Golden Bowl in which Charlotte ends by saying to Amerigo (and implicitly in relation to Maggie) in the shop where they contemplate the golden bowl: "You don't refer; I refer" (91). Charlotte thus takes on the responsibility for the gift, or even for the thought of a gift, in the days before Amerigo marries Maggie Verver. Then, in part 2, after Maggie's access of knowledge about her friend's and her husband's past relations, Maggie comes to control, through such devices as the aforementioned "Charlotte's great" exchange, what not only she but those around her are able to mean. A persuasive example of this control is her refusing Amerigo both the understanding and the sharing of her state of mind after the discovery of the golden bowl. When Fanny Assingham asks Maggie, "'he didn't explain--?" Maggie replies, "'Explain? Thank god, no! . . . And I didn't either'". Cameron comments: "Separation is the state that they are represented as sharing. Nothing brings them closer than this moment, when the content of that closeness, envisioned through Maggie's eyes, is the prohibition against it. . . . What is between them is the implicitly agreed upon terms of their isolation" (108).

Cameron's observations, like those of any critic, are to be tested against the texts of the novels, in their ability to open new domains of significance. In this respect, no less than in the elegance and boldness with which they are expressed, Cameron succeeds exquisitely. As philosophers we may want also to ask how well these observations—by Cameron and by James—tell us about the human life that, since Socrates, we have devoted ourselves to examining. On this score too, I believe we shall do well to assimilate Thinking in Henry James.

Russell B. Goodman
University of New Mexico


The first and longest chapter of Walden, entitled "Economy," is full of talk of business, enterprise, industry, profit, interest, investment and success. Assumed in the conventional success manuals of the day was that material rewards, personal wealth and spiritual development were complementary. Thoreau rose to challenge this belief and to critique the meanings of success which his fellow Americans had "bought."

Neufeldt's The Economist, shows that Thoreau's agenda went beyond challenging and redefining the meanings and images used to recommend a well-lived life. Thoreau's programme sought to "re-
register" that vocabulary and those ideals. Since the legal
tender he sought to renovate was thoroughly economic and since he
was familiar with the common stock of success manuals for young
men, Thoreau's main work, Walden, it is argued, is properly
understood as a parody of such best sellers as James Fordyce,
Addresses to Young Men (1795) and Mrs. [Jane] West, Letter Ad­
dressed to a Young Man, on His First Entrance into Life, and
Adapted to the Peculiar Circumstances of the Present Times
(1803). These tomes as well as others by Benjamin Franklin and
Joel Hawes were part of Thoreau's personal library.

Thus for Neufeldt, Thoreau's vision of success was not only
highly critical of his culture, he transformed the language of
some its more popular books. No wonder Thoreau's "manual" fell
short of the best seller list:

It is more difficult to explain and assess with any
precision the nature of Thoreau's complicated relation
to his culture than it is to explain why contemporaries
rejected his version of enterprise, ridiculed his
personal economy, and questioned his literary produc­
tion, and why a culture thoroughly absorbed by its
powerful new version of enterprise would ignore his
writings for decades to come. (40-41)

Making us more attentive to puns, double and re-registered
meanings, Neufeldt's approach softens the soap-box, hectoring
tone of much Thoreau's strenuous pontificating. Nonetheless
Thoreau is deeply serious in his jeremiad against American mate­
rialism. So, for example, while early nineteenth-century success
manuals rationalized--endorsing wealth while they warned of
luxury--Thoreau was adamant:

Whereas a writer like Thoreau refuses to distinguish
between wealth and luxury, painting them as corruptive
in their effects, the success manuals distinguish
between the two either to honor wealth as the reward of
enterprise or to discriminate between legitimate and
illegitimate luxury. (142-143)

All in all, Neufeldt's approach to Thoreau is convincing and
illuminating. My only complaint is that after the reader has
paid the price of enduring several chapters describing and ana­
lyzing success manuals, he is not rewarded with a more detailed
 treatment of economic parody in Walden.

Myerson remarks in his excellent Introduction to Critical
Essays on Henry David Thoreau's Walden, "Walden is arguably the
most widely translated and available book by an American author"
(5). Myerson recites the facts of Thoreau's composition of this
seminal book. Thoreau began midway through his stay at the pond
(March 1846) and after seven more revisions finally, during the
spring of 1854, "he prepared a clean (and revised) copy for the printer. . . . Tichnor and Fields of Boston published Walden on 9 August 1854 for a price of one dollar, with Thoreau receiving a fifteen-cent royalty on each copy sold" (2). It sold well. "Of the 2,000 copies printed, 1,744 were sold within a year, and the book was out of print by 1859. Walden was first reprinted in 1862, the year of Thoreau's death; it has been in print ever since" (5).

Dozens of monograph have explained and dissected, blasted and defended Walden since 1854—Myerson's Introduction briefly surveys the most important of these. For the beginning scholar of Thoreau and Walden Myerson has assembled the best of the shorter secondary literature. Part of Hall's Critical Essays on American Literature series, Myerson has reprinted "all the known contemporary review of the book" (1), plus sixteen representative twentieth-century examinations. In addition to such well-known and established pieces as Walter Harding's "Five Ways of Looking at Walden," John C. Broderick's "The Movement of Thoreau's Prose" and Walter Benn Michaels's "Walden's False Bottoms," three original essays were commissioned: Philip Gura on philological theories, Linck C. Johnson on the genres and Robert D. Richardson on the social ethics of Walden. Myerson's volume is an outstanding pedagogical and research tool; required reading for an appreciation one of the most influential of America's books and authors.

Patrick K. Dooley
St. Bonaventure University


This anthology provides a coherent, broad range of readings in the area of Philosophy of Technology. However, with any anthology, it is always difficult to select essays of even quality and to provide material which is relevant and interesting to each instructor's course objectives and biases. This book is no exception to this problem. The strongest sections of the book are the introductory section of technology and that on "The Phenomenology of Everyday Affairs." In the latter section, Browning's essay on the automobile, Gerbner's essay on television, the two essays on the clock, McDermott's essay on urban time and Cowan's essay on household tools will allow students to grapple with the pervasiveness of technology in their everyday life as well as questions of dependency and self-image. In the general section on technology, McGinn's piece which argues for technology as a form of "human activity" will allow explorations of its relationship with other activities such as science, magic and religion. His rejection of the ideational as part of technology and Drengson's specification of "appropriate technology"