving *The Lonely Crowd* quite a beating. Too much space is given to restating Riesman's thesis; at least two chapters are almost unrelated to Riesman's work; one or two treat the book more harshly than it deserves, and one almost resorts to name-calling. In his "Reconsideration," Riesman gives these four chapters more attention than they merit, and he does it with marked gentleness and courtesy.

The chapter by Parsons and White is one of the best, especially their "Alternative proposal" (pages 98 to 122) and their "Empirical cases" on peer groups, consumption, personality as a resource, and family relations. Lipset's "A changing American character?" practically destroys Riesman's main thesis by a scholarly review of the literature. The only empirical research is Sofer's study of 42 college freshmen in relation to inner-direction, other-direction, and autonomy, and the study by Riley, Riley, and Moore of 2500 middle-class high school students. Neither study finds much evidence to support the thesis, and some of the findings indicate that it should be rejected or modified considerably. The Rileys, in common with most of the nonempirical critics, suggest that the differences in the type-responses are due to institutional rather than to characterological factors.

Riesman and Glazer say, "We asked ourselves what we would change, were we to write such a book again. Much now strikes us as amiss" (page 419). Specifically, they state that (i) the population linkage is clearly wrong; (ii) treatment of politics and mass media is one-sided; (iii) the study is too ethnocentric; (iv) the authors are now less interested in character and more interested in politics and society; (v) they gave too little place to persistent American values; (vi) no society is a simple reflex to technology; (vii) it is difficult to separate character structure from behavior; (viii) they overemphasized character, (ix) underemphasized the role of institutions, (x) overemphasized the role of specific other-direction, and (xi) overestimated play and leisure as a basis for developing autonomous personalities.

These are commendable and necessary changes, I think, but the critics should have made it plainer that Riesman entered many caveats in the original work and never claimed *all* people in the upper middle classes were *wholly* other-directed. Riesman made many reservations on points for which he is now being criticized. As he says, the thesis of the book was "open-ended and open-minded"; the authors of *The Lonely Crowd* certainly were modest, tentative, and self-critical—as they still are.

However, they still believe that some basic changes occurred in American character from 1929 to 1949 and that change is still going on, but they concede that they may have exaggerated the changes. "Young well educated Americans . . . [show] . . . an enlargement of the circles of empathy beyond one's clan, beyond one's class, and sometimes beyond one's country as well" (page 432), though there is still plenty of Parsons' "instrumental activism." With this conclusion, I fully agree.

I think my review of *The Lonely Crowd* (in the *American Sociological Review,* April 1951) was fair and somewhat prophetic of the present evaluation of the book. However, I am surprised that none of the critics mentioned the paucity of empirical evidence (which *Faces in the Crowd* promised to supply, but did not), the semantic pitfalls that come from the literary language (figures of speech and so forth) and the neologistic style, the dubious nature of "ideal-type" analysis, and the difficulties and shortcomings of pencil-paper and interview research. I agree with most of the critics most of the time, though I would like to argue with Dahrendorf, Birnbaum, Naegele, and Bell, but I think someone should have at least touched on the points mentioned in this paragraph.

READ BAIN
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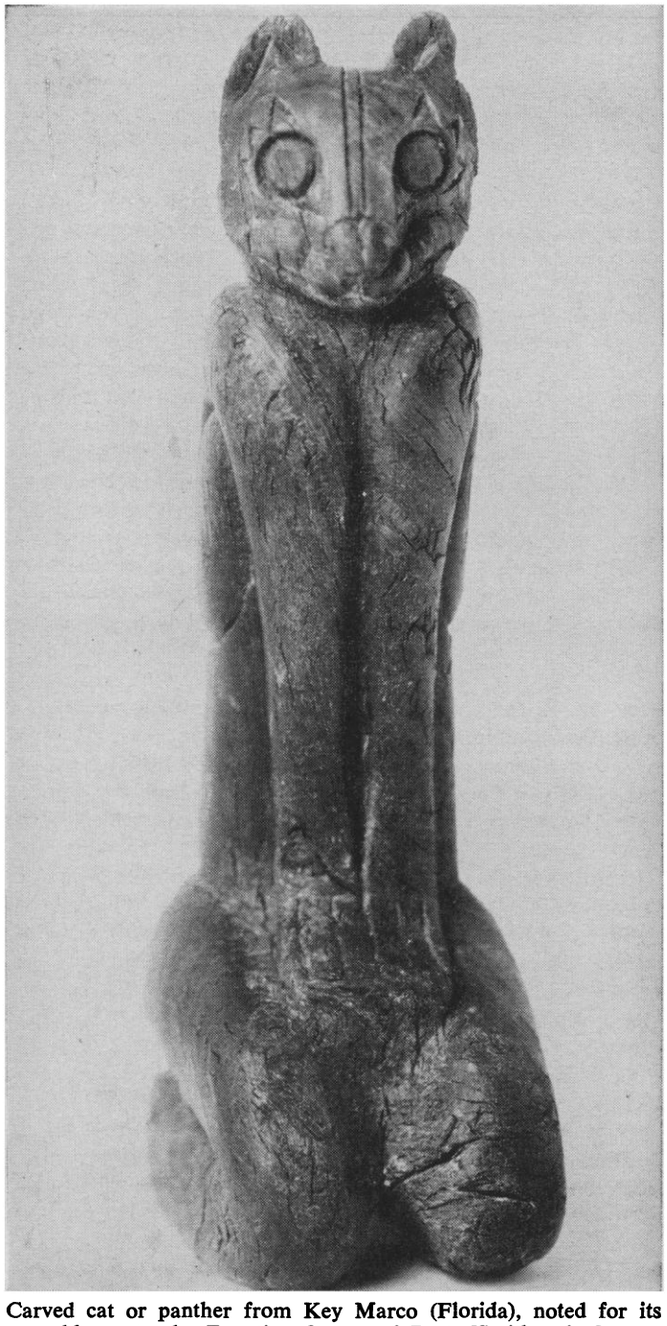
Primitive Artists

