

the New Education is won.” While MIT continued to experience financial problems, its reputation as the nation’s leading science and engineering school flourished.

Although there is little to fault in this fine biography, some careless errors do creep into the work, such as when Angulo notes that the fall of Fort Sumter marked “the end” rather than the beginning of the Civil War (p. 102). Such slips, however, are few in number. At the same time, readers will surely want to compile “wish lists” of topics they would like to have seen treated in greater detail, such as student life at MIT, of which little is said. After reading Angulo’s discussion of William Rogers’s positive but extremely cautious position on the admission of women (with reference to the case of Ellen Swallow, MIT’s first woman graduate), this reader wanted to know more about how many women actually graduated from MIT in the late nineteenth century, but the author is silent on this matter—as he is on whether African Americans were admitted to the Institute during these years. These omissions result in an incomplete picture of MIT during the Rogers, Runkle, and Walker presidencies.

That said, Angulo adds a great deal to our understanding (and appreciation) of William Rogers and his role in shaping MIT during its foundational years. Rogers emerges as a major figure in the history of American higher education, a reformer who played a key role in breaking the hold of the classical tradition while pointing college educators in a new and innovative “scientific” direction. Angulo’s biography clearly stands as the best work in print on the early history of MIT.

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Ashes of the Mind: War and Memory in Northern Literature, 1865–1900. By Martin Griffin. (Amherst: University of Massachusetts Press, 2009. Pp. 265. \$80.00 cloth; \$29.95 paper.)

The Civil War produced an unexpected swap in the influence of regional literary communities. During the antebellum period, there was a distinct “Northern” literature, whose twin centers of gravity, like orbiting stars, were New York and Boston. This Northern school bore correspondence with its phases: romantic, transcendentalist, or New England (or was damned simply as “Yankee” or “abolitionist”), but

these phases were Northern (in zeitgeist) and their practitioners—among them Washington Irving, William Cullen Bryant, James Fenimore Cooper, Emerson, Hawthorne, Melville, Whitman, and Longfellow—illuminated American letters as in no other period.

In contrast, and to the great lament of Southern nationalists, the South seemed a literary laggard. There was William Gilmore Simms, Henry Timrod, and one might perhaps claim Edgar Allan Poe as well (although he spent most of his life north of the Potomac). But it was the North and its literary journals that controlled the American literary discourse. In this world, the American Revolution was fought at the Old North Bridge, Bunker Hill, and Valley Forge; wilderness worth exploring was in upstate New York and Maine, and humanity enacted its dramas in fictionalized versions of Brook Farm, New Bedford whaling ships, and ventured no further west than the shores of Gitche Gumee.

But the South would have its revenge. Postbellum, while the North continued to produce writers of national and even international prominence—Henry James, William Dean Howells, Stephen Crane, Edith Wharton, to name but several—it would be the South and its Lost Cause that would control Civil War discourse. Here, such writers as Thomas Nelson Page, Timrod, and Sidney Lanier managed to transform Southern defeat into idealized notions of the prewar South and slavery and were also able to recast both the war's rationale and the reasons why it was lost. This momentum would continue into the next century, albeit with works of a very different sort.

In *Ashes of the Mind*, Martin Griffin probes the works of five Northern writers to try to answer two basic questions: first, how did these writers process the North's share of the Civil War's miseries—the casualties and a failed reconstruction? And if there was such a processing, did it amount to a Northern "outlook," one through which a common memory of war amounted to a discrete "Northern" literature? As Griffin observes, although courses on Southern literature "abound in college undergraduate catalogues and job descriptions request specific qualifications in that field," when it comes to other regions, "somehow the assumption is that the rest of the country is covered by other rubrics; 'American naturalism,' 'nineteenth century,' 'women writers in America.'" And there are few courses in "Northern" literature for the same period (pp. 7–8).

Deploying the tools of the literary critic and historian, *Ashes of the Mind* demonstrates that a discrete "Northern" literature intent

on working through its Civil War memories did exist. While the five names chosen by Griffin to make this case need no introduction—James Russell Lowell, Herman Melville, Henry James, Ambrose Bierce, and Paul Laurence Dunbar—his analysis of how the Civil War influenced the specific works of each offers a new optic on familiar planes. Thus, prying beneath the surfaces of James Russell Lowell's "Commemoration Ode" (1865), Griffin detects a complex weave of preserved memories of a highly personal, local, and broadly national nature, memories that posit dramatic questions about the nature of loss and survival. Probing Lowell's attempts at healing—and the ultimate futility of seeking a complete recuperation—Griffin succeeds in providing a fresh look at the "Ode," a work regarded by many modern critics as more artifact than art.

