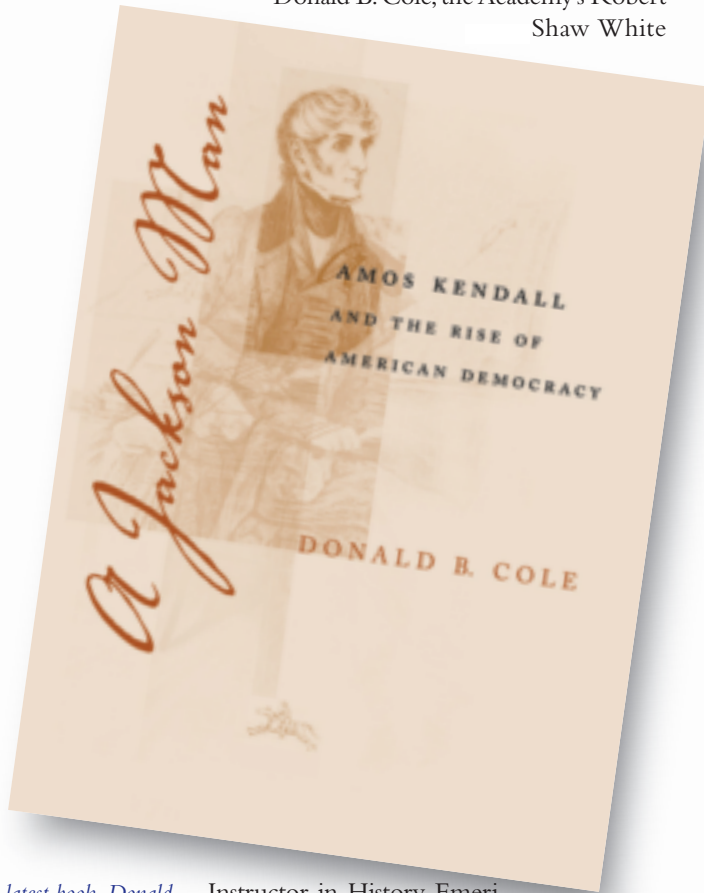


DEMOCRACY ON THE RISE | By E. Arthur Gilcreast '71 (Hon.)

In his recent book, *Recovering the Past: A Historian's Memoir*, Forrest McDonald, the Distinguished University Research Professor Emeritus at the University of Alabama, writes: "The best historians are those who enjoy searching the record of the past for its own sake." Include in this elite group, then, Donald B. Cole, the Academy's Robert Shaw White



In his latest book, Donald Cole demonstrates that the evolution from Jeffersonian republicanism to Jacksonian democracy was not a smooth and seamless one.

Instructor in History Emeritus, who continues to add to his earlier studies of the administrations of Andrew Jackson and Martin Van Buren, and of Jacksonian democracy in New Hampshire. Cole, who taught history at the Academy from 1947 until his retirement in 1988, is a recognized authority on the antebellum period and on Jackson in particular. This latest book is a biography: *A Jackson Man: Amos Kendall and the Rise of American Democracy* (Louisiana State University Press, 2004).

Kendall (1789–1869) is best known as a member of Jackson's "kitchen cabinet," a

group of insiders who directed the administration while sectional rivalries paralyzed the official cabinet—Academy graduates may remember the "Peggy Eaton Affair" and the divisive role of John C. Calhoun. But Cole's book is less about such well-known political events than it is about Kendall's influence on Jackson, on the formation of the second American party system and on the hitching of the Democratic Party to the rising American sentiment of democracy.

