

1959

## Book Reviews

University of New Mexico Press

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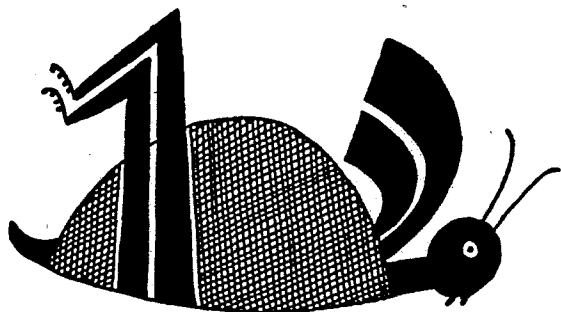
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# BOOK REVIEWS



## Paperbound Books

PAPERBOUND BOOKS have come a long way from the Five Cent Wide Awake Library (so-called despite the fact that the books cost a dime) or Beadle and Adam's Half-Dime Library.

Undoubtedly some of the razzle-dazzle has vanished from newsstand racks with the disappearance of Street & Smith's Diamond Dick Library which carried such titles as *Pawnee Bill at Work for Uncle Sam*, or *On the Trail with Spotted Tail*, or the Log Cabin Library titles like *The Pinery Dens Detective*, which brandished the swashbuckling sub-title of *Or, Among the White Slaves of Wisconsin*.

"For the first time," says Quentin Reynolds in his survey, *The Fiction Factory*, "readers who could only afford a dime for a full-length book learned of the western wilderness, of the buffalo-studded plains, of the trapper, the Indian guide and the white scout. They learned of the deadly accuracy of the American-made rifle and they learned of the lusty vitality of a part of their country which, to them, had hitherto been as remote as Tangier or Constantinople. They learned of the battle of men against the sea and of pirates off the Barbary Coast, and they learned of man's search for gold and occasionally they were given a dish of nicely sugar-coated romance."

Well, the robust Westerns have remained and gone on. The titles take themselves seriously; the authors do sounder research to produce the "deadly accuracy." Crime pays the paperback publishers well, and so does literature. Prices have gone up, but for a quarter, the reader can choose from New American Library's *DAMARON'S GUN*, by Wesley Ray; *THE BLONDE* by Carter Brown; or, for thirty-five cents, Tennessee Williams' *CAT ON A HOT TIN ROOF*. Fifty cents will buy *THE POCKET BOOK OF MODERN VERSE*, ed. by Oscar Williams (Pocket Books, Inc., 1958), *BUFFALO BILL AND THE WILD WEST*, by Henry Blackman Sell and Victor Weybright (a real bargain) published by the New American Library.

There are "prestige" paperback publishers too. Grove Press has issued such evergreens of academe as Sherwood Anderson's meandering, impressionistic, not wholly satisfying memoir, *A STORY TELLER'S STORY* (\$1.95); E. E. Cummings' journal *EIMI*, an occasionally shrewd, occasionally exasperating, always personal account of a trip to Russia in the early thirties (for a whopping \$2.45); Henry James' *THE REVERBERATOR* (\$1.45) and his *LITERARY REVIEWS AND ESSAYS* (\$2.45) which gives us not only the critical notions of his formative years but also the attractive signs, in the style of the writing itself, of his already fine sensibility and shining mind. Grove Press is also the publisher of *A WALKER IN THE CITY*, Alfred Kazin's sensitive, subjective and often nostalgic recollections of his coming-of-age in the homey slums of Brownsville, New York—the slums to which he and his Russian-Jewish immigrant family were held by bonds of culture and of poverty. (\$1.45).

Perhaps the most contemporary-minded of the paperback publishers, Grove Press issued Jack Kerouac's *THE SUBTERRANEANS* and *DOCTOR SAX*; translations of *THE VOYEUER* (\$1.75), by Alain Robbe-Grillet, and *THE GIRL BENEATH THE LION* (\$1.45), by André Pieyre de Mandiargues. In *EVERGREEN REVIEW*, No. 5, ed. by Barney Rosset and Donald Allen, there is still the pervasive influence of the beatniks. Jack Kerouac has an item on "Essentials of Spontaneous Prose," and a young El Paso boy, John Rechy, tells about a real gone time he had at the Mardi Gras. But these cats move in fast company. Germany's leading existentialist, Karl Jaspers, writes on the atom bomb, Samuel Beckett pens a short monodrama of despair, Charles Olson philosophizes on the universe and the Maya. Among the other pieces are an article on James Dean, stories by Amos Tutuola and Michael Rumaker, and poems by Denise Levertov, H. D., Kenneth Koch and Robert Creeley. Possibly the best in the book is William Eastlake's native-soil study of the environs of Cuba, New Mexico: "Portrait of an Artist with Twenty-Six Horses." In remarkable prose he tells what it really means to be a Navaho among whites, a father who fears he's alienated his son, an artist in a world of conspicuous consumers. (\$1.00).

*THE JAZZ MAKERS* (\$1.95), edited by Nat Shapiro and Nat Henthoff contains twenty-one profiles of jazz musicians from Jelly Roll Morton to Dizzy Gillespie turned out in a lively and authoritative fashion by nine old hands at essaying jazz and jazzmen. Although the essays sentimentalize their subjects through personal anecdotes and recollections of glory within the brotherhood of jazz, it is just these qualities which animate the portraits and recommend the collection to the initiated.

University presses also have a share in the crop. University of Michigan's Ann Arbor gives us Sir James Jeans' *PHYSICS AND PHILOSOPHY* (\$1.75), which

discusses the philosophical implications of modern physical theory; and Ernest Barker's *CHURCH, STATE, AND EDUCATION* (\$1.35), an erudite dissection of the relation between authority and individual freedom, and the place of education in this conflict.

Morris Bishop's *RONSARD: PRINCE OF POETS* (\$1.85) reads like a poem of the Renaissance. Several of the celebrated sonnets to Helene by Pierre de Ronsard are included, together with details of a poet's life, rich in the "illumination of reality with beauty."



THE INSCRIPTION circling the imprint of University of California Press is a line from Aeschylus' tragedy, *Agamemnon*; Clytemnestra speaks: "Victor is he who ran both first and last." Richard Lattimore translates the line: "The first and last sprinters have the victory." The reference is, of course, to the torch-bearing messengers who

ran in relays; the allusion is to the beacon lights on Mt. Ida and on Mt. Arachnaeus. The mark was designed about 1916 by Perham William Nahl, member of the Art Department of the University of California.

University of California Press publications are distinguished by exquisite art work. Robert Bruce Inverarity's illustrations and jacket design for *INDIAN LEGENDS OF THE PACIFIC NORTHWEST* by Ella E. Clark (\$1.95), for example, refresh the eye. The book itself contains folktales of the Indians of Washington and Oregon gleaned from personal contacts, ethnological reports, and early reports of travelers, missionaries, etc., in the area. (\$1.95).

*HERMAN MELVILLE*, by Leon Howard, is a superb, solid, well-written biography of one of the world's most enigmatic writers. The life and the writings are studied in close relation to each other, and the biographical method is surely justified here, for the final illumination is of the literature, not merely of the literary hero. (\$1.95).

