

Budd (Louis J.). *Our Mark Twain .· The Making of His Public Personality.*

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the lack of unity in Twain's account. Relating the discontinuous, open form of the work to the problematical split between Samuel Clemens and Mark Twain, Cox suggests that the present generation of critics could find Twain an interesting object for study. Twain's Mississippi river might prove to be a more intricate metaphor for the processes of language and literature than was heretofore realized. — G. BUELENS.

BUDD (Louis J.). *Our Mark Twain : The Making of His Public Personality*. Philadelphia, University of Pennsylvania Press, 1983 ; one vol., xv-266 pp. Price : \$ 13.95. — In many ways Budd's *Our Mark Twain* can be read as a complement to Emerson's *The Authentic Mark Twain* (Although the official publication date of the former precedes that of the latter, to all practical purposes both works can be regarded as having been published simultaneously, since neither author refers to the book of his fellow-critic). Whereas Emerson concentrates on the essence of the author's private self, Louis Budd reconstructs the public Twain-persona. *Our Mark Twain* is difficult to place within the domain of literary studies. At first sight it seems to venture into the field of reception-aesthetics, in that it studies the public response to an author's work. However, Budd's primary aim is to show *Mark Twain's* reception, and not just that of his literary work. Moreover, *Our Mark Twain* concentrates on the "making" of Twain's image, and this involves the work in a close study of the role Twain himself played in this process, thus focusing not on the reading public, the traditional object of reception-aesthetics, but on the author.

Budd's study is particularly successful in maintaining the right balance between the attention it pays to Twain's own contribution to the construction of his public image, and the role that was played by other factors. These include the fact that journalism was just reaching its heyday at the time of Twain's emergence into public life : Twain obliged journalists eager for copy by rarely refusing interviews. Budd offers another interesting explanation for Twain's favourable coverage in the press : in an age which still looked upon journalism with suspicious eyes Twain never failed to defend his former colleagues.

Proceeding chronologically, *Our Mark Twain* provides a full survey of Twain's appearance in the public eye of his own time. The wealth of contemporary cartoons and photographic impressions enhance the readability of a work which suffers slightly from a lack of stylistic focus. This small defect is primarily due to the academically sound decision to quote extensively from numerous journals and to include background information on a number of people and events that contributed to the making of Twain's public personality. — G. BUELENS.

GILMORE (Michael T.) *American Romanticism and the Marketplace*. Chicago & London : The University of Chicago Press, 1985 ; x-177 pp. Price : U.S. \$ 22.95. — In his celebrated 1964 *The Machine in the Garden : Technology and the Pastoral Ideal in America* Leo Marx read a number of canonical works of American literature as expressing a deep distrust of the mechanization of American society. In particular, he singled out the major authors of the "American Renaissance" — Emerson, Thoreau, Hawthorne, Melville — as voicing such a distrust in the face of the rapid industrialisation of nineteenth-century America. Now, some twenty years later, Michael T. Gilmore presents us with an elegantly and lucidly written book which at one and the same time underscores and counters Marx's observations.

That Gilmore is able to do both these things at one and the same time has to do with the particular method he implements. Even without his ever explicitly referring to its avowed founding fathers, it is clear that Gilmore takes his cue from deconstructionism. Specifically,