Kendall's life illustrates 19th-century changes in politics, society, transportation and communication. Born in a Massachusetts village, Kendall graduated in 1810 from Dartmouth, then a college of 170 students. His prospects limited at home and nearly penniless, he moved to Kentucky where he built a successful career as a newspaper editor and political activist. At the elevation of Jackson, Kendall moved to Washington for the political period of his life, as a patronage appointee to the Treasury Department, behind-the-scenes adviser to Jackson, and then postmaster general. Following the death of Jackson and the defeat of President Van Buren in 1840, Kendall prospered as an associate of Samuel Morse in the booming telegraph industry. Near the end of his life, in the early years of the industrial revolution, he became a philanthropist and early sponsor of the Gallaudet school for the deaf. Cole shows how Kendall, in the midst of these material changes, adapted his character and behavior in a typical American way, from an elitist while in New England and at Dartmouth, to a democratic opponent of privilege and aristocracy in Kentucky, to a capitalist entrepreneur and aspiring monopolist in the telegraph business in his later years.

Cole's indefatigable research in the letters, papers, documents and historiography of the period of Kendall's life shows what a general history cannot—that the political and economic evolution from Jeffersonian republicanism to Jacksonian democracy was not a smooth and seamless one. Events and people changed in complex and uneven ways.

For example, Kendall the zealous Jackson-

ian Democrat had not always been a true believer. While in Kentucky, Kendall was close to Henry Clay, the political giant of the state, and supported him for president in 1824, but by 1828 Kendall was a Jackson advocate. His justification for the change appeared to be the Corrupt Bargain charge against Clay and J.Q. Adams—Clay to become secretary of state (and presidential heir apparent) in return for delivering votes for Adams in the House resolution of the deadlocked 1824 election. Cole notes that Kendall, not a church-going man, always seemed to be consistently dependent on his moral judgments. Yet Kendall's lack of personal advancement in Kentucky while a supporter of Clay seemed to have a decided effect on his political and economic sentiments. The complete detail given of Kendall's political relationships and personal contacts allows the reader to judge that issue.

Cole credits Kendall with creating the "kitchen cabinet," which shaped the policy against the charter renewal of the second Bank of the United States. Kendall and Roger Taney (later chief justice in the Dred Scott case) supported Jackson on killing the bank, while, surprisingly, the rest were more cautious and concerned, both about the economic impact and the constitutional role of Congress. The minority won out, of course, and Cole credits Kendall fully as the author of the famous veto message. In it, Kendall's tactic was to harp on the aristocracy and privilege supposedly conveyed by the bank charter, themes he had found effective in leading and organizing democratic popular sentiment in Kentucky. Cole credits Kendall's message with contributing to the growth of democracy, but recognizes the weakness of economic ideas in the message, which Daniel Webster so acutely rebutted in his Senate speech. But it didn't matter. The Bank of the United States was dead, and even the Panic of 1837, following the withdrawal of government deposits and their placement with state banks, could not sway the public belief that some monster had been destroyed. Such was the power of democratic sentiment. Although in the aftermath the Whig opposition won the election in

1840, the role of democracy and popular sentiment, as nurtured by Kendall, was the unique characteristic of that contest.

Amos Kendall's life illuminates more than politics: It authenticates the vibrant strength, independence and endurance of early Americans. Hardship, disease and early mortality are all plentiful in this narrative. Married twice, Kendall had 14 children. His four sons died without heirs, and he was predeceased not only by his first wife, but also his 10 other children. Kendall accepted it stoically and privately. Cole faced the difficulty of comprehending a man whose public character often appeared arrogant and uncaring, but whose private life revealed the opposite. Additionally, Kendall the man changed with the economy around him. Despite his high political position in the administration that destroyed the Bank of the United States on the grounds of monopoly, Kendall was never financially secure until the end of his life, when he worked to monopolize the new telegraph industry in association with Samuel Morse. Despite the paradoxes of Kendall's life, Cole finds him patient, persistent, organized and dedicated—all qualities he admires in this Jacksonian Yankee.

Altogether a warm and instructive memoir of the man and the times, this history will please all readers who delight in learning about early American life, as well as historians of the antebellum period, who will admire and profit from Cole's tireless research of yet another Jacksonian. All Academy graduates and faculty should celebrate Cole's latest addition to his scholarly output—this volume completed during the greater leisure of his retirement, but many others written, remarkably, while a full-time instructor, coach and dormitory supervisor.