Indian Art in America. Frederick J. Dockstader. New York Graphic Society, Greenwich, Conn., 1961. 224 pp. Illus. $25.

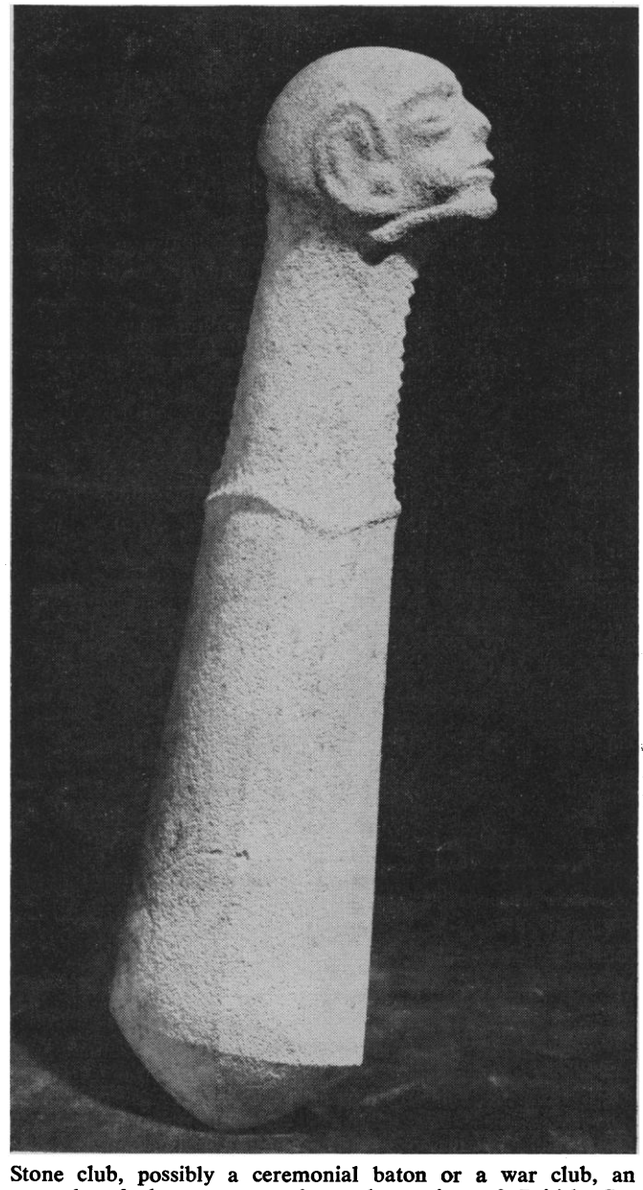
That phenomenon of modern publishing, the colorful, king-size picture book, is a very effective medium for interpreting North America's only indigenous artistic traditions—the picturesque arts and crafts of the Indians and Eskimos. For this volume, Frederick Dockstader, director of the Heye Foundation's Museum of the American Indian, has carefully selected, from the rich collections of his own and other American museums, some 250 masterpieces which illustrate the wide range of these people's artistic achievement over a period of some 15 centuries. In superb photographs, 70 of them in full color, these fine museum specimens speak very eloquently for themselves. Individual captions, which include a statement of size, tribe, or location of



Carved cat or panther from Key Marco (Florida), noted for its resemblance to the Egyptian figures of Bast. [Smithsonian]

Petroglyph, from Inyo County (California), showing a herd of mountain goats (incised). Such pieces sometimes showed a traveler's passage—a primitive "Kilroy was here." [Museum of the American Indian]

Carved wood turtle-head pipe, excavated at Key Marco (Florida) by Frank H. Cushing. [University Museum]



Stone club, possibly a ceremonial baton or a war club, an example of the stone art from the region of British Columbia. [Museum of the American Indian]

origin, the approximate date of creation, and a brief explanation of function, make these pictures more meaningful to the viewer.

The first 67 plates show works by prehistoric artists of the North American continent from Alaska to Florida. Some of them testify to the primitive artist's remarkable skill in producing starkly realistic likenesses of men, birds, and animals. Others reveal his talents for conventionalized representation of natural forms. I should have liked to see some examples of the exquisite craftsmanship of the southwestern basketmakers and a few more works by early Eskimo artists and by the pre-Hopewellian occupants of the Ohio Valley. But the work of prehistoric southeastern Indians, who were skilled potters and fine carvers in wood and stone centuries before the founding of Jamestown, is very well represented.

