

era, rate not a single image, while William Penn rates six? The subject of AIDS gets a single image.

Admittedly all of this could be seen as nit-picking and criticizing the producers of the disc for not creating something else, rather like attacking the author of a book for not writing a different one. Certainly a huge amount of work went into producing the *AHV*, and what the disc does it does well—but it could have been much richer. As a supplementary tool in a survey course it has a lot to offer, as long as the instructor or students are not delving very deeply into women's history, minorities, social, economic, or religious subjects.

The 68 motion sequences average two to five minutes each: 42 of them deal with political and military affairs, 13 with science and space, five with social themes, four with Afro-Americans, three with economic matters, and one with sports. Many cover fairly familiar terrain that students and instructors have seen before, such as World War II footage, the JFK assassination, King's "I Have a Dream" speech, and the Beatles. Others, from the 1920s and New Deal era, will be less familiar to students.

Instructors familiar with the *American History Slide Collection*, also a production of Instructional Resources, will recognize much of the same material on the *AHV*. The disc's value is that it has more stills and of course the 68 motion sequences. If instructors are willing to live with the limitations discussed above, the *AHV* is certainly a worthy and useful addition to a history department.

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David Cannadine. *G. M. Trevelyan: A Life in History*. New York and London: W. W. Norton & Co., 1993. Pp. xvi, 288. \$32.95.

David Cannadine's *G. M. Trevelyan: A Life in History* is magisterial. As an essay in English historiography it is superb; as a study of English life and letters in the twentieth century it is masterly; and as a model for writing a scholarly life it is without peer. Written with elegance and wit, and an unmistakable patrician air worthy of its subject, Cannadine's biography has rescued Trevelyan and his work from the limbo of yesterday's scholarship. Neither nostalgic nor pietistic, Cannadine has made the life of this monumental British historian a key to understanding the development of historical writing in England between 1880 and 1960 as well as the profound transformation that took place in English life during those years.

George Macaulay Trevelyan was born into the English governing class at a time when the convergence of intellectual, social, and political connections made possible a career that historians of a later day could look back upon only with envy. A younger son of Sir George Otto Trevelyan, the distinguished later Victorian historian, "GMT" was a nephew of the great Victorian litterateur Thomas Babington Macaulay. Emerging from the potentially crippling shadows of these illustrious forebears, and provided with sufficient private means to forgo employment, Trevelyan devoted his attention, almost from the start, to research and writing. With his powerful friends and relations there was hardly a country house or foreign ministry that he could not enter. Only once, when he and Winston Churchill were interested in the same papers, did he find himself bested.

Trevelyan's books, as Cannadine makes admirably clear, beautifully capture and reflect not only the *geist* of the years in which they were written but also record their author's subtle yet significant transformation from an optimistic late Victorian liberal to a humane but sadly disillusioned mid-twentieth-century conservative. Consequently they can be read as a guide to the shifting intellectual climate of the twentieth century. *England Under the Stuarts*, the three volumes on Garibaldi, and the biography of John Bright, Trevelyan's early works, reflect the almost uncritical optimism of the decade before 1914. In many ways they are a paean to the

liberalism of the Victorian middle class and its belief in the eventual triumph of "sweetness and light."

That optimism was badly battered by the Great War, in which Trevelyan spent three years, and a more chastened view of humanity and its prospects for progress can be found in his early interwar books. Still the prevailing spirit of those books (*Lord Grey of the Reform Bill* is typical) was a cautious optimism not unlike that which characterized the hopes of some of the Great War's younger survivors.

By the late 1920s, however, Trevelyan had begun to despair. Labor unrest in Britain, Mussolini's ascent in Italy, and the transformation of English life all contributed to a darkening of his perspective and a growing sense that the twentieth century represented more a blight than an advance for man. This is the era of his great trilogy, *England Under Queen Anne*, as well as *Grey of Fallodon* and *English History in the Nineteenth Century*. A sense of nostalgia and a distinct preference for the past over the present suffuse these works. Also appearing for the first time, especially as a second war with Germany approached, was a powerful pride in England, her past, and the traditions that had made her great. One might claim that *English Social History*, for example, was propaganda masquerading as scholarship, but Trevelyan believed deeply that the democratic evolution of English society had given it a form of government infinitely superior and more humane than the fascist one it was battling in a death struggle.

By 1939 Trevelyan was already in his sixties. For most of his adult life he had lived as a private scholar. Even his appointment as Regius professor did not interfere with his writing. Nor did it check many of his public commitments, especially his influential work with the National Trust for Historic Preservation. In the decade or so of public life that remained to him after the war, Trevelyan found himself regarded as the Grand Old Man of English Letters by many; yet others, especially younger scholars like J. H. Plumb and Herbert Butterfield, were beginning to consider him as passé as the old century. "I do not understand this age we live in," Trevelyan confessed to his brother, "and what I do understand I don't like."

Liberal internationalist or rural elegist, appeaser or nationalist: Cannadine has captured and delineated all aspects of his subject's life and work. This is an especially noteworthy feat because Trevelyan took pains to deter future biographers by destroying his papers. Even his 1948 *Autobiography* concentrates solely on his intellectual and public rather than personal and private life.

Trevelyan: A Life in History is biography on a grand scale. It is a joy to read, almost impossible to put down once begun, and reflects the disciplined, sophisticated craftsmanship of its author. My only concern is with omissions. I was startled to find, for example, no mention of either A. J. P. Taylor or Arnold Toynbee: Could they have missed crossing paths with Trevelyan? A. L. Rowse is mentioned, but a discussion of his relations with Trevelyan, especially in view of their strong and antipodal views on appeasement, would have been illuminating. Nor is there any mention, except to note his presence at Trevelyan's eightieth birthday honors, of W. H. Hoskins, author of the classic *The Making of the English Landscape*. Given Trevelyan's passionate commitment to rural England and the preservation of its heritage, one would imagine a significant professional relationship with the father of local historical studies in Great Britain. But these are minor points. They take nothing away from an absolutely magnificent book.

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Glenn Blackburn. *The West and the World since 1945*. New York: St. Martin's Press, 1993. Third edition. Pp. xiii, 147. Paper, \$20.70.

The brief history of the world since the end of the Second World War is organized around four topics. "The Cold War and Its Legacy" deals mainly with the Soviet-American rivalry and