The Arthur A. Seeligson '13 Professor in

Business, Economics and History Emeritus, E.

Arthur Gilcreast '71 (Hon.) was a member of the Academy's history department from 1967 to 1999.

(Exonians in Review continues on page 12)

CREATING ORDER, IGNORING JUSTICE

By Michael A. Plater '74

J. Douglas Smith '83 presents an intriguing and insightful look at the distinctive way Virginia attempted to deal with race relations in his book *Managing White Supremacy: Race, Politics, and Citizenship in Jim Crow Virginia* (University of North Carolina Press). Smith, a visiting assistant professor at Occidental College, focuses on the period between World War I and the

neously advocated for more basic services, African-American education and economic uplift, while wholeheartedly supporting segregation and disfranchisement. This book systematically analyzes and presents the demise of elite paternalism as the Old Dominion struggled with a race management concept that both encouraged Negro advancement during that period but denied the possibility of equality.

Using a very extensive set of primary documents,

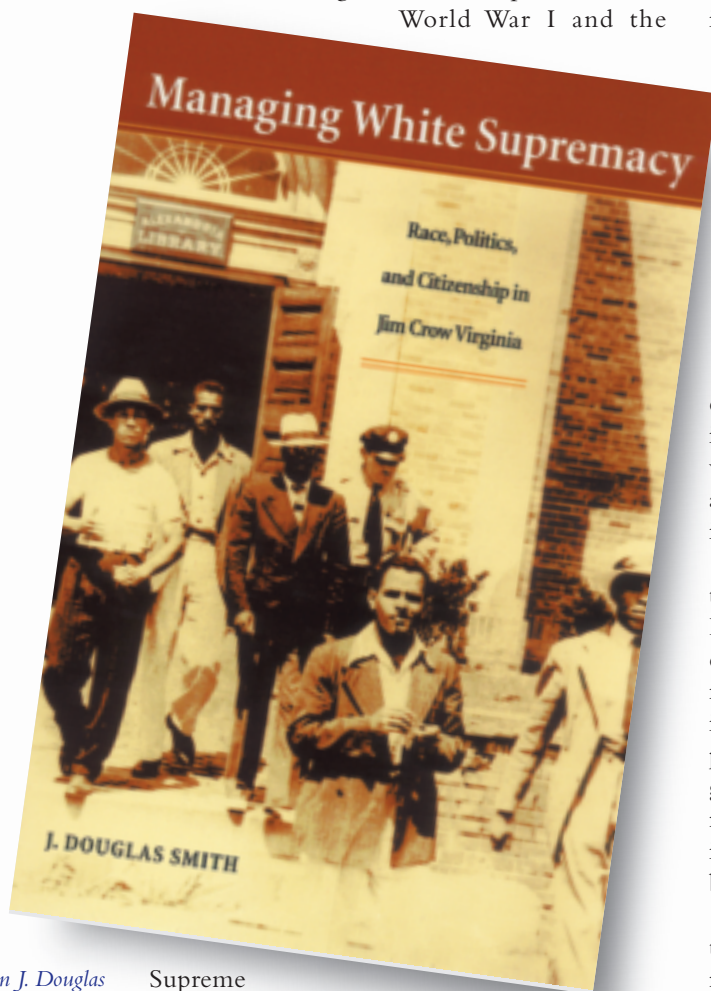
Smith sheds light on the unique set of circumstances that created the series of contradictions which challenged and eventually destroyed Virginia's system of managed race relations. According to Smith, "paternalists refused to recognize that the ultimate implication of continued black progress was the development of a larger, more prosperous and independent black middle class more able to vocalize its dissatisfaction with inequality." By using salient primary and secondary documents, Smith attempts to contextualize the intense belief of betrayal that white elites exhibited when African Americans demanded independence and advancement at a faster pace than elite paternalism could justify.