Paper books from Indiana University Press are called Midland Books. Prices range from \$1.25 up, and the reader may choose from a study of *GEOFFREY CHAUCER*, by John Livingston Lowes (\$1.50); Rolfe Humphries' attempt to up-date Ovid into modern-day English, *THE ART OF LOVE* (\$1.45); Albert Schweitzer's version of his experiences in Lambarene, *AFRICAN NOTEBOOK* (\$1.25). The book opens with a history of the Lambarene area, with special attention paid to some of the more illustrious early characters of that region. The more interesting part of the book is a group of essays devoted to Schweitzer's experiences with the natives, with such titles as "Differences Between White People and Black People," "Taboos and

Magic," "Hospital Stories and Scenes," and "Boys in Europe." The book is greatly enhanced by an abundance of photographs by Erika Anderson.

**THE DOUBLE**, A Poem of St. Petersburg, by F. M. Dostoyevsky as translated by George Bird, with an introduction by Mark Spilka and a Rorschach cover design is also on the Midland roster (\$1.50). "The Double contains the first open pronouncement of that 'serious idea,' the divided personality, which informs the whole of Dostoyevsky's achievement," Spilka tells us. The story deals with "a civil servant, Golyadkin, who comes home . . . to see another man—his double—slipping into the room in front of him. . . . The other self, after entreating Golyadkin's friendship and learning his secrets, turns ultimately into a formidable enemy." This was only Dostoyevsky's second novel, and the "pioneer of modern psychological fantasy" shows himself alternately brilliant and dull, lucid and fathomless.

Like the Walrus, Bernard Berenson speaks of many things in his **SKETCH FOR A SELF-PORTRAIT** (Midland, \$1.25). Surprisingly enough, his comments on nearly everything—his career, home, self-doubts, history, people, and the world in general—make interesting reading. Also on the well-rounded reading list from Indiana are **IN THE SPIRIT OF WILLIAM JAMES**, by Ralph Barton Perry (\$1.50) and William York Tindall's **THE LITERARY SYMBOL** (\$1.75), a study of the place and uses of the symbol as a characteristic of and a force in literature.

Throughout **PAUL GAUGUIN'S INTIMATE JOURNALS** (translated by Van Wyck Brooks, A Midland Book, \$1.95), Paul Gauguin repeatedly states, "This is not a book"—and indeed it is not. Rather, it is an unrelated series of bawdy anecdotes and blasts at civilization and respectability in general. Originally written in 1903, the journal offers an unusual glimpse of Gauguin, the bohemian, and is, even today, quite capable of shocking one with its intentional lewdness. More rewarding than the text are the fifty-two reproductions of Gauguin's paintings and drawings.

University of Chicago Press issues in paperback a number of the books which it has available in hardbound editions, under the imprint of Phoenix Books. David M. Potter's **PEOPLE OF PLENTY** (\$1.35) is a demonstration of the effects of economic abundance on the American character. An elaborate



A GATE marks the entrance and the colophon of Princeton University Press. It was designed and cut on boxwood by Thomas Nason, in 1942.

study of *THE HISTORY OF NATURE* by C. F. von Weizsäcker (\$1.25) coordinates physics, the nature of the universe, and philosophy. The Greece of the heroes and of the sacred games was celebrated by Pindar in his odes. Richard Lattimore has given us in *THE ODES OF PINDAR* (Phoenix, \$1.25) pithy translations like:

And the winner the rest of his lifetime  
 keeps happiness beside him sweeter than honey  
 as far as the games go; but the good that stays by day and  
 abides with him  
 is best that can come to a man.

Marjorie Grene's *INTRODUCTION TO EXISTENTIALISM* (\$1.25) is no timorous approach to the much-maligned subject of existentialism. For the existentialist, "man makes himself." And every man's tragedy, like Hamlet's lies in the odds against him and in the action he takes to right them. Exposing inadequacies in the thought of its five leading thinkers—Sartre, Heidegger, Kierkegaard, Marcel, and Jaspers, Miss Grene sees in existentialism's values only the new expression of an old despair. Very persuasively, she argues that "Once we have faced our freedom and have seen the absurd necessity of our claim to be more than things, once we have granted that 'man is unjustifiable,' we cannot consciously and willingly turn to self-deception for our escape."

*ALFRED THE GREAT: THE KING AND HIS ENGLAND*, by Eleanor Shipley Duckett (Phoenix, \$1.35) is the latest work of a noted scholar of the early Middle Ages and is impeccable history as well as good literature. There are no imagined conversations or events, and no guesses, surmises, or myths that are not called by their right names. Professor Duckett's style has the clean, strong flavor of a good translation from the Anglo-Saxon, yet this is not contrived, but seems to flow naturally from her immersion in the literature of the period. She clearly shows that this king, who has been called "too good to be true," indeed deserves his Victorian embellishment, "The Great." A word should be said for Sue Allen's handsome design for the cover, as well as for the four splendid and useful maps, and for the excellent typographical design.

Princeton University Press paperbacks come not addressed to the "Book Review Editor" but to the "Literary Editor," an indication of the contents. Harley Granville-Barker's erudite study of the broody Moor in *PREFACE TO OTHELLO* (\$1.50) is an excursion into the motives of the playwright and his protagonist, into dramaturgy. This is aimed for the liturgical literary audi-

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NEW YORK, MAY 18, 1928.

**[PRICE  
3 CENTS]**

**Vol. II**

Entered according to Act of Congress, in the year 1908, by FRANK TOUSEY, in the office of the Librarian of Congress, at Washington, D. C.

**Pawnee Bill's Double:** or, **THE GREAT SCOUT'S  
Best Trail.**  
**By PAUL BRADDON.**



Illustration from *Pawnee Bill, a Biography of Major Gordon W. Lillie*, by Glenn Shirley. University of New Mexico Press, 1958.

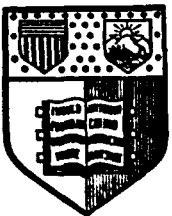
ence, a jealous confirmation that the critic may decide such matters as "Was Othello Black?" and "Was He a Christian?"

**FEARFUL SYMMETRY** by Northrop Frye (\$2.95) is a study of that crystallized genius, William Blake. Six of William Blake's own engravings make possible a visualization of Blake's apocalyptic view of the universe while Frye discusses Blake's theory of knowledge, religion, life and art; the complicated symbolism of his verse; his relation to the English literature of his day; the riddles and the responses Blake wrote in his "Prophecies."

**Galaxy Books** are the prudent paperbounds issued by Oxford University Press. They are comprised of "standard" works, such as C. S. Lewis' **THE ALLEGORY OF LOVE** (\$2.25), which discusses the code of courtly love and the rise of the allegorical method in literature. Lewis pays special tribute to *The Romance of the Rose* and *The Faerie Queene*, and to Chaucer, Gower, and Thomas Usk.

