

The book is pleasantly written and contains a vast amount of information on such matters as miscegenation and its relation to class differences in the country; on the fantastic profits of several new industries and the miserable economic conditions of the "thirty million economic zeros"; on the prodigious growth of such cities as São Paulo, which has increased from 50,000 to 1,500,000 inhabitants since 1870; on the various bottlenecks to a reasonable development of Brazilian industrialization (the country has one fourth of the world's iron ore, but is short on coal); and on the theocratic rule of the Jesuits in Southern Brazil, where "life went on according to strict rules, which included ringing of church bells at eleven every evening to remind man and wife to carry out their conjugal obligations."

DEMOCRACY AND EMPIRE IN THE CARIBBEANS, *A Contemporary Review*, by Paul Blanshard. \$5.00. *Macmillan*. Mr. Blanshard's volume provides the most comprehensive account available of the Caribbean islands under British, French and Dutch domination. It contains much material — most of it difficult to find elsewhere — on Jamaica, British Guiana, the Bahamas, Barbados, British Honduras, the British Weeward and Leeward Islands, the French islands of Martinique and Guadeloupe, the penal colony at Devil's Island, the Netherlands-owned Surinam, Curaçao and Aruba, and the American stakes in the region. The author, who lived in this region and visited almost every one of the islands, describes the political and social life of the natives: the methods of administration and exploitation of the colored population, and the growing opposition to this rule; the incipient labor movement; and the inevitable Communist attempts to profit on the native discontent. He indicates that in this region, which was colonized largely by imported Negro slaves and indentured East Indian servants, the rule of the white man is dying. Mr. Blanshard has appended a list of newspapers and magazines published in the area.

HISTORY

THE DEVELOPMENT OF THE SOVIET ECONOMIC SYSTEM, by Alexander Baykov. \$6.00. *Macmillan*. This fifth volume in the series

of studies being published by the British National Institute of Economic and Social Research is a good illustration of the pseudo-scholarship found in Stalinist academic circles. Dr. Baykov states in his preface that in preparing this history he used only "original sources," i.e., Soviet sources. The result is a catastrophe similar in many respects to the Webbs' *Soviet Communism*: much useful statistical material and many interesting quotations, but also a vast amount of credulous nonsense. In the latter category one conspicuous example is Dr. Baykov's discussion of "socialist emulation," a phenomenon which has been less politely called the speed-up system where it existed in non-Soviet countries. The author reports in all seriousness that "the idea of . . . working on a rest day 'for the Soviet land' was proposed by a workman in a letter to the Lenin-grad *Pravda*." There is no discussion of the place of forced labor in the Soviet economy.

THE SPANISH EMPIRE IN AMERICA, by Clarence H. Haring. \$5.00. *Oxford*. This volume by Professor Haring of Harvard, the author of several important works on the early history of Spanish colonization in this hemisphere, is probably the most authoritative study of institutional developments in Latin America from 1492 to the struggle for emancipation at the beginning of the nineteenth century. It contains a mine of information on the territorial, economic and political evolution of the Spanish colonial empire through three centuries, and on the various institutions of government — the Council of the Indies, the system of viceroys and *audiencias*, the provincial administrations and the municipalities. Haring describes with great clarity the relation of the various classes in this society, from the ruling group of native-born Spaniards down on to the creoles, the mestizos, the Indians, the mulattoes and the Negro slaves.

THE ARTS

ALL IN LINE. CARTOONS, by Saul Steinberg. \$25. *Penguin Books*. In this reprint appear some of the most wonderfully mad and deliciously irresponsible drawings of our time. Steinberg's drawings, which have appeared in *THE AMERICAN MERCURY*, and are a regular feature of other magazines, reveal a charm of observation

and a penetration of character compounded of quiet cynicism and vast compassion. His women are like no other women in contemporary art; they are preposterous and lovable at the same time. His men nearly always seem to be playing grown-up. But Steinberg can also be cruel, terribly cruel, when he is inflamed with a sense of wrong, as witness his drawing of Goering. Altogether, this volume is probably the best twenty-five cents' worth in the art world today.

POLISH JEWS, A PICTORIAL RECORD, by Roman Vishniac. \$3.75. *Schocken Books*. Out of about 2000 photographs of Eastern Jews taken in 1938, one year before Hitler arrived in Poland, Vishniac has selected 31 and had them reproduced in this volume. They are all excellent. In their variety they tell powerfully of a great and colorful community that Hitler pretty much wiped off the earth. There is an introductory essay by Abraham Joshua Heschel; unfortunately, it is long and a bit pompous. The eleven pages devoted to it might better have been given over to more reproductions of photographs.

ESSAYS

WALT WHITMAN'S BACKWARD GLANCES, edited by Sculley Bradley and John A. Stevenson. \$5.00. *Pennsylvania*. The editors reveal, probably for the first time, that at least four other essays of the same general nature preceded Whitman's celebrated paper, "A Backward Glance O'er Travel'd Roads." The four other essays are: "A Backward Glance On My Own Road," "How *Leaves of Grass* Was Made," "My Book and I," and "How I Made a Book." The first two, plus a facsimile of the first, are here reproduced in their entirety. Of course, the final essay, first published in *November Boughs*, 1888, is also reprinted *in toto*. There is an elaborate and excellent introduction, plus a detailed note on the texts. For Whitman devotees this volume will be of the highest value.

SPRING IN WASHINGTON, by Louis J. Halle, Jr. \$3.75. *William Sloane*. True to its title, this book tells of the coming of spring to the nation's capital. Mr. Halle, a naturalist, has undertaken "to be monitor of the Washington

seasons when the government wasn't looking." His account, which is reminiscent of Thoreau, speaks of the mystery of the winds and the changing skies, the leafing of trees and the coming of birds. Occasionally the author digresses to explore some philosophical bypath. Thus Pliny and Louis the Pious become the backdrop for some interesting revelations about black-and-white warblers, chats and Maryland yellowthroats. Though Mr. Halle is obviously at home in the ways of nature, his book has not been marred by the heavy hand of the pedant; throughout he maintains the touch of the artist who is animated not by the facts he has mastered but by the mystery of living things. There are magnificent illustrations by Francis Jacques.

POETRY

THE OLD MANDARIN, by Christopher Morley. \$2.50. *Harcourt, Brace*. This is a brand-new collection of Mr. Morley's "translations from the Chinese." They are very pleasant; they are, indeed, among Mr. Morley's happiest writings — brief, tart and full of sharp meaning. "Bauble for Critics," "Nature's Gentlewoman," "The Top of the Mind," and "History of Fiction" stand out, but only because this reader has just re-read them. All the poems are very good. The illustrations by Carl Rose are excellent.

POEMS BY SAMUEL GREENBERG, edited by Harold Holden and Jack McManis. \$3.00. *Holt*. Samuel Greenberg died in 1917, at the age of twenty-three. He had been brought from Vienna in 1900, left school in the seventh grade, worked dreadful hours in sweatshops, became tubercular, was sent from one hospital to another and finally died. He left about 600 poems, an autobiography and a short play. In this volume a generous number of his poems are published for the first time, and also his autobiography. It is known that Greenberg's work influenced Hart Crane, who saw some of his manuscripts. It is easy to understand why Crane was so impressed, why, indeed, all genuine poets have been impressed by Greenberg's work. All of it is truly directed, though much, naturally, does not quite succeed in intention. Those poems that are suc-

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