Caught between racial extremists advocating total social and political segregation, and the NAACP's legal assault on the separate but equal doctrine, we gain an understanding of how white moderates came to discover that segregation (even if it is by consent) could not be the guiding principle behind race relations. Many white elites in Virginia took the responsibilities of managing race relations quite seriously, yet their devotion in creating order without regard to justice is an issue the book judiciously explores.

Given Smith's emphasis on Virginia, it is important for the reader to have an understanding of race relations in other parts of the country in order to put the book's viewpoint in perspective. Smith contends that Virginia's attitude toward race relations was in contrast to the prevailing stance elsewhere in the country—a position that many may wish to debate on many levels.

While not a focus of the book, *Managing White Supremacy* provides a vivid description of the influential role the state's prominent newspaper editors played in the debate over race. Both sides astutely used the newspapers to court public opinion and influence the debate. Since many of the newspaper

(continued on page 14)



Historian J. Douglas Smith '83 explores the contradictions inherent in Jim Crow-era Virginia.

Supreme Court's 1954 *Brown vs. Board of Education* decision, a tumultuous period in which the country grappled with the capricious foundations underlying racial interactions in America. Because the violence associated with segregation was relatively less prevalent in Virginia than in many other Southern states, Virginia enjoyed a reputation of having some of the most harmonious race relations in the South during this period.

Specifically, race relations in Virginia were governed by a particular form of elite paternalism that simulta-

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ALUMNI/AE AUTHORS

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1972—Jim Stanley. "The Master's Rejoicing." [an anthem] Music by Jim Stanley, text attributed to Hippolytus. (CanticaNOVA Publications, no. 5155; 2004)

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1985—Dana Pilson. "On the Crest of the Wave: Hassam and the Marketing of His Art." IN *Childe Hassam, American Impressionist.* (The Metropolitan Museum of Art, 2004)

1995—Caroline Lee and Jeffrey Haydu. "Model Employers and Good Government in the Late 19th and Late 20th Centuries." IN *Sociological Forum* (v.19, no. 2, June 2004)

1996—Jasmine Wagner. "The Birdhouse." IN *The Seattle Review* (v. 26, no. 2, 2004)

FORMER BENNETT FELLOW

1975–76 Fellow—Julie Kane. *Rhythm & Booze.* (University of Illinois Press, 2003)

editors participated in the attempt to manage race relations through elite paternalism, spotlighting these individuals gives the reader exceptionally rich insight into the debate.

In conclusion, readers with an interest in history and race relations will find *Managing White Supremacy* and the assertions by Smith both enlightening and instructive. The book, which won the 2003 Library of Virginia Literary Award in Nonfiction, is especially informative when one attempts to judge Virginia's peculiar role in America's race relations debate. Smith has done an artful job exposing the dynamics behind managing white supremacy through the lens of elite paternalism.

Michael A. Plater '74 is associate dean of the Graduate School at Brown University, where he has a joint appointment in the American Civilization, Sociology and Afro-American Studies departments. He is also an Academy Trustee.

A WONDERFUL

WORLD | By Karen Burgess Smith

The title of this book by Henry M. Sayre '66, the Distinguished Professor of Art History at Oregon State University-Cascades Campus (as well as the associate provost for academic and student affairs), sets the stage for what lies within. *A World of Art* (Pearson Prentice Hall, 2004) reflects the evolution of art appreciation and art history texts: It is both culturally expansive and comfortable with the concept that art may be more than just a visual and tactile experience. Sayre succeeds in drawing the reader into the world of art by both introducing art from a variety of times and cultures, and by linking the artist's creative process with critical thinking skills.