There are three recent paperback items which deal with the coalescence of the United States. These include **THE AMERICAN REVOLUTION: A CONSTITUTIONAL INTERPRETATION**, by Charles Howard McIlwain, published by Great Seal Books, a division of Cornell University Press, (\$1.75). A reissue of the 1923 Pulitzer Prizewinner (the last fact curiously goes unmentioned), this book is an original and scholarly argument intended to show that "there was a *bona fide* constitutional issue which preceded the American Revolution, and from which it in part resulted. . . ." Professor McIlwain argues, with considerable skill and logic, that the trouble between England and her American colonies began as a struggle between two conflicting views of the British Constitution, and then became a civil war, well before it could lay claim to the title of Revolution. Certainly it is true that the Revolution was preceded by a disagreement, not economic or social, but strictly of principle and theory, between certain advanced colonial leaders and the British Parliament, "the result of two varying and inconsistent interpretations of the same set of precedents."

**THE FEDERAL CONVENTION AND THE FORMATION OF THE UNION OF THE AMERICAN STATES**, edited by Winton U. Solberg, is from Liberal Arts Press as No. 19 in the American Heritage Series (\$1.75). Narrowly, the editor's



UNDER A SHIELD AND A SUN, an open book proclaims the motto of the founder of Cornell University: "I would found an institution where any person can find instruction in any study." This has been adopted by the Cornell University Press as its coat of arms.



purpose has been to make available the heart of Madison's Notes of Debate, thereby illustrating the role of the Federal Convention of 1787 in the formation of the American Constitution. But more broadly, he has, in his lengthy introduction, given a perspective into Western constitutional history, of which the Convention was one key event. This book is intelligently and logically put together, and is basic to any serious study of the Constitution.

**POLITICAL IDEAS OF THE AMERICAN REVOLUTION**, by Randolph G. Adams, with a New Commentary by Merrill Jensen, published in a third edition by Barnes & Noble, Inc. (\$1.50) is the first book ever devoted to this subject, and is in some ways still unique. Although it is something of a companion volume to McIlwain, Adams' approach and theme make for very different general results. In the author's view, this work is "first of all . . . a contribution to international law, . . . secondly it is a chapter in British imperial history, and . . . lastly it is a fragment of the history of the United States." The original edition of 1922 was the first publication of the Trinity College Press (later Duke University Press).

Doubleday and Company's series of paperback items (mainly religious and philosophical) is known as Image Books. We've seen them on serve-yourself racks in Catholic churches. Hilaire Belloc's **CHARACTERS OF THE REFORMATION** (\$.85) is one of the more valuable titles. In a series of biographical sketches of some of the major historical figures of the sixteenth and seventeenth centuries, Mr. Belloc develops his thesis that the Protestant Reformation was the greatest disaster that befell mankind. Perhaps the most stunning argument of the book has to do with Anne Boleyn, who combines in the author's mind the dubious talents of Rahab, Svengali, and the Whore of Babylon. Mr. Belloc's reasoning goes something like this: If Anne had not tantalized Henry VIII, the latter would not have broken with Rome; if Henry had not broken with Rome, England would have remained Catholic; if England had remained Catholic, the Protestant Reformation would have failed; if the Protestant Reformation had failed, civilization would have been saved.

Voyages Press, of New York, is one of the most distinguished publishers of poetry in paperback format. In **HERODIAS**, by Stéphane Mallarmé (\$1.50), Mallarmé's French text is interleaved with Clark Mills' straightforward free verse translation of the poetic dialogue between an old servant and an introspective girl, Herodias. An elegant decadence, where "old lions drag like tawny centuries," and Herodias' mirror is a "Cold pool, frozen with ennui in the frame." The effective Voyages format utilizes Gauguin's portrait of Mallarmé as a frontis.

In the bargain category is Houghton Mifflin Company's series of paperbounds for college use. They sent us Stephen E. Whicher's edition of *SELECTIONS FROM RALPH WALDO EMERSON* (\$1.15). As Whicher cogently points out in his introduction, "Emerson is one of America's best known authors and one of the least known." Difficult as it is to really get to know Emerson, however, Whicher has produced an admirable approximation to the essential Emerson. Not all of his works are represented: "English Traits" and "Representative Men" are omitted, for example. But, Whicher has done justice to the Journals and the Letters, so that his Emerson is seen in bolder relief and as more of a developing personality than is the Emerson of most other anthologists. The stimulating Introduction deals with Emerson's method, thought, and reputation. The bulk of the volume contains a chronological survey of significant journal entries, letters, and essays, categorized into "periods," each period introduced by means of relevant biographical data. A brief selection of verse and copious critical notes completes this fine, sensitively edited book.

Rinehart & Company's series of paperbounds for college use are distinguished by solid colors—watermelon red, blue, lime green, or yellow—with the titles in a flowing black script. Each is usually edited or has an introduction by an outstanding contemporary scholar. *SIR GAWAIN AND THE GREEN KNIGHT* (\$.95), Jonathan Swift's *SELECTED PROSE AND POETRY* (\$.95), James Fenimore Cooper's *THE PIONEERS*, intr. by Leon Howard (\$1.25); and *VICTORIAN POETRY: CLOUGH TO KIPLING*, are recent titles.

An anthology of *SELECTED AMERICAN PROSE, 1841-1900* (\$.95) presents prose of Howells, James, and others, and an introduction by Wallace Stegner which gives one definition of realism and makes a useful distinction between a writer's "realism of method" and his "realism of intention."

Also from Rinehart's library is *MASTERPIECES OF THE SPANISH GOLDEN AGE*, edited by Angel Flores (\$1.45). Professor Flores' excellent introduction to the history and culture of sixteenth- and seventeenth-century Spain prepares the reader for a fine sampling of Spanish "Golden Age" literature: the anonymous "Abencerraje" and "Lazarillo de Tormes," Quevedo's "Don Pablos the Sharper," Lope de Vega's "Fuente Ovejuna," Tirso de Molina's "The Trickster of Seville," and Calderon's "The Great Theater of the World." Cervantes and Gongora are missing, but otherwise there seems little to complain about. The anthology succeeds in evoking the grandeur, tragedy, disillusionment and compensatory mechanisms of the Spanish Empire in its period of decline. The emphasis is on the story of the *pícaro*, but there are overtones of medieval chivalry and theology, all working well to produce a startling image of an ancient outpost of Old World culture.

A Rinehart revision of a 1952 Rinehart Edition is Samuel Johnson's *RASSELAS, POEMS AND SELECTED PROSE*, ed. by Bertrand H. Bronson (\$1.25). It becomes the most nearly complete inexpensive collection of his works with the addition of *Rasselas* to representative samples of his other writings: *Letters, Prayers and Meditations, Poetry*, essays from the *Rambler*, the *Adventurer*, and the *Idler*, Shakespearian criticism, and *Lives of the Poets*. The brief introduction presents Johnson as a man "who, in a time (like our own) of rapidly shifting values, strove never to lose sight of fundamentals." Although this is not a "scholarly" edition, there are a chronological table of Johnson's life, a selective bibliography, and notes.

Beacon Press is issuing a number of eclectic scholarly items, including such works as Otto Gierke's *POLITICAL THEORIES OF THE MIDDLE AGES* (\$1.95) translated by Frederic William Maitland. With Germanic tread, Geirke sets forth the evolution of political theory, the ideas of monarchy, popular sovereignty, the personality of the Church and State, the relation of the State to Law, and the Beginnings of the Modern State. Broken letters—of which there are many since the original plates apparently were used—hamper the reading.

