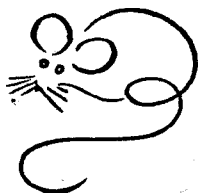


follow the traditional pattern of the unhappy heroine of romantic fiction. Although there is some novelty in the distinctly Western flavor of her experiences, at best they would have a faded appeal if it were not for Dr. Lin's penetrating insight into the facts of the war. Malin at first desires the kind of love which will give her the security, comfort, and pleasure of a sheltered middle class woman—though with a man for whom she can show the utmost devotion. Strangely this desire is momentarily fulfilled in a measure beyond her expectations; then, heartbroken, she is forced to flee Shanghai for the interior. At Hankow, for the first time she sees the China deeply scarred by war, where millions of human beings are afoot, homeless, and where each new ravage of the Japanese leaves the living mute but grimly conscious of their task. As Malin learns of the people's suffering, and, like the others, takes up the work of the war, her desire for a love that will isolate and protect her from the storm falls gradually away. When she is reunited with her lover near the battlefield of Taierchuang, she learns, ironically too late, that the war has deepened and profoundly changed his feeling for her.

Wherever possible Dr. Lin works into his narrative the facts and details of both the war and the life and traditions of China. Concerning the Japanese he is forced to digress since there are no Japanese characters in the book. Japan's imperial policies he regards as "fantastic," a madness without a method. When the soldiers ran amok, he tells us, there was "an enforced lack of discipline." But he fails to see that brutalization of the common soldier is but one necessity of Japanese fascism. Among Dr. Lin's many caustic and acute observations on Japanese policy in China, there is little to illuminate the basic forces in the drive for conquest in the Pacific. Though he speaks of certain "differences" in Japanese imperialism, the relation between its methods and the world-wide aggressions of the Axis does not enter his comments or cross the minds of his characters.

While Dr. Lin was perhaps overmindful of his fiction audience in his search for "one leaf in the storm," he has written of other leaves too, with a particular regard for the humble, the quietly suffering, and the inconspicuous. Not the least remarkable quality of the book is his ability to give the reader the sense of the importance of personal identity among the masses of the Chinese people, whom many persons are accustomed to thinking of in terms of mere numbers. It is a rare kind of love story which, while analyzing a passion that touches the lives of three people, can yet carry as an undercurrent the lives of millions.

ALAN BENOIT.



NM March 10, 1942

Emily Bronte's Poems

THE COMPLETE POEMS OF EMILY JANE BRONTE, edited from the manuscripts by C. W. Hatfield, Columbia University Press. \$2.80.

FOREVER FREEDOM, edited by Josiah C. Wedgwood and Allan Nevins. Pelican Books. 25 cents.

AT LONG last, we have a definitive edition of Emily Bronte's poetry. Faulty editing, the inclusion of poems not written by her, the failure to track down available manuscripts, marred previous volumes of "the complete poems." But Mr. Hatfield has done the work that needed doing, and it will not need re-doing. His text is a copy of the poems as Emily Jane Bronte wrote them, with the exception of a group of fragments for which the manuscripts have not been found.

The poems are a valued part of our literature. Emily Bronte is a woman poet, but not a lady poet of the early Victorian period. The first selections were published pseudonymously in 1846 under a name that did not reveal the author's sex. Charlotte Bronte explained the neuter names were "dictated by a sort of conscientious scruple at assuming Christian names positively masculine, while we did not like to declare ourselves women, because we had a vague impression that authoresses were liable to be looked on with prejudice." From a society that regarded lunatics, criminals, and women alike incapable of owning property, Emily turned:

... speak and say
Why I did cast the world away;

Why I have persevered to shun
The common paths that others run;
And on a strange road journeyed on
Heedless alike of Wealth and Power—
Of Glory's wreath and Pleasure's flower.

So many of the poems are intense, bold, and moving that we are glad to have them in authentic text.

