to the Mississippi, hostile Indians, tax burdens, and eastern elitism that appear in every account of the Rebellion are placed for the first time in a national and international context. Throughout the book Slaughter never fails to consider similarities and differences between western Pennsylvania and frontier counterparts in New England and the South.

Although there is no doubt that Slaughter’s “inter-regional” approach is correct, it does lead to a tendency to homogenize the western population. Slaughter does not, for example, scrutinize economic, cultural, and political differences among the frontier people with the same care he devotes to differences between Westerners and Easterners or to the politics of post-Revolutionary America. Though poverty certainly characterized western life for most, not everyone was poor. Nor did everyone migrate west for the same reason. A more thorough investigation of the differences between the prosperous and the poor, speculators and settlers, migrants and immigrants, old and young may shed light on the internal conflict that not only shaped the opposition to the excise, but also pitted neighbor against neighbor as the dissatisfaction with government turned to collective armed action. Slaughter has analyzed the east-west dimensions of the Whiskey Rebellion masterfully. The role of intra-regional conflict in frontier life generally, and the excise resistance particularly, warrants an equally exacting examination.

Despite this shortcoming, Slaughter has made a major contribution to the historiography of post-Revolutionary America. He has shown that the Whiskey Rebellion was indeed what its contemporaries believed it to be: a critical moment in the shaping of the Republic. Slaughter has written a fine, ground-breaking book.

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The Flying Machine and Modern Literature.
By Laurence Goldstein.


Something deep within the human psyche longs to fly. Dreams of flight go back as far as recorded history, and mythology is replete with fabulous winged creatures that filled the ancients with awe and
wonder. In recent years, scholars have begun to probe the fundamental meaning of flight and to explore the social, cultural, and intellectual ramifications of the technology. Joseph J. Corn's *The Winged Gospel* is one of the most important books to trace this promising aerial highway; Laurence Goldstein in the present volume is following much the same course, although his emphasis is more narrowly focused.

Adhering to a basically chronological organization, Goldstein examines the theme of flight in western literature from the Renaissance through the space age. He uses the traditional tools of the literary critic to unravel the complex and often obscure meaning that lies behind works by Coleridge, Wells, Yeats, James Dickey, and of course, Saint-Exupery. Romantic literature was rich with the symbolism of birds and flight, usually with a trace of envy on the part of the writer who wished to emulate the avian freedom of the skies. In this century, though, flight has elicited more varied themes. World War I literature tended to swing from the glorification of fighter pilots as the reincarnation of medieval knights errant to the apocalyptic vision of great airships bombing entire cities into rubble. Between the wars, Antoine de Saint Exupery saw humanity caught between two states — the earthbound and the aerial — and the airplane as the essential vehicle allowing complete human fulfillment. Robinson Jeffers, who was born in Allegheny City and lived much of his early life in Sewickley, incorporated romantic bird flight themes in his poetry of the 1920s. In the late 1960s and 1970s, many works have centered on flight and space travel, condemning them as examples of dangerous, inhuman, "runaway" technology, or trying, like Norman Mailer, to find a common ground between the technoculture and the counterculture.

Certainly it is useful for both literary scholars and historians to grapple with the human dimensions of technology, and Goldstein deserves praise for his efforts in this book. Yet it is hard to agree with many of his conclusions. Can Freudian psychology really help us understand why Leonardo was interested in flying machines? Or does Kenneth Clark's view of Leonardo as the "most relentlessly curious man in history" better sum up his motives for turning his imagination skyward? How much can we make of the modern space booster as a phallic symbol? Or is it really just an enormously powerful (and dangerous) vehicle that gives us access to the new frontier of space and all its promise and peril? Surely the literature of flight is complex and the messages of the authors must be drawn out and interpreted, but Goldstein sometimes reaches too far and comes up short.
Goldstein's history does not always measure up either. There are nagging factual errors that tend to drive down the overall impression the book presents to the discriminating reader. Goldstein repeats the common story that the Wright brothers' inspiration came from a toy helicopter (p. 55), and that they then progressed through successive models to their 1903 Flyer. In truth, the Wrights rejected the flying model approach of Langley and others in favor of immediate experimentation with large-scale machines capable of lifting humans. The World War II atomic bomb project at Los Alamos was not code-named Trinity (p. 170). Trinity was the code-name for the desert site near Alamogordo, New Mexico, where the first plutonium device was detonated. Alan Shepard did not become the first American in space in June 1961. His landmark suborbital Mercury mission was on May 5. And Telstar (1962) was not the "first artificial communication satellite" (p. 223). Two "passive" Echo communication satellites went into orbit in 1960 and 1961.

The reader might also wonder about the criteria Goldstein used in selecting works for inclusion and analysis in the book. Of the notable 1970s literature having aeronautical themes, Goldstein mentions Jonathan Livingston Seagull (1970), The Right Stuff (1979), and The Unlimited Dream Company (1979), but ignores John McPhee's lyrical and slightly wondrous The Deltoid Pumpkin Seed (1973). McPhee is one of the best and most prolific American prose writers of the last twenty years, and he surely deserves more than a brief notation in a supplemental bibliography.

Still, Goldstein has done admirably with this book, which adds to our understanding of the history of flight and offers a provocative view of the intellectual component of this important technology.

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