

# ANTIOCH *the* REVIEW

---

Review: [untitled]

Author(s): George Geiger

Reviewed work(s):

Critics of Henry George by Robert V. Andelson

Source: *The Antioch Review*, Vol. 38, No. 2 (Spring, 1980), p. 256

Published by: Antioch Review

Stable URL: <http://www.jstor.org/stable/4638307>

Accessed: 21/03/2010 00:57

---

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/action/showPublisher?publisherCode=antioch>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



*Antioch Review* is collaborating with JSTOR to digitize, preserve and extend access to *The Antioch Review*.

<http://www.jstor.org>

jacket blurbs (by well-known dance and art critics), which herald it as “a welcome addition to . . .” “Essential for an understanding of . . .” “. . . best guide to the current scene. . . ,” etc.

Ms. Banes has chosen an obvious but wholly appropriate group of dance innovators about whom she writes with knowledge and insight. The book’s format—a critical essay by Banes, followed by an example of the artists’ own writing—is a wonderful way to give a full sense of each choreographer’s work. The portfolio of Robert Alexander’s photographs is a joy. There are chronology, notes, and index, making it an essential addition to the library of anyone interested in the contemporary arts.

- Barbara Kohn

**Critics of Henry George**, ed. by Robert V. Andelson. Fairleigh Dickinson University Press, 424 pp., \$18.00. The present book is not only one of the many testimonials to the 1979 centenary of *Progress and Poverty*. It is also additional evidence that the rehabilitation of the ideas of this famous (or notorious) American economist and social philosopher is very much alive. No, not as “single tax” or a panacea, or “merely land reform.” The present concern with the environment, with city and regional planning, with conservation of energy and natural resources—none of these can make much sense without serious consideration being given to speculative inflation of land values and the unearned increment of land rent. Even the radical press, *viz.*, the *Wall Street Journal*, *Time Magazine*, and the *New York Times*, have

recognized the problem and the pioneer work of George.

Professor Andelson (a philosopher at Auburn University) has done a great service in putting together some 27 short essays, from authors here and abroad, on the history of Georgeist criticism. The critics include well-known figures like Marshall, Davenport, Carver, Seligman, Gronlund and other earlier Socialists (including Marx himself), and many others.

The writers of the counter-critical essays are, for the most part, sympathetic to at least some of George’s ideas; others are not. In either case the exposition is moderate, precise, and (if the word is still usable) objective. Professor Andelson has assembled a distinguished and fair-minded group of writers.

His own contributions, a general introduction and a concluding chapter on neo-Georgisms, are excellent. In the latter, he connects George’s ideas to what has been going on in the areas of planning and conservation, and also shows the possible conceptual continuities between those ideas and many of the neo-liberal or neo-conservative (take your pick) writers of today.

It is always difficult to review a work with more than a score of contributors, except to use the cliché of unevenness; it is not difficult to indicate that, for the nonprofessional, this will provide an interesting review of the late 19th-century English and American economists, and it will make the nonliterate in economics realize that Henry George is not merely a name.

- George Geiger