Forever Freedom, "Being an anthology in Prose and Verse from England and America" (subtitle), is welcome to America. Containing many of the better-known poems, speeches, historical documents, and essays on freedom, it also includes little items by the Chartist poets, Ebenezer Elliott and Ernest Jones, by Samuel Adams, Nathaniel Hawthorne, Gerard Winstanley, John Keats, and many others. On the other hand, there is a strange avoidance of Socialist writings, both Utopian and scientific. There is room apparently for Nicholas Murray Butler (on Freedom!) but not for Robert Owen, or Ruskin, or William Morris, or George Bernard Shaw, or John Reed—a fact not to be explained by the great selectivity needed in a compilation of only 200 pages. Rather is it due to a carelessness with the concept of freedom that leads, for instance, to the inclusion of materials hailing the "freedom" sought by the slave owners in their rebellion of 1861—pieces by Bret Harte—side by side with moving poetry and prose

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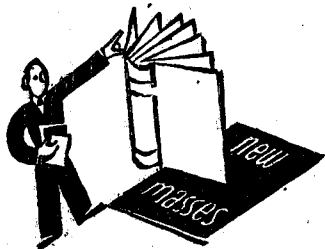
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MORRIS U. SCHAPPES.

All About Civil Defense

CIVIL DEFENSE, by C. W. Glover. Chemical Publishing Co. \$16.

C. W. GLOVER is a British civil and structural engineer and a member of the Council of the ARP. His *Civil Defense* is an encyclopedic work that should do much to avert panic in air raids, by teaching people in advance how to protect themselves. The essence of the book's material has been drawn from 184 volumes on air raids, written in the United States, Great Britain, and the Soviet Union, as well as in the Axis nations. Much of the work is based on wartime conditions. When such conditions were lacking, field and laboratory experiments were made and the results are given here in pictures, diagrams, and statistical tables.

One section of the book contains a detailed exposition of war gases. The term "war gas" is applied to any substance, whether solid, liquid, or vapor, which is used to poison, irritate, or blister. Some fiction writers have created the legend that many gases suitable for use in chemical warfare cannot be neutralized or filtered. However, J. B. S. Haldane has adduced a number of scientific reasons to the contrary. In order to volatilize, a gas must have a low molecular weight, or consist of very few elements. The great majority of these gases are known and so are the methods for decontaminating them. It is interesting to note that some of the most dangerous gases have odors which are easily recognized. Mustard gas, a blister gas that will affect any part of the body, smells like garlic; phosgene, a choking gas and a lung irritant, smells like new mown hay; lewisite, a sternutator which affects the eyes, nose, and throat, smells like geranium. Decontamination methods are based on the recognition of these odors and Glover has furnished an excellent table of instructions for the removal of these poisons.

This all-inclusive defense guide covers every phase of bombing. The author recognizes that the search for an absolutely bomb-proof shelter is futile and devotes much space to the protection of the individual, the home, the factory, and the community. He gives vital facts about extinguishers, water hoses, and sand blankets. There is a description of the effect of incendiary bombs on the new fire-proof "durasteel" and the laminated plywood asbestos cement, "impermite." The incendiaries come off second best, which indicates a potential new field of construction materials as a result of this war.

Insurance, economic dislocations, the problems of evacuating children and the aged and infirm are not neglected. The book closes with chapters on the organization, training, and equipment necessary for a well functioning ARP. A brief study of the control in

France, Germany, and Great Britain has been added since the war broke out. Glover's manual, despite its high price, belongs in the library of all zone, sector, and post wardens of America. A cheaper edition would be even more to the point.

JAMES KNIGHT.

Too Slick

WELCOME TO THE CITY and other stories, by Irwin Shaw. Random House. \$2.

THE author of *Bury the Dead* and *Gentle People* has collected twenty stories written since 1938. They are not profound or searching or emotionally moving; they are, in fact, largely run-of-the-mill for such slicks as the *New Yorker*, *Mademoiselle*, *Stag*, and *Harper's*. That is to say they are well turned, nearly always entertaining, and, with few exceptions, unimportant: small stories about small people in small circumstances. They testify that Shaw can recreate the spoken language, that he feels tenderly toward the human race, and that he realizes that our social and economic environment too often corrodes the essential dignity of man. But most of these stories also indicate that Shaw was content with pathos, a sort of isn't-it-too-bad-what's-the-use attitude. His people reflect a petty, ridiculous, unhappy world to which they are neurotically adjusted. The more intelligent of them may ponder, but few of them fight against being robbed of poise and self-respect. In "The Eighty Yard Run" the protagonist has nothing left to sustain his ego but the memory of the long run for touchdown he made fifteen years earlier. A hopeless young actor in "Welcome to the City" is cheered by the drunken amiableness of a degraded "Greta Garbo" in a three-dollar-a-week hotel. Two former lovers in "Search Through the Streets of the City" feel that life has