Beginning with the striking cover image—*Reverence*, a large sculpture of two whale tails jutting from the snow, the work of another PEA alumnus, James L. Sardonis '69—Sayre provides ample and excellent

A STRONGER, WISER MOOSE

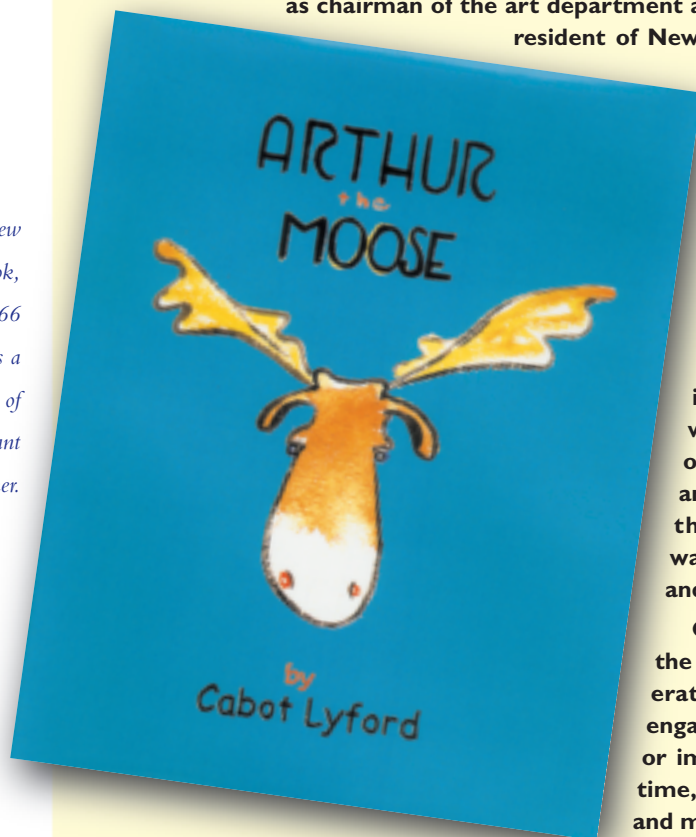
Cabot Lyford '66 (Hon.), who taught art at the Academy from 1963 to 1986 and who also served as chairman of the art department and director of the Lamont Gallery, is now a resident of New Harbor, ME. While he continues to create

sculptures, with his new children's book *Arthur the Moose* (Castlebay, 2003), he has added another career to his successful work with stone, wood and other materials. In this simply and charmingly illustrated book, Lyford has created a moose version of a recalcitrant Mainer, and one who has suffered through a few too many icy, cold winters.

After *Arthur the Moose* learns that there is a warmer land far to the south, he comes up with a plan to "keep from freezing his horns off." Since he is prone to grumpiness, other animals tend to avoid Arthur, until he invites them to witness his attempt to travel to warmer climes. The story follows his journey, and his emergence as "a stronger, wiser moose."

Cabot Lyford first wrote *Arthur the Moose* in the mid-1950s, and has entertained several generations of family members with the tale. His engaging story and lively and expressive watercolor images have now been published for the first time, and should delight lovers of moose, Maine and more.

—K.B.S.



In his new children's book, Cabot Lyford '66 (Hon.) creates a moose version of a recalcitrant Mainer.

