

2-1-1970

## Book Reviews

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### Recommended Citation

Ring, Elizabeth, Edmund E. Lynch, and Roger B. Ray. "Book Reviews." *Maine History* 9, 3 (1970): 78-82.  
<https://digitalcommons.library.umaine.edu/mainehistoryjournal/vol9/iss3/5>

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at Hallowell.

(13) [Augusta] *The Advocate of Freedom*, May 9, 1839.

(14) [Brunswick] *The Advocate of Freedom*, April 11, 1838.

(15) *The Advocate of Freedom*, April 11, 1838.

## WRITINGS IN MAINE HISTORY

### Books

Banks, Ronald F., editor. *A History of Maine; A collection of Readings on the History of Maine 1600-1970*. Dubuque, Iowa, Kendall/Hunt, 1969.

For years teachers of Maine history have complained at the lack of printed material for classroom use in the teaching of Maine on any level. In fact the cries have been so loud and so prolonged it is hard to understand why something before this could not have been done about it. And something was but nothing as ambitious as the present volumes of "readings" compiled by the industrious Ronald F. Banks when he was teaching a course in Maine history at the University of Maine in Orono.

Way back in the early 1930's, to aid her students in their study of Maine at the same University, Miss Ava Chadbourne published at her own expense another short collection of "readings", chiefly by the earlier writers in the colonial period. The volume was thin and anemic with nothing much to nourish it. At that time little of significance had been written in any category of Maine history after statehood. How true this was is proven now by the datelines found in the essays which are included in the present volume. Of the 46 essays presented, only ten were published before 1935, and only one of these, Henry S. Burrage's account of the North-eastern boundary dispute, is concerned with the period of statehood. As further proof of the value of recent investigations in Maine history is the fact that of the essays included by editor Banks which have to do with the period before statehood, over half were written after 1935.

One might ask - why this sudden spurt in creative scholarship in the field of Maine history? A number of things contributed to it. Not the least of these was the revival of interest in Maine history found at the University in Orono

after World War II when Robert M. York and his course in Maine history were added to the Department of History and Government. The enthusiasm generated by York was enormous and it is reflected very much in the present volume. The editor of the book was himself a product of this and his monumental study of the separation movement, four chapters of which are included here, was directed by York. Representing this influence undoubtedly are the two essays included on the public domain in 1820 and the introduction of pulp and paper industry, written by David C. Smith, the article on the antislavery movement done by Edward O. Schriver, and Charles A. Scontras' pioneer study on the rise of organized labor in the state.

To add to the impetus at the University, an expanded graduate program in Maine history offering a Doctor's as well as a Master's degree was introduced. And then to stimulate and improve the quality of writing in the department was the University's publication program found in the *University of Maine Studies*.

As for the Maine Historical Society, it need not take a back seat when it comes to praise for improving the quality of historical research on Maine. Its extensive and rich resources have helped immeasurably to advance the cause of original investigation. Moreover, of the nest of recent writers included in this volume, John Pullen, Jasper Stahl, Ernest Marriner, Frederick Allis, William H. Rowe and Edward Kirkland all at different times have addressed the Society and in a few cases hold honorary membership to it. Writers of an earlier period, Burrage, Charles E. Banks, and Joseph Williamson were not only members of the Society but in their day made up the Establishment.

In summary, this volume represents synthetically (so to speak) Maine historiography. The obvious void is the lack of political history in both the 19th and 20th centuries, as well as in the not so important fields of educational and religious history. Although almost three quarters of a century have passed since 1900, the eight essays which mark its passing give the period anything but balance. That editor Banks dug these up bespeaks both his alertness and perseverance.

Chronologically the scope of the book omits no period. Qualitatively the editor has made the best selection possible from what was available. Monographs still unwritten based on studies embarked upon but still uncompleted could hardly be included. The book is easily a challenge to those who may now be turning to state history as an outlet for creative writing on Maine. The editor deserves much credit for his efforts in behalf of those who would learn more about the state. It is a

bonanza for the teaching profession on all levels of learning.

Elizabeth Ring  
Maine Historical Society

Havens, George R. *Frederick J. Waugh, American Marine Painter*, Orono, *University of Maine Studies*, No. 89, University of Maine Press, 1969.

George R. Havens states in his Introduction of *Frederick J. Waugh, American Marine Painter*, that "a full and accurate account of sea painting in America will only be possible when based on studies of many individual artists who have worked in the field." (1) Mr. Havens has contributed considerably to this effort.