Melville J. Herskovits' *THE MYTH OF THE NEGRO PAST* is another Beacon reprint, updated by a new preface. African carry-overs are traced in American slavery through acculturation, into contemporary secular and religious life, into manifestations of language and art, proving the tenacity of a determinist culture. Gray worn-out type, again from original plates, diminishes the attractiveness of this volume.

A well-known scholar in the field of Hebraic literature, Theodore H. Gaster, has assembled in *THE OLDEST STORIES IN THE WORLD* (Beacon, \$1.95) a series of recently deciphered Anaanite, Assyrian, Hittite and Babylonian folk tales and legends which predate the works of Homer, the Bible and Indian epic poems. A foreword acquaints the reader with the manner in which the cunieform tablets bearing the stories were recovered, deciphered, and interpreted.

E. P. Dutton & Co. has a line of Dutton Everyman Paperbooks, which range in price from \$.95 up. Such pontifical books as Cardinal Newman's *THE SCOPE AND NATURE OF UNIVERSITY EDUCATION* (\$1.25) which conceives of the ideal university as the place where the undergraduate should come to possess a mind both thoroughly educated and thoroughly religious, are balanced by such selections as *CONVERSATIONS WITH CASALS* (J. Ma. Corredor, \$1.35), the incomparable Pablo's opinions on music and politics, his memories of his Catalan childhood and the awakening and development of his musical spirit. A hilarious travesty on the tapestry of English history

is 1066 AND ALL THAT by W. C. Sellar & R. J. Yeatman (\$.95). Immensely quotable are passages like "Henry (II) died of despair on receiving news that his sons were all revolting" and "Williamanmary for some reason was known as The Orange in their own country of Holland, and were popular as King of England because the people naturally believed it was descended from Nell Glyn."

MEMOIRS OF THE CRUSADES (DEP, \$1.35) by Villehardouin De Joinville, as translated by Sir Frank T. Marzials, chronicles the Fourth and Seventh Crusades. The writing is stilted, as might be expected from the pen of an old soldier stiff in the joints, but something of the saturnine grace of the twelfth and thirteenth centuries shines through.

YEATS—THE MAN AND THE MASKS by Richard Ellmann is another Dutton book well worth its \$1.55. The fear of senile decay, the love for Maud Gonne (the world's most "beautiful ruin"), the arrogance, the Celtic, the occult, and the Byzantine, are managed beautifully by the author.

Marchette Chute's GEOFFREY CHAUCER OF ENGLAND (DEP, \$1.55) is perhaps the most lively account of the author of *Canterbury Tales*. Arthur Symons' THE SYMBOLIST MOVEMENT IN LITERATURE, first published in 1899, was the first book in English to analyze the theory and practice of the French symbolists—Mallarmé, de Nerval, Verlaine, Rimbaud, Laforgue—and served to introduce these writers to English and American readers.

THE MANILA GALLEON by William Lytle Schurz (\$1.75) is the "romantic history of the Spanish galleons trading between Manila and Acapulco." I first read chapters in early issues of the *Southwestern Historical Quarterly*, where they gleamed like silver ingots. Solidly written, there are still romantic and shivering promises of shipwrecks and cannibalism and buccaneers.

The Everyman edition of INDIAN SUMMER by William Dean Howells (\$1.35) includes the perceptive introduction by William M. Gibson that appeared in the 1951 hard-cover edition. Gibson successfully deals with the problems of the novel and considers the book and its author in their relationship to the main stream of American literature at the end of the nineteenth century. Also included in this edition is an introductory bibliography of Howells that lists selected separate works and representative secondary material.

Meridian Books are usually mammoth things—in keeping with the subject matter. THE ORIGINS OF TOTALITARIANISM, by Hannah Arendt (\$1.95) synthesizes revolution, anti-Semitism, ideology and terror, and the recent Hungarian Revolution. THE PHILOSOPHY OF SPINOZA, by Harry Austryn Wolfson (\$1.95) applies the historic-critical method to Spinoza's Ethics. GODS AND HEROES OF THE GREEKS, by H. J. Rose (\$1.35) is an abbreviated

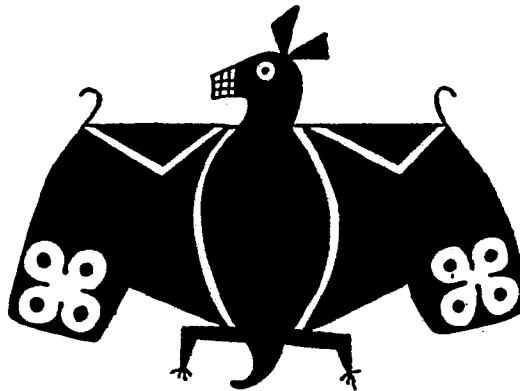
version of the **HANDBOOK OF GREEK MYTHOLOGY**, forming a compact, readable introduction to the tales of ancient Greece intended for students, for those only casually interested in the subject, or for those who do not wish to wade through a welter of scholarly material. Rose divides his subject matter into myths, sagas, and märchen or folk tales, concluding with a discussion of their subsequent developments in later Classical times.

Travelers to New York City should certainly take along Kate Simon's uncommon guidebook to **NEW YORK PLACES AND PLEASURES** (Meridian, \$1.95), which is an explicit Circe voice to the Big City.

Charles Williams' study of **WITCHCRAFT** (\$1.45) is the background of that "original and helpless corruption" which lent gloom to the Dark Ages and sulphur to Salem. "No one will derive any knowledge of initiation from this book," says the author, "if he wishes to meet 'the tall, black man' or to find the proper method of using the Reversed Pentagram, he must rely on his own heart, which will, no doubt, be one way or other sufficient."

Books of cultural and literary importance, candid examinations of the American way of life, comprise the publishing province of Doubleday Anchor Books. Henry A. Kissinger's **NUCLEAR WEAPONS AND FOREIGN POLICY** (\$.95) presents the interrelationships between force and diplomacy, the interlocking of nuclear technology and military strategy with political questions. Dissecting such terms as "massive retaliation," "thermonuclear devastation," Kissinger reluctantly smashes the myth that someday "peace will break out," and establishes a need for doctrine—subscribe or (probably) be clobbered. **THE NATURE OF PREJUDICE**, by Gordon W. Allport (\$1.45) is an analysis of factors which imprison the "scapegoat," with a summation of "What is the Problem" and "What Is Normal" and "Ought There To Be a Law?"

Lewis Galantière has edited, translated, and written an introduction to **THE GONCOURT JOURNALS, 1851-1870**, (\$1.25) notes by those perceptive dilettantes of the nineteenth century in Paris, Edmond and Jules de Gon-



court. Delicious hors d'oeuvres of gossip concerning Flaubert, Daudet, Balzac, Hugo, Maupassant, Zola, and a host of others, for the gourmets of literature who delight in epigrams and epithetical opinions.

D. B. Wyndham Lewis has given us a documented survey of FRANÇOIS VILLON, robber and lyric poet, his life and work (\$1.45). Walter Jackson Bate's PREFACES TO CRITICISM (\$.95) summarizes the Classical tradition and the development of modern criticism. It is a trip through the theories of such critics as Aristotle, Dryden, Johnson, Coleridge, Arnold and Eliot, based on the premise that "the first justification of criticism is to bring into focus and emphasize the function of the arts and of the humanities in general."