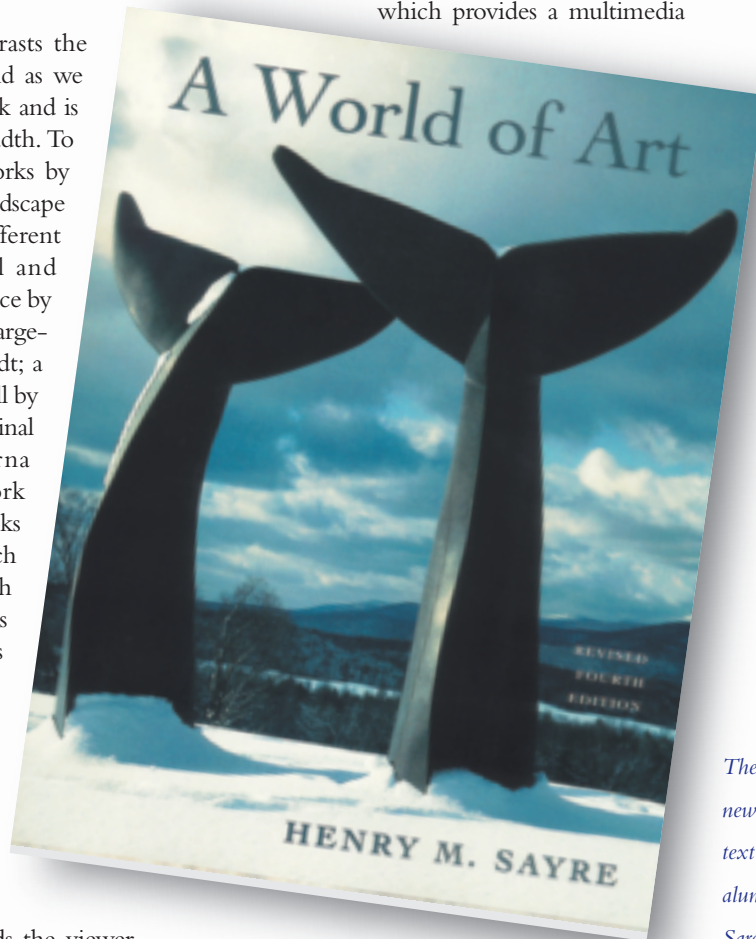
visual examples for review. He also supplies the reader with a “tool kit” that includes steps to thinking critically about art, a guide to elements of art, and even a guide to visiting museums. (For the latter, I extend my deepest thanks to the author!)

Sayre’s first chapter, which contrasts the world as artists see it with the world as we perceive it, sets the tone for the book and is representative of its depth and breadth. To illustrate his points, Sayre selects works by five artists who are inspired by the landscape and who respond to it in very different ways: a 1984–1991 monumental and multinational outdoor installation piece by Christo and Jean-Claude; an 1863 large-scale oil painting by Albert Bierstadt; a 1336 Chinese ink on paper handscroll by Wu Chen; a 1988 Australian aboriginal acrylic painting on canvas by Erna Motna; and a 1970 giant earthwork piece, made of mud, salt crystals, rocks and water by Robert Smithson. Each artist and work is introduced, with explanatory cultural references as needed. Sayre then links the artists with their varying but essential roles, from recording what is seen in the world to giving “visible or tangible form to ideas, philosophies, or feelings.” The chapter serves as a wonderful first step in what becomes a thorough journey into art and the creative process.

In subsequent chapters, Sayre leads the viewer through a series of themes and topics designed to introduce, augment or expand on the reader’s knowledge of art. For example, a thorough examination of the elements of art and principles of design includes an exploration of line and a look at artworks ranging from a Titian painting to a Calder mobile. In a sequence of chapters on artistic processes and mediums, such artworks as Raphael’s *Alba Madonna* are introduced in relation to the materials and processes used in their creation. In almost all of the chapters, a “Works in Progress” sidebar examines one or more works in depth, relating to that chapter’s focus (for example, Sardonis’ work is featured in a chapter on sculpture). The final section of the book cites major artworks chronologically, and places these important art works within a historical context.

A World of Art is, in short, a winning combination

of both form and substance. It is well laid out, clearly and insightfully written, and organized in such a way that even the most hesitant student can happily grasp the concepts and images. In addition, Sayre has included a CD-ROM, *Discovering Art*, which provides a multimedia



The cover of Henry M. Sayre’s new art history and appreciation text features the work of another alumnus, sculptor James L. Sardonis ’69.

dimension to the book. The reader may explore the basic elements of art and concepts through interactive exercises, watch artists at work in their studios through video demonstrations, as well as enhance his or her visual literacy by reviewing a selection of images from the history of art.

Ultimately, through its many examples, Sayre’s book does successfully link the artist’s creative process with critical thinking and problem solving, important skills in an increasingly complex world. Sayre’s thorough and engaging approach in discussing the history, the making, and the understanding of art results in an enjoyable and highly worthwhile read for art appreciators of (almost) all ages. ●

Karen Burgess Smith is the director of the Lamont Gallery.