The other 183 plates portray the great variety of artistic techniques and styles employed in the nine historic culture areas of North America. Some of these were developments from long, prehistoric traditions. Others were perfected under the stimulus of the iron tools and new materials, such as paints, dyes, trade beads, cloth, and silver and other metals, introduced by whites. There are numerous examples of carved and painted masks, carvings, paintings, and textiles executed in the very original style of the North Pacific Coast tribes in the 19th century. There are baskets finely woven by Indian women of California and the Southwest; painted pottery, masks, and kachina dolls from the Pueblos; Navaho weavings and silverwork; bold paintings on skin from the Plains tribes; and carved wooden masks, war clubs, and household utensils created by Indians of the Great Lakes.

Many of these creations of so-called primitive men and women have a strong appeal to modern artists, for these unschooled Indians and Eskimos achieved goals toward which modern artists are striving. Their wood, stone, bone, and ivory carvings reveal a deep feeling for three-dimensional form. Their paintings, weavings, and porcupine-quill-and-bead embroidery show a fine sense of design and marked ability to employ colors decoratively.

Dockstader's compact, 32-page text provides an admirable introduction to the pictures. It clearly traces the history of Indian and Eskimo arts and succinctly characterizes the regional styles of the historic period. The author explains the functions of these arts in the daily and ceremonial lives of the tribes who created them. A selected bibliography of more than 100 titles offers a helpful guide to further study for those whose interest in Indian and Eskimo art is aroused by this truly beautiful book.

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Intradisciplinary Monograph

The Eucalypts. Botany, cultivation, chemistry, and utilization. A. R. Penfold and J. L. Willis, Hill, London; Interscience, New York, 1961. xx + 551 pp. Illus.

One of the authors, A. R. Penfold, was previously director of the Museum of Applied Arts and Sciences in Sydney, Australia. The other, J. L. Willis, is the present director. Both have worked for many years with eucalypts.

In 1902 two men from this museum, Richard T. Baker (a botanist) and Henry G. Smith (a chemist), published *Research on the Eucalypts, Especially in Regard to Their Essential Oils*. Since the appearance of that remarkable book, in which the authors successfully attempted to reconcile the traditionally antagonistic disciplines of taxonomy and chemistry, there has been a continuous stream of publications from the museum on various aspects of eucalypts. The authors were Baker and Smith; Smith and Penfold; Penfold, Morrison, and McKern; McKern, Spies, and Willis; Willis; Penfold and Willis. It seemed inevitable that sooner or later the museum would publish, in one compact volume, the results of the more than half a century of work on eucalypts. Now the job has been accomplished, and *The Eucalypts* has been published.

In the preface the authors say "the book is written primarily for the interested layman but is also intended to be of value to the student, the specialist, and the technical user." And it is.

Four chapters (73 pages) are devoted to the morphology of the eucalypt: the stem (wood chemistry included), the leaf, the flower, and the fruit. Chapter 5 is devoted to classification of eucalypts, and chapter 6 to their cultivation, seed and vegetable propagation, and mycorrhiza. Chapter 7 deals with planting eucalypts in different countries, from Argentina to the U.S.S.R.

Then follow two chapters (67 pages) on pests and parasites. You are disturbed to learn that eucalypts are attacked by snout beetles, leaf-eating moths, leaf-cutting ants, green-wood borers, and termites and that eucalypts may be infected with brown rots and white rots and molested by marine borers, teredine borers, mistletoe, and twining parasites. When you begin to peruse the next chapter, on eucalypts timber, you are greatly relieved to know that, in spite of all these calamities, eucalypts grow to magnificent size and are cut into lumber of excellent quality. Ornamental values of eucalypts are not forgotten. Chapter 11 is devoted to trees for shade, shelter, and ornament, and there is a list of suitable species included.

The authors probably had to restrain themselves from devoting too much space to essential oils, in which both are so interested. Only 36 pages are given to the subject. Australia annually exports between 500 and 900 tons of eucalypt essential oil for medicinal, industrial, and perfumery purposes. The chemistry of over 200 species of eucalypts (out of approximately 600 total) has been analyzed, but fewer than 20 species have been exploited commercially. During the span of 60 years many new constituents of essential oil of the eucalypts have been described.

In 1900 H. G. Smith discovered in a eucalypt oil a ketone, peperitone, a starting material for manufacturing synthetic thymol and menthol; subsequent investigations brought to light many other interesting substances such as phloroacetophenone dimethyl ether or dehydroangustione (a β-diketone containing the ionone rings). According to the authors, "over fifty chemical entities have been found (in eucalypt oils) and no doubt many more remain to be discovered." A list of the most important eucalypts, showing the chemical composition of their essential oils, is included.

Chapter 12 also contains a modest two-page account of the existence among eucalypts of physiological forms. Penfold and his co-workers used this term to indicate existence within a species of varieties that morphologically are undistinguishable from