Melville is reintroduced through his "Battle Pieces," poetry that was largely ignored during his lifetime but whose themes foreshadowed how the future would make sense of the memories of its wars; thus, "Battle Pieces" was destined for a twentieth-century revival. For Henry James's connection with war and memory, Griffin uses (as any student must) the still poignant Memorial Hall scenes from *The Bostonians*. In the struggle between Mississippian Basil Ransom and the imperious reformer Olive Chancellor for the affections of Verena Tarrant, Griffin detects a larger conflict: whose memory of the Civil War will prevail? Will it be Olive Chancellor's "progressive" vision—or that of a Southerner's fashioning of the myth of the Lost Cause? Griffin's answer offers new interpretations to familiar passages.

In his chapter "Bierce and Transformation," Griffin explores how Ambrose Bierce, the only Civil War combatant of the five writers (and tough combat it was: Shiloh, Rich Mountain, and Kennesaw Mountain), grappled with war's memory on a deeply personal basis—how war transformed and then irreversibly damaged his stories' soldiers. Bierce's aesthetic of memory is virtually that of the twentieth century and his stories often amount to a grim joke, as if one were examining autopsy photos for evidence of a soul. The author-veteran would probably have shared Vietnam veteran and writer Tim O'Brien's suspicion of any war story that has a "moral."

African American poet Paul Laurence Dunbar bore the war's legacies in ways that could not be experienced by white writers. In his discussion of Dunbar's poem "Robert Gould Shaw" (1900), Griffin explores the poet's response to the "gradual but unmistakable burial

of the emancipatory history of the Civil War experienced by Dunbar's generation" (p. 188). This special, tragic, peculiarly American amnesia essentially sacrificed the quest for racial justice on the altar of North-South reconciliation. Because Dunbar's work may be the least familiar to readers, Griffin's analysis here is among the best, as he summarizes the overarching issue faced by Dunbar as being one of "how well, or how at all, the human capacity for memory and the desire to memorialize an act can be reconciled with a configuration of power in the real world that denies the truth of particular memories and moves an act of commemoration to the margins while granting another pride of place in the schedule of collective national ritual" (pp. 204–5). It was in such a context that, one year after the United States Supreme Court affirmed segregation in *Plessy v. Ferguson*, Boston's Robert Gould Shaw Memorial was dedicated.

With remarkable skill, Griffin's work melds two disciplines not always compatible: history and literary criticism. The former prides itself on narratives pinned to presumably factual sources; the latter's sources usually begin with fiction, and its interpretive criticisms are sometimes unmoored from factual sources in ways historians often find incomprehensible. Add to that the literary critics' often obscurantist (to historians) jargon, and the two disciplines seem to face each other across a wide methodological and narrative divide. It is to Griffin's great credit that *Ashes of the Mind* succeeds as a professional work of history while managing to avoid most of the "lit-crit" jargon that sometimes makes literary criticism inaccessible to anyone other than its author.

In the end, Griffin's case is arguable, itself an achievement in a discourse that heretofore has existed only in a vacuum. One might wish that Griffin would have attended to William Dean Howells's *Silas Lapham* (1885) or included such Civil War writers (and warriors) as John W. DeForest and Albion Tourgee. In Griffin's defense, this was no oversight; he regretfully acknowledges that these writers "each warrant a more extensive treatment" (p. 8). Given the keen insights and fresh analysis Griffin offers for the writers that he *does* examine, perhaps he will consider providing that treatment in some future book.

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While some schools and governments have been providing digital equipment to students in need, such as in New South Wales , Australia, many are still concerned that the pandemic will widen the digital divide . Is learning online as effective? For those who do have access to the right technology, there is evidence that learning online can be more effective in a number of ways. It is clear that this pandemic has utterly disrupted an education system that many assert was already losing its relevance . In his book, 21 Lessons for the 21st Century , scholar Yuval Noah Harari outlines how schools continue to focus on traditional academic skills and rote learning , rather than on skills such as critical thinking and adaptability, which will be more important for success in the future. Lintott puts its success down to the fact that this is real citizen science in action. "Within two minutes of landing on the website, a volunteer can contribute something meaningful." The success of these projects has led to the government research funding agency, UK Research and Innovation (UKRI), gearing up to award £1.5m to projects that introduce citizen techniques to new fields of research. Yet the participation of the public in science is not new. It dates at least as far back as the gentleman " and lady " fossil collectors and botanists of Charles Darwin's era, although Florence Nightingale perhaps better embodies the radical spirit of citizen science. Defying gender roles, and without any formal education, she used her passion for statistics to pioneer evidence-based While students will definitely benefit in the long run for the reasons mentioned above, teachers will have to up-skill themselves to survive in the new normal. I recently read this quote: " Teachers are becoming learning facilitators. Their role is shifting from 'instructing' students, to helping students 'construct' their own learning ." • Jason Ellingson. I truly resonate with this and strongly feel that a teacher's role will evolve into a true guru who guides each of his/her students to achieve the best of knowledge and skills required to survive and excel in the real world. I just want to