

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

music affected the Romantic movement." The book is thus really a cultural history centered about music. As such it is an excellent and profound work, but it is obviously addressed only to specialists, and even so, to specialists among specialists. For Dr. Einstein writes not only as a musicologist but also as a social historian and as a metaphysician. He takes in every aspect of music: instrumental, secular, religious and folk, and always he shows their inter-relationships as well as their connections with the accepted philosophical assumptions of the times. There are many illustrations and a good index.

THE MUSIC OF SCHUBERT, edited by Gerald Abraham. \$3.75. *Norton*. Once again Mr. Abraham has put all music lovers in his debt. His present anthology is perhaps even more valuable than his *The Music of Tchaikovsky*. It is comprehensive, authoritative, and based on the very latest researches. Scholars deal with every aspect of Schubert's works — his orchestral music, chamber music, piano music, songs, music for the stage, and church and choral music. There is also a chapter on "The Schubert Idiom." The volume opens with a brief but excellent biographical essay, and ends with a good bibliography, a chronological list of compositions, and a group of musical examples.

SCIENCE

THE SCIENCE DIGEST READER. \$3.00. *Windsor Press*. The contents of this book were selected from articles published during the past decade in the *Science Digest*, a reprint magazine in the field of popular science. The material covers an immense and varied field, comprising health, heredity, radio, Einstein's theory of living, the gifted child, the coming atomic war and rocket trips to the moon. As usual in such a collection, the quality of the individual articles is mixed. Some, like Dr. James Bender's "Which 'American' do you speak?" and Dr. David Lumsden's "Orchids — aristocrats of the flowers" are excellent; others, like Ashley Montagu's "Faces do reveal character," are on the level of astrology and spiritualism. On the whole, however, the editors have assembled something which is diverting and at times even instructive.

TRINIDAD VILLAGE, by Melville J. and Frances S. Herskovits. \$4.75. *Knopf*. This is an account of life in a backwoods Trinidad village in 1939. The book has the advantage of being readable on two levels: for the trained anthropologist it offers what appears to be a gold-mine of information about an area which had been largely neglected; and for the layman it has the intrinsic fascination deriving from an urbanely-written narrative about people who are "different." This village combined the traditions of African tribal life with the codes thrust on it in generations of British colonial rule.

MISCELLANEOUS

ADVENTURES OF A BALLAD HUNTER, by John A. Lomax. \$3.75. *Macmillan*. Mr. Lomax has devoted the best part of his life to collecting American ballads. In his searches he has penetrated every part of the country — work camps, barrooms and even jails have contributed odd and valuable bits to his immense collection. Fortunately Mr. Lomax did not collect merely the words of his ballads, but with the help of a portable recording machine he preserved also their music. His findings have enriched the Archive of American Folk Song of the Library of Congress with more than ten thousand recordings. His book, which deals with his experiences as a ballad collector, is packed with examples of American balladry. It has an honest earthiness.

THE HUMAN FACE, by John Brophy. \$3.50. *Prentice-Hall*. So much has been written about the human face that one might well imagine that a vast library on the subject exists. Actually, the many tomes on portraiture, plastic surgery, physiognomy and even character-reading reveal very little about what is most important, namely, what the human face actually is. To remedy this deplorable situation Mr. Brophy has devoted some fifteen years to the study of the human face. He has gathered an imposing, and at times quite amusing, array of data, which should be of interest to almost anyone. His treatise, while not scientific, is intelligent. Reinforcing his findings are twenty-three illustrations of the human face, including the familiar studies by Botticelli, Watteau, Tonks and Rubens.