

on a *New Yorker* profile, Sinatra emerges as a very decent fellow indeed. At various points throughout the book Mr. Kahn seems to be on the verge of doing a serious study of the Sinatra story, but in most instances he carefully checks this impulse in favor of the semi-comical treatment which is more in conformity with his magazine's requirements. The result is readable but unilluminating.

CRITICISM

INDIRECTIONS, *For Those Who Want to Write*, by Sidney Cox. \$2.00. *Knopf*. The very popular and very able professor of English at Dartmouth has here written a truly helpful book for the beginning writer. He does not discuss syntax or structure or how to sell a manuscript. He discusses, rather, more important things, such as where to look for story and poetical ideas, how much to rely on autobiography for fiction, how the creative life and one's "real" life are bound together, how even criticism can be imaginative, how style is really not an abstruse thing but a form of being, and so on. Dr. Cox writes informally but with amazing shrewdness and sympathy.

POETS AND PUNDITS, by Hugh L'Anson Fausset. \$3.50. *Yale*. All who enjoy reading well-written and meticulously thought out literary essays will find great pleasure in this collection. Mr. Fausset writes regularly for the *London Times Literary Supplement*, where many of these chapters originally appeared in one form or another during the last ten years, but apparently he has revised them somewhat. He writes about John Donne, Tolstoy, Walt Whitman, Coleridge, "The Hidden Tennyson," "What is Man?", "Science and the Self" and twenty other subjects of a similar nature. His interests are largely literary, but he keeps his eye open to what is going on in the "practical" world, and some of his passing comments upon the world scene are very shrewd.

HISTORY

JOURNALISM IN THE UNITED STATES, by Robert W. Jones. \$7.50. *Dutton*. Mr. Jones, who is professor of journalism at the University of

Washington, is concerned chiefly with newspapers. His account seems to be quite comprehensive. It begins with the Boston *News Letter*, published in 1704, and it ends with journalism at the conclusion of World War II. It is rich with quotations from old papers, important speeches and public documents. Unfortunately, it is rather haphazardly put together, and the writing is generally dull. The index is far too brief for so massive a work.

THE EPIC OF FREEDOM, by John T. Flynn. \$2.00. *Fireside*. In this slender volume Mr. Flynn gives the question of human freedom a quick once-over. He traces its history from the forests of Saxony in the pre-Christian era to our own United States at the present — this in 126 pages — and all the while keeps up a running commentary designed to show the reader that freedom is preferable to slavery. For those who might still prefer slavery, even after reading this volume, he appends a selected list of books which treat the subject in rather greater detail.

PUBLIC AFFAIRS

MAN AGAINST MYTH, by Barrows Dunham. \$2.50. *Little, Brown*. Dr. Dunham, who is associate professor of philosophy at Temple University, subtitles his book, "A critical analysis of some of the social illusions which rob mankind of abundance, equality and peace." Unfortunately the "critical" aspect of this analysis is pretty one-sided. Dr. Dunham, for example, thinks that it is an "illusion" to think that art and politics do not mix; he insists that art has to take part in life, but he does not show what happens to art when it mixes in politics, as in present-day Russia and, until recently, in Germany, Italy and Japan. He has some sharp things to say about the "smearing" of Communists, though he is quiet about the smearing that Communists heap upon their opponents. In the section discussing "What people are Communists?" he presents so naïve and inaccurate an "analysis" that it could fit very well into the pages of the *New Masses*. Dr. Dunham admits that Miss Ella Winter and her husband, Donald Ogden Stewart, both warm sympathizers of the Soviet way of life, encouraged him in the writing of this book. In his preface Dr. Dunham achieves a new

low in intellectual absurdity: "Spinoza already had the essence of socialism in the seventeenth century; if he had lived two hundred years later, he might have been Karl Marx."

BATTLE REPORT: *Pacific War: Middle Phase*, by Captain Walter Karig and Commander Eric Purdon. \$5.00. *Rinehart*. This third volume in a series on the Navy's rôle in the war is, like its predecessors, written in a lucid, non-technical prose that at times approaches journalesque. This volume carries the reader from the battle of the Coral Sea, which the authors interpret as the end of the defensive phase in the Pacific, to the re-occupation of the Aleutians, which marked the stepping-up of the American counter-offensive. Both authors are in the USNR, and the book was prepared from official sources, so that there is nothing resembling criticism of the Navy. Nevertheless, this series provides as readable and detailed an account of the Navy's record as is now available to the layman. There are many excellent photographs.

TREASON'S PEACE, *German Dyes and American Dupes*, by Howard Watson Ambruster. \$3.75. *Beechurst*. The charges in this book are sensational, to wit, that I. G. Farben was "a cabalistic organization which, through foreign subsidiaries and by secret tie-ups, [operated] a far-flung and highly efficient espionage machine—the ultimate purpose being world conquest—and a world super-state directed by Farben"; that I. G. Farben played a major rôle in "making Hitler Chancellor and providing money and munitions for his armies"; that I. G. Farben "was largely responsible for our spiritual and physical disarmament when the present war began—just as [it] was largely responsible for our unarmed condition at the start of the first World War"; that I. G. Farben was "an enemy . . . obsessed with the lust of enslaving this nation"; and that I. G. Farben conducted some of its operations "with the assistance of key men in its framework in the United States." Mr. Ambruster is a chemical engineer by profession. He has put years of research into the writing of this volume, and while only experts can pass upon the soundness of his allegations, the reader cannot help being impressed by his vast documentation.

FOREIGN AFFAIRS

EUROPEAN CROSSROADS, *A Soviet Journalist in the Balkans*, by Ilya Ehrenburg. \$2.00. *Knopf*. Needless to say, Mr. Ehrenburg presents an enthusiastic report of the new Soviet-dominated governments in Eastern Europe and the Balkans. The general theme of his short volume is that the rule of semi-feudal kings is being replaced by genuine peoples' movements, led by Tito, Groza, Dimitrov, Hoxha, etc. Like all of Mr. Ehrenburg's books, this one is short on documentation and very long on party-line rhetoric.

AMERICAN AGENT, by Mark Gayn and John Caldwell. \$3.00. *Holt*. Mr. Caldwell is a former American agent in China, and Mr. Gayn, who has shown fellow-traveling tendencies in the past, has written several books on China that have done much to obscure the situation there. The present volume is a slickly-written account of Mr. Caldwell's adventures in wartime China: in most instances politics are subordinated to relating the blood-and-thunder adventures of a real-life spy. Fair bedtime reading.

APPEAL TO THE NATIONS, by Norman Thomas. \$2.75. *Holt*. Mr. Thomas' program for world peace is summed up in a few words in the final chapter of this volume: "The best—more probably, the only—hope for peace lies in an appeal to the nations for general disarmament and the liquidation of all forms of imperialism." Before offering this suggestion Mr. Thomas outlines the difficulties involved in hoping to maintain peace through the United Nations, through world government (he makes a distinction), through the atomic bomb or through Communism. As usual, his writing is lively and provocative.

MUSIC

MUSIC IN THE ROMANTIC ERA, *A History of Musical Thought in the 19th Century*, by Alfred Einstein. \$5.00. *Norton*. Dr. Einstein has not written an orthodox history of music. "My aim," he says, "has been to show how the Romantic movement was manifested in music and how