In recording the outside forces that acted upon the person of Frederick J. Waugh (1861-1940), he has presented an excellent, balanced report on a chronicler of nature's greatest mystery--the sea. The varied influences of Philadelphia, Europe, Cooperstown, New York, Cape Cod, and the shores of Maine are conveyed to the reader with ease and accomplishment.

"Quiet or stormy, the sea always fascinates." (2) Hours of studying the endless motion of waves on the shores of the island of Sark, Bailey and Monhegan islands and the Caribbean instilled in Waugh the desire to capture fleeting movement. While on a winter vacation in Barbados, "Waugh would plunge into this opalescent sea, coming up with his eyes open under the great waves to observe their form from beneath, as he had long liked to do." (3) Moving water became a lifetime study for Waugh.

Advice on marine painting is recorded forever in his own words, "The sea itself is very subtle in color and ever changing..." (4)

To avoid the quick changes in the lighting of nature I have acquired the habit of quick precise painting and seek to make each brush full of paint tell its own story.... (5)

A sense of mystery is often conveyed by certain passages which lack obviousness because left unfinished....Such things call attention to other passages which are of more import....The usefulness of the surroundings will consist of their right relationship to the whole....Simplicity, always simplicity. (6)

An enlightening chapter is Mr. Haven's discussion and comparison of Waugh and Winslow Homer. Certainly the most striking difference between them is expressed in their seas. Waugh's years of involvement with the ocean brought a studied reality of the subject to his canvases.

...he gave long hours, particularly in earlier years, to intense observation of light, wind, and changing sea. He insisted always on the absolute necessity of such basic study for any convincing rendering of wave form or color.... (7)

Homer's approach to marine paintings was expressed as an overall impression of a greater truth with concentration on the forms dependent on the sea.

Fierce, tragic power is undoubtedly the dominant aspect of Homer's oil paintings of storm and sea.... he had gone out on the Banks with the fishermen and knew the hardship and dangers of their life at first hand.... Who, better than he, can render the chilling menace of fog and rocks.... To such overall impressions he pays more attention than to the exact form and color of waves and foam in spite of his aim of complete naturalism.... (8)

*Frederick J. Waugh* is a detailed study in many respects. The author has not only listed those people who assisted him in the compilation of the book but has specified in what capacity they helped him. His *Notes* are voluminous, helpful and informative and he has made use of all pertinent secondary sources and available primary material. Students and researchers will appreciate the Appendix which contains a formidable list of Waugh's paintings by year. The author also lists the paintings in Public Institutions with descriptions and history in alphabetical order by state or country. Waugh's paintings in private collections are notated alphabetically by names of owners. Several major collections are listed with special emphasis on the Waugh family collection which is separated by his Art Student Period, Sark, Channel Island Period, English Period and American Period. The book concludes with an index for the text and eight color reproductions and twenty-four illustrations in black and white of the artist's paintings.

Readers will have to agree with the author that maritime painting has not received adequate consideration by historians of American art. I would earnestly hope that the biography of

*Frederick J. Waugh, American Marine Painter* will inspire future studies.

Inflation has not destroyed all traditions. The book is an adventure for \$5.50.

[All quotations are from the book under review: (1) p. xii (2) p. 203 (3) p. 155 (4) p. 205 (5) p. 206 (6) pp. 216-127 (7) p. 199 (8) p. 200]

Edmund E. Lynch, Curator  
The Marine Historical Association Incorporated

Spear, Arthur P., editor. *Letters to Christopher Prince, 1855-1865, and Journals of Eliza Prince, 1859-1860*. Middletown, New York, Whitlock Press, 1969.

The modest Arthur Spear has revealed he is editor of this new book only by signing the Preface. He has done a service to students of the social and political history of Maine and assisted genealogists of Knox County families.

Both the pre-Civil War letters to Christopher Prince and the journals kept by a pious lady on her sea voyages clearly show the culture of non-involvement with the great social and political changes then taking place in America. Even politicians, such as James G. Blaine, writing to Prince see only his endorsement of their candidacy without mentioning the issues of the time.

Congress as late as March 1861 was leaving the great decision of what to do about secession and the polarization on slavery to the President. On March 31st, 1861, Sam Allen of Thomaston wrote Prince from Washington, "Sumner of Mass. and Pit Fessenden said last evening that they was going home knowing no more what the policy of the administration was to be than those who had never been at Washington. From hearing those men talk day after day am well satisfied that there is no fixed policy except to keep mum and see what end those seceding states will come to, anticipating rebellion in their own ranks."

This new book confirms what was sensed in the *Journals of Hezekiah Prince, Jr.*, published for this Society with Mr. Spear, editor, in 1965. The doctrine of non-involvement was a basic understanding of Maine people.

Roger B. Ray  
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