The recent spurt of interest in George Washington Cable accounts for the reissue of his CREOLES AND CAJUNS, Stories of Old Louisiana (Double-day Anchor Original, \$1.45), edited by Arlin Turner. The section on Creole Slave Songs, complete with music and patois, is valuable in its own terms as folk literature.

From the New American Library of World Literature we have the Signet books and Mentor books. On the Signet racks are James Baldwin's controversial novel of homosexuality, GIOVANNI'S ROOM (\$.35); GRANDFATHER STORIES, by Samuel Hopkins Adams (\$.50), twenty-four amusing tales dealing chiefly with the New York Erie Canal in its heyday; REMEMBER ME TO GOD, by Myron S. Kaufman (\$.75), a powerful novel of Jewish life, filled with the "comedy, cruelty, yearning and ecstasy of youth"; A DICTIONARY OF AMERICAN-ENGLISH USAGE, by Margaret Nicholson (\$.75), based on Fowler's great original, *Modern English Usage*. This retains the practical good sense and wise learning of the original but dispenses with Fowler's crustiness and occasionally with his pithiness. There is an amusing error on the title page, which states that the edition is "Bared on Fowler's *Modern English Usage*." Those who would like to read James Jones' *SOME CAME RUNNING* but who lacked patience to read all 1266 pages of the original will be adequately served by this abridgement which cuts out half the book (\$.75). This is a profoundly perceptive, although bitter, story about the intellectual and emotional struggles of an adult amateur writer, and other people in a small midwestern town. The abridgement removes mostly expendable material and improves unity. But the personalities of the characters are altered and several excellent scenes in the original novel are weakened.

The Mentor items include Marchette Chute's *STORIES FROM SHAKESPEARE* (\$.75). For those who desire a "pony" to Shakespeare, Miss Chute's bookful of summaries may be worth the money. But why ride a burro when you can

fly on Pegasus for the same price? In *THE AZTEC: MAN AND TRIBE*, Victor W. Von Hagen presents an archaeological history of the Aztecs, examining all phases of their culture and reducing it into well-defined and descriptive accounts. (\$.50).

*BERTRAND RUSSELL'S BEST* (Mentor, \$.50) presents a popular collection of short quotations from the philosopher's works, arranged under "Psychology," "Religion," "Sex and Marriage," "Education," "Politics," and "Ethics." The collection, edited by a competent scholar (Robert E. Egner) and read and corrected by Russell himself, emphasizes Russell's wit.

Among the best of the Mentor Books was the recently discontinued series of fifteen anthologies under the title *NEW WORLD WRITING* (recent numbers, \$.75), which presented fresh and original contemporary stories, poetry, essays, drama, and some drawings. Eminently successful bedside and commuter reading, these fat paperbacks gave us new and old literary faces from here and abroad. *N.W.R.* No. 14, for instance, offers 96 pages of "New Writing from Latin America," introduced by Jose Vázques-Amaral and Francisco Aguilera. Several of the poems are effectively translated by William Carlos Williams. None of the *N.W.R.* selections may be called "typical," but among the engaging potpourri are Kenneth Rexroth's "Some Thoughts on Jazz as Music," and Robert Graves guest-editing for "Seven Poets," whom he says "all are primarily concerned with the theme of love." The entire shelf of *New World Writing* is worth owning for its basic content, author biographies, and useful and pleasant editorial paraphernalia.

The whole New American Library line deserves scrutiny for one's own interests, ranging from Rachel Carson's *EDGE OF THE SEA*, through *THE RELIGIONS OF MAN*, Mentor classics like *THE OEDIPUS PLAYS OF SOPHOCLES*, Henry Taylor's "blueprint for Success"—*THE STATESMAN*, and such Signet books as *THE BROTHERS KARAMAZOV*, edited by Manuel Komroff, and *SILENT GROW THE GUNS*, MacKinlay Kantor's surprising stories of the Civil War.

G. P. Putnam's Sons recently entered the quality paperback publishing field with the "Capricorn" imprint featuring book titles culled from questionnaires in which college teachers suggested needed reprints. Among the first titles to be issued are *THE NOTEBOOKS OF MALTE LAURIDS BRIGGE*, by Rainer Maria Rilke, translated by M. D. Herter Norton; *MODES OF THOUGHT*, by Alfred North Whitehead; *ART AS EXPERIENCE* by John Dewey, *ART* by Bloomsburian Clive Bell, *WHAT LIFE SHOULD MEAN TO YOU* by Alfred Adler, and *THE DEGRADATION OF THE DEMOCRATIC DOGMA* by an educated Henry Adams.

We suggest the *Diaries of Marie Bashkirtseff* to the Capricorn editors,

the journals of a young Polish painter and the growth of her creativity from the age of thirteen. Bashkirtseff influenced Katherine Mansfield and others.

Washington Square Press, Inc., seems to be a newcomer to the paperback field. Their venture of issuing Edna St. Vincent Millay's *COLLECTED LYRICS* (\$.50) and the *COLLECTED SONNETS* (\$.50) is to be commended.

Compass Books' *THE WILDER SHORES OF LOVE* by Lesley Blanch (\$1.45) presents four women who went East ". . . to gain liberation from the grayness of Europe." Aimée Dubucq de Rivery, Isabelle Everhardt, Jane Digby and Isabel Burton are studied in winsome essays as women who "used love as a means of individual expression, of liberation and fulfillment within that radiant periphery."

Alfred A. Knopf, Inc., issues Vintage Books. Recent titles include Paul H. Buck's *THE ROAD TO REUNION* (\$1.25), an account of the way the Civil War brought an end to Southern dreams of independence; *THE FOLDED LEAF* by William Maxwell (\$1.25), a novel of adolescents and adolescence with something of the realism of the Italian writers, and *THE MENTALITY OF APES* by Wolfgang Köhler (\$1.25) which has a fascinating index. Typical entries clue the contents—"Mouse: chimpanzee's dislike of." Arthur Mize-ner's *THE FAR SIDE OF PARADISE* is the biography of F. Scott Fitzgerald, the playboy "beat" writer of the frazzled twenties, whose disintegration is painfully told, so the reader is moved to echo Dorothy Parker's quote from *The Great Gatsby*, "The poor son of a bitch."

Vintage Books have a flare for ferreting out high-caliber items like D. H. Lawrence's *ST. MAWR AND THE MAN WHO DIED* (\$.95), which came out in 1925, and Igor Stravinsky's *POETICS OF MUSIC*.

Dozens of publishers, small and large, have plunged into the paperback market and have opened opportunities for non-bestselling authors besides classic reprints. Each publisher seeks a particular breed of literature, and the variety of voices being heard is enormous. Hawk's Well Press, New York, has a small list, under a dollar, printed in Barcelona, including the collection of Jewish folklore—*TALES OF SPIRITS & DEMONS*, by Martin Buber; Seymour Faust's poems, *THE LOVELY QUARRY*, with a charming cover drawing by Phillis Cohen; William Eastlake's play, *OUTHOUSE ON THE MOON*; and *FIGHTING TERMS*, poems by Thom Gunn, an Englishman converted to America.

Jonathan Williams, Publisher, of Asheville, North Carolina, is a young man with a fine sense of typographic design, and a penchant for the more avant-garde writers. *WILL WEST* (\$2.75), by Paul C. Metcalf, "great-grandson of Herman Melville," is a personal narrative in a variety of literary patterns, from poetry through rhythmic prose. Golden Mountain Press, San



Francisco, has issued *WHY I LIVE ON THE MOUNTAIN* (\$.25), thirty Chinese poems translated by C. H. Kwôck and Vincent McHugh, "the first of a series intended to range through the broad and various landscape of Chinese poetry."

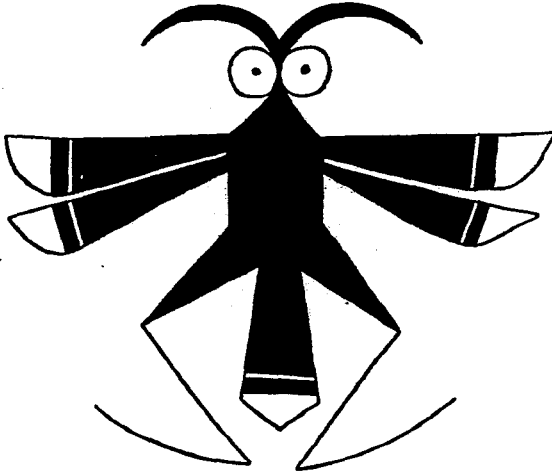
Students, teachers, and re-readers are grateful for the flood of Bantam Classics (Bantam Books, New York), at thirty-five to seventy-five cents, which place the seal of the proud rooster on "the whole span of living literature." From such social portraits as Anthony Trollope's *BARCHESTER TOWERS* ("the crack in the Victorian facade"), and Jane Austen's *EMMA*, through *CRIME AND PUNISHMENT*, *GREEN MANSIONS*, *PENGUIN ISLAND*, and Balzac's *EUGÉNIE GRANDET*, the Bantams range through adventure novels—*TYPEE*, *LORD JIM*, and *TWO YEARS BEFORE THE MAST*, and on to *SISTER CARRIE*, *THE OCTOPUS*, and Nathaneal West's *THE DAY OF THE LOCUST* ("the cracked mirror of Hollywood"). There are two by Aldous Huxley—*CROME YELLOW* and *BRAVE NEW WORLD*, and a couple by Steinbeck—*CANNERY ROW* and *OF MICE AND MEN*, to name a few. In other fields we find Bertrand Russell's *MARRIAGE AND MORALS*, Frederick Lewis Allen on the 'Twenties of *ONLY YESTERDAY*, and Arthur Miller's exploration of conformity, *THE CRUCIBLE*. In biography are Francis Hackett's *HENRY THE EIGHTH* and Ludwig's *CLEOPATRA*. Drama themes are collected in four: *FOUR GREAT PLAYS BY CHEKOV*, and the like for *IBSEN*, plus *FOUR GREAT COMEDIES* of the Restoration and 18th Century, two by Congreve and two by Sheridan. There is room only for the nose of *CYRANO DE BERGERAC* in one volume.

A special prize in the Bantam nest is *THE COMPLETE SHORT STORIES OF MARK TWAIN*, sixty items, none of them inclement, from "A Horse's Tale," with bars of military music, to "The Diary of Adam and Eve," which makes interesting comparison with John Erskine's novel on the same theme. *FIFTY GREAT SHORT STORIES* is a splendid selection by Milton Crane, who says that short stories convey "the sudden unforgettable revelation of character; the vision of the world through another's eyes; the glimpse of truth; the capture of a moment of time."

Most paperback publishers are to be congratulated on the uniformly attractive handling of uniform cover themes. Good exterior design, good color, and good color printing make the paperback bookstore as tantalizing as a box of assorted chocolates. But few publishers—with notable exceptions—give the same consideration to the interior of the book, and as these eyes grow older and wearier, it seems increasingly true that "People don't talk as loud as they used to," and books are being printed in smaller and smaller type.

In compiling this section of reviews of paperbound books, I had the assistance of the following readers: Blair Boyd, Roland Dickey, Morris Freedman, R. E. Amacher, Samuel Bellman, Edward Lueders, Margaret Weinrod, James Mealy, Alice Westreich, John Longhurst, Marjorie Ryan, Tim Weeks, Marvin Roswadowsky.

—RAMONA MAHER MARTINEZ



## HARDBOUND BOOKS

**SMOLLETT AND THE SCOTTISH SCHOOL:** *Studies in Eighteenth-Century Thought*, by M. A. Goldberg. Albuquerque: University of New Mexico Press, 1959. 205 pp. \$3.00.

Professor Goldberg's *Smollett and the Scottish School* is a lucidly-written, fresh, and entirely original analysis of Smollett's five novels in the light of certain social and political ideas dominant in eighteenth-century intellectual development. As David Daiches pointed out in his critical study of Robert Burns (1950), in the eighteenth century Scotland experienced a renaissance that constituted the high point of her whole

cultural history, for then she possessed first-rate men in such areas as history, philosophy, logic, rhetoric, theology, economics, and literature. The Scottish Common-Sense School, a major factor in the renaissance, included among its more than forty distinguished thinkers and writers such men as Lord Kames, Francis Hutcheson, David Hume, Hugh Blair, Adam Ferguson, William Robertson, Alexander Carlyle, and Adam Smith. Though it would not be accurate to consider Smollett a member of this school, he was closely in touch with it and was even associated with it. After his eighteenth year he lived in England, except for occasional visits home to Scotland and

his travels on the Continent, but he corresponded with his good friend Alexander Carlyle and had dealings with others of the School. Dr. Goldberg demonstrates convincingly that Smollett's novels can be better read and better understood with such pairs of apparent opposites in mind as reason and passion in *Roderick Random*, imagination and judgment in *Peregrine Pickle*, art and nature in *Ferdinand Count Fathom*, social-love and self-love in *Sir Launcelot Greaves*, and primitivism and progress in *Humphry Clinker*.

Mr. Goldberg does not, of course, contend that Smollett wrote these books as didactic exemplifications of the position of members of the Common-Sense School, namely that both parts of each of these antitheses, and others, are equally present and universal in man and therefore in society, but that neither part can be shown to be "superior" to the other and that the "contradictions," since they are not real but only apparent, are not to be "resolved" but accepted and understood as part of man's dual nature. Smollett was a novelist, not a philosopher nor a polemicist, and these books are not tracts, but novels. Nevertheless, they are more than just stories; they are complex books which have not been very clearly understood or judged. Among other things that Goldberg's book accomplishes is the brief but clear enumeration of past critical opinions of Smollett, often somewhat ironically

in "pairs of opposites"; and he shows why this criticism, even when valid, is incomplete and explains Smollett only partially.

A strange fact of British literary history is that all competent judges, so far as this reviewer is aware, regard Smollett as a major novelist, one of the great eighteenth-century shapers of prose fiction, a founding father; nevertheless his reputation today rests mainly on one book, *The Expedition of Humphry Clinker*, a letter novel and Smollett's last, published in 1771, the year of the author's death, with *Roderick Random*, his first novel, 1748, a troubled second favorite. Smollett had great influence: he anticipated the whole Gothic school of fiction and brought new material, notably the sea and the British Navy, into fiction, and in Charles Dickens found his greatest disciple. But both the man and his books have been controversial from the beginning. His contemporaries both attacked and praised him; they fought him and they fought about him, and by and large critics have been doing much the same ever since. To this reviewer it seems no longer necessary to continue doing so, however, for Mr. Goldberg's enlightening analyses of the plots, structures—rather brief but very helpful discussions pretty well settling the charge against Smollett of "formlessness"—and ideas in the five novels make it possible to read the books with understanding as well as

enjoyment. The two or three usually acclaimed as "best" will take on added importance and the "inferior" ones will be seen to have meaning hitherto overlooked.

—C. V. WICKER

*Professor of English at UNM, C. V. Wicker is the author of Edward Young and the Fear of Death.*

**THE ART OF THE ANCIENT MAYA**, essays by Alfred Kidder II and Carlos Samayoa Chinchilla. New York: Thomas Crowell Co., 1959. 124 pp. Illus. \$5.00.

This handsome volume presents to the American public a collection of fine and unusual examples of pre-Columbian Maya art. With the exception of five plates on Maya architecture, the material illustrated in this volume was assembled from various museums in order to circulate throughout the United States as the first large and representative exhibition of Maya art. Fifty specimens, representing the nucleus of the collection, came from the National Museum of Archaeology of the Republic of Guatemala. The special permission necessary for this material to leave its country of origin was graciously granted by the Guatemalan government. Upon its arrival in the U.S. the collection was supplemented by material from the University Museum of Philadelphia; the Peabody Museum of Harvard

University; the Middle American Research Institute of Tulane University; the Museum of Primitive Art of New York; Yale University Art Gallery; and several private collections. The collection was subsequently exhibited at the University Museum of Philadelphia; the Detroit Institute of Arts; the William Rockwell Nelson Gallery of Art, Kansas City; the de Young Memorial Museum, San Francisco; and the Los Angeles County Museum. The volume under review was financed by the Eleanor Clay Ford Fund in cooperation with the Detroit Institute of Arts.

The two essays in this volume are written by Alfred Kidder II, Assistant Director of the University Museum, Philadelphia, and Carlos Samayoa Chinchilla, Director of the Institute of Anthropology and History of Guatemala. Kidder's essay introduces the reader to a history of Maya civilization from the Pre-Classic period to the Spanish Conquest (2000 B.C. to A.D. 1520). The essay by Chinchilla, on the other hand, departs from the chronological and cultural setting to discuss Maya art from a topical viewpoint incorporating such related aspects as ceramics, design motifs, sculpture, murals, architecture, feather work, metallurgy, dance and music. The essays are followed by the illustrative material which is divided according to the five Maya subculture areas; the Highlands, the southern Lowlands, the

northern Lowlands, the Atlantic slope, and the Pacific slope. This method of presentation is to be highly commended since it represents a pleasant departure from the usual uninformative breakdown into sculpture, ceramics, metal objects, etc.

The lay reader will find the book easy and informative and will enjoy greatly the powerful and often ornate art of this outstanding civilization. He is also referred to a list of further readings. For the specialist the text contains a good although brief summary of Maya art and many hitherto unpublished specimens.

—STEPHAN F. BORHEGYI

Stephan F. Borhegyi is director of the Milwaukee Public Museum.

**DOG GHOSTS AND OTHER TEXAS NEGRO FOLK TALES**, by J. Mason Brewer. Austin: University of Texas Press, 1958. 128 pp. \$3.95.

**THE FAMILY SAGA AND OTHER PHASES OF AMERICAN FOLKLORE**, by Mody C. Boatright, Robert B. Downs, and John T. Flanagan. Urbana: University of Illinois Press, 1958. 69 pp. \$2.50.

Folktale collections by Mr. J. Mason Brewer are almost unique because they are the work of a Negro presented in Negro dialect. Mr. Chapman J. Milling devotes much of his foreword in *Dog Ghosts* to the



passing of dialect telling and recording of folk tales in national communications media. Dialect is little used today, even by comedians, because it singles out minorities by using one of their least valued characteristics. Mr. Milling feels that this tendency is both good and bad, but that the loss is greater than the gain. Mr. Brewer's work is unique also because not many Negroes are collecting Negro folklore today. He feels that the Negro folk heritage is significant as well as entertaining and that the dialect is an inseparable part of the narration. The stories themselves make a pretty good case for his contention. The stories would not have the flavor they have without the dialect; as a matter of fact, not more than a quarter of the sixty-three tales in the collection are distinctively Negro tales. At least half are known internationally, and another quarter are told by American whites as well as by Negroes. The reader's reaction to the stories will, however, be dependent upon his willingness to take

the time initially to get accustomed to the dialect. He will have to slow his reading, and he will have to puzzle over a few constructions before they become familiar.

The collection is divided into five parts: "Slavery and its Legacy," "Carefree Tales," "Tales of Animals and Ranch Life," "Religious Tales," and "Dog Ghosts and Other Spirits." The collection is a good one; Mr. Brewer has taken the tales from good informants, and he has presented them as they were told with little editorial change except to regularize the dialect. Informants, dates, and places are duly noted. Earlier collections by Mr. Brewer have appeared in *Publications of the Texas Folklore Society* (Vols. 10, 11, 21) and in a separate volume, *The Word on the Brazos*. *Dog Ghosts* is another valuable contribution of Negro folk materials.

*The Family Saga and Other Phases of American Folklore* consists of three essays that were originally three lectures of the Sixth Annual Windsor Lectures at the University of Illinois. They are "The Family Saga as Folklore" by Mody C. Boatright, "Apocryphal Biology: A Chapter in American Folklore" by Robert B. Downs, and "Folklore in American Literature" by John T. Flanagan. The essays are uneven in their originality and their usefulness. The first, by Mr. Boatright, has the most substance. The others, while competent and though they were undoubtedly

successful as lectures, make the transition from lecture to print less happily. Mr. Boatright has the habit of saying perceptive things in brief essays. I remember one, "The Nature of Myth," first published in *The Southwest Review* (1954); another was "The Western Bad Man as Hero" (*Publications of the Texas Folklore Society*, Vol. 29). In "The Family Saga as Folklore," he calls for greater recognition and appreciation of the folk elements in family stories that purport to be family history. I have been contending for years that many family reminiscences and items presented as family history are not history at all, but folktales; and I have been urging folklorists to investigate this realm with some care. While I take no credit at all for having started Mr. Boatright's investigation, I do take pleasure in his documentation of his thesis.

With quiet humor and persuasiveness, he shows the patterns that exist in clusters of family stories and the principles that operate in their use and continuing existence. He uses a number of stories from Texas, his home, to illustrate the patterns. I will mention two to indicate his approach. One group of tales explains why the first family member to settle in Texas left his former abode. If, for example, he left Louisiana just ahead of the law, the story told today must meet certain requirements: the crime must be inadvertent; or he must be the victim of mistaken suspicion.

But the deed, whatever it is, must not indicate a criminal mind. It must not be robbery, embezzlement, or murder with malice aforethought. If any of these were the real crime, then the family saga would have to make a substitution or remain silent.

A second group deals with a subject that is probably more universal than the G. T. T. (Gone to Texas story). These are the stories which explain why the family does not have a million dollars: the lost mine, the buried treasure that was recovered by somebody else, the missed opportunity to invest in oil land or an oil well, or the corner lot with unrealized possibilities. We have all heard some of these stories. What is fact and what is fiction—or folklore?

—ERNEST W. BAUGHMAN

Dr. Ernest Baughman is associate professor of English at UNM. He has been active for many years in the field of folklore.

**THE TIME OF THE PANTHER,**  
by Wesley Ford Davis. New York:  
Harper & Bros., 1958. 288 pp. \$3.95.

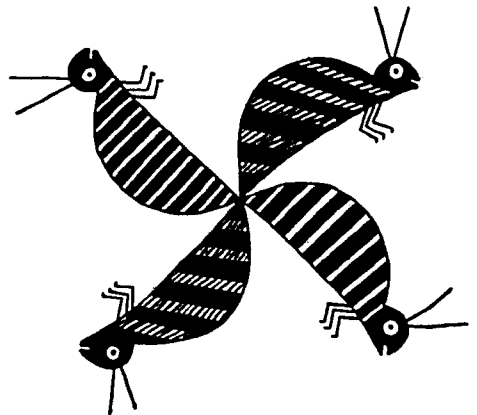
In Autumn of 1953, *New Mexico Quarterly* published a story by Wesley Ford Davis, "A Piney Woods Idyll." In 1958 came this story of Thomas Jackson Jarrad ripened into a novel, *The Time of the Panther*.

Tom Jarrad, aged fourteen, rambling through the backwoods of a south-central Florida lumber-camp town, makes inroads on awareness.

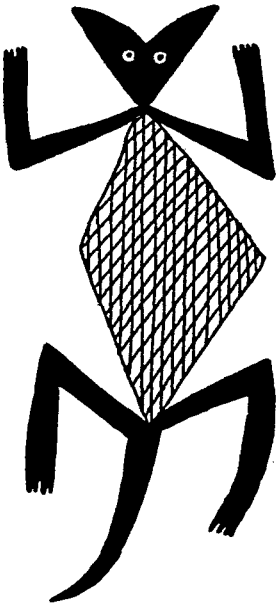
On the world—"It was like a panther crouched in the bushes just beyond the edge of the yard, ready to spring and put his teeth in your gullet if you got too close to the bushes." As yet, Tom is on the fringes of the time, but he will be ready when the beast in the jungle makes its pounce.

Recognizable characters occupy the novel. Older brother Jeff, who is something of a tomcatter, is fond of ribald negro blues; the itinerant capitalizing preacher "Brother" Mims and his "sister" Amie Lou, initiate their gentle swindles; and Tom's dead (or gone-away) mother is strongly outlined, tenderly seen. The least believable character is Tom's younger brother, Andrew, who, with his Barlow knife, scarcely escapes stereotype.

But Mr. Davis redeems himself with a seventh-day view of nature. Woodpeckers—the large ones known as Lord God woodpeckers—and the ivorybilled woodpeckers for which Tom Jarrad searches, are a part of the contemplative growth of the story. And within the sight of



Whitey's Bones, a spot in a clearing where a bleached cow skeleton perches in the fork of a big water oak, the hapless cow having been marooned there by floodwaters, Tom clearly reveals that a man is half his memories, whether or not he remembers them.



**13 DAYS TO GLORY**, The Siege of the Alamo, by Lon Tinkle. New York: McGraw-Hill Book Co., Inc., 1958. 256 pp. Illus. \$3.95.

A day-by-day account of the last days of the Alamo mission-fortress in San Antonio de Béxar up to the last explosive day of March 6, 1836. A popularized account of bayonets vs. bowie knives, *13 Days to Glory* stresses the gallantry of such Texas heroes as Bowie, Travis, and Davy Crockett. The book also brings into

focus the lesser-known figures of the Alamo, such as sentry Daniel William Cloud and woman survivor Mrs. Susanna Dickinson.

Recipient of a Texas Institute of Letters Award for the best book on Texas history, the book is honest (although it appears that Colonel Fannin's hesitation in moving troops from Goliad to the besieged Alamo has been glossed over) and carefully documented. Its usefulness would have been enhanced by a judicious index.

**THE RHODES READER**. Stories of Virgins, Villains, and Varmints by Eugene Manlove Rhodes. Selected by W. H. Hutchinson. Norman: University of Oklahoma Press, 1957. 316 pp. \$5.00.

This is a book which should appeal to many reading tastes: to those who prefer the short story as a form of literary art, to those who like good "Westerns," and to those who love New Mexico and its particular natural charm, folkways, and history.

Gene Rhodes has been long neglected by a public that devours any kind of Western literature, very little of which can compare with his writing. Bernard de Voto, in 1938, has said of Rhodes' stories, "They are the only body of fiction devoted to the cattle kingdom which is both true to it and written by an artist in prose." In 1954 he again stated that only Rhodes had "succeeded in mak-



ing first-rate fiction out of the cattle business," and the only two books he believed to be in a class with this writing were Owen Wister's *The Virginian* and Walter van Tilburg Clark's *The Oxbow Incident*. High praise indeed from the acknowledged master of Western non-fiction literature!

Vincent Starrett, who himself wrote the classic "whodunit," *The Thirteenth Juror*, in his *Books and Bipeds* has this to say of Rhodes, "His 'horse operas' are the Western story's nearest approach to Literature. . . . But don't confuse his tales with those of Zane Grey, B. M. Bower, Clarence E. Mulford, et al. —whose more ephemeral entertainments I am not for a moment disparaging. They simply didn't play in the same league as Rhodes, and neither did Owen Wister."

Mr. Hutchinson's introduction to this volume, from which it takes its title, is "worth the price of admission alone," as the side-show barkers of Rhodes' day would have said. It is an outstanding piece of literary criticism and reflects a tremendous amount of research along with a keen and unusually lucid analysis. His knowledge of American literature, both in book and magazine form, is encyclopaedic; and his tracing of the origin and development of the so-called "Western" is a reading adventure in itself. That the Western was sired by James Fenimore Cooper, Davy Crockett, Bret Harte,

and Mark Twain, and nurtured by O. Henry, Jack London, Rex Beach, et al. is obvious; but the exposition of the descent is truly exciting. After reading this essay it is easy for one to understand the set "formula" for the standard Western and why it has such a widespread vogue in motion pictures, on TV, and in the sales of paperbacks. That Gene Rhodes worked within this formula and yet surmounted its limitations perhaps better than anyone else is a true measure of his genius; and yet he was one of the earliest writers in this field.

The University of Oklahoma Press is to be complimented upon giving the reading public a chance to read Rhodes' stories and not just references to them, for they are nearly unobtainable except to the avid and well-heeled collector. It is to be hoped this effort may inspire some of the paperback publishers to re-issue his many books and to collect in book form the stories which appeared only in magazines; and it would be a godsend if this publication were to have the influence it should have on the powers-that-be in Hollywood. Maybe New Mexico itself should sponsor a revival of Rhodes. Certainly no one loved and understood and appreciated its countryside and people so much as this man who came to live in it and adopt it as his very own when he was twelve years old, in 1881.

—ALEXANDER D. PARNIE