

emphasis upon such key words as "race" and "genius." Like many of the other authors in the Twayne series, Swetnam vacillates between the writing of straight biography and, for the purpose of this series, the more pertinent task of literary analysis. Some biographical detail is, of course, necessary in providing the reader with an understanding of the literary works under study, but Swetnam, leaning heavily upon the biographies of Carnegie written by Burton Hendrick and this reviewer, gives us more biographical detail than is necessary. The space devoted in the last chapter, for instance, to Carnegie's philanthropic ventures adds little to our understanding of Carnegie as a writer and orator. This story of "the business of philanthropy" has been told in much greater detail many times before. Swetnam might well have devoted these final pages to a fuller justification of his claim that Carnegie was "an outstanding author" whose writing, both in published works and in unpublished personal letters, had some noticeable impact upon such diverse contemporaries as Mark Twain, John Morley, and John D. Rockefeller.

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Chrysalis: Willa Cather in Pittsburgh, 1896-1906. By KATHLEEN D. BYRNE and RICHARD C. SNYDER. (Pittsburgh: Historical Society of Western Pennsylvania, 1980. Pp. ix, 125. Preface, acknowledgments, notes, appendixes, bibliography, index. \$11.95.)

For years, Pittsburgh's "Cather Circle" has kept alive memories of Willa Cather's local career by promoting lectures, articles, and exhibits. The effect has been to emphasize the desirability of a single study to memorialize Cather's residence in the city. *Chrysalis* does that job. It is a careful, scholarly gathering-together — from Cather's own writings, from oral sources and correspondence, from other scholarly works — of most of what is likely to be discoverable about Cather's Pittsburgh apprenticeship.

By the authors' deliberate intention, *Chrysalis* will have special interest for Western Pennsylvanians — naming the streets and numbering the houses where Cather lived or visited; providing portraits of some of her Pittsburgh contemporaries; following her steps (or bicycle or trolley routes) into the many neighborhoods she came to know.

The book is organized around people and places: the George Seibels' on the South Side (he was a distinguished editor and publisher), where Cather enlarged her literary tastes through long social evenings; the famous songwriter Ethelbert Nevin and his Edgeworth neighbor, Mrs. John Slack, who provided instances not only of dedication to art but of a cultured, suburban-estate life style; the McClungs' home on Murrayhill Avenue where Cather wrote in her own third-floor room looking out toward Oakland (and where she was invited to live because of her strong friendship for Isabelle McClung, one of several relationships during her life that has led to comment on Cather's sexual preference — a subject discussed in *Chrysalis* but dismissed for lack of evidence); the Carnegie Institute, with its offerings in music and painting, which allowed Cather to practice her critical skills; the old Central High School (her brief teaching career is memorialized here in the oral recollections of ex-students).

Throughout, the authors of *Chrysalis* bring to their story a selection and exactness of detail that will engage readers who value Pittsburgh itself. They follow Cather into neighborhoods that lay outside the city's artistic life. They quote a long passage in which she describes the Hill District: children marketing at 5:00 A.M., men gathered in the evening around street bonfires. They cite passages in which she reports her reactions to Homestead.

One might wish for more comment on how Cather *interpreted* Pittsburgh, the extent to which the city may have influenced her mature themes. For example, the best of the half-dozen short stories she wrote about the city — "Paul's Case," "Uncle Valentine," "Double Birthday" — all set up oppositions between art and commerce. These stories would suggest that Cather not only enjoyed Pittsburgh, but also found much to react *against*: the materialism, the Presbyterian Puritanism, the emphasis on quantity (and quantification) as measures of success. All these notions became central to Cather's fiction. Perhaps the authors felt that this topic lay beyond their biographic focus.

Finally, *Chrysalis* is a reminder that there is at least one more book about Cather that Pittsburghers need — a collection of all that she wrote about the city. Perhaps someone is already working on it. Or perhaps the copyright restrictions that have restrained Cather's general reputation make such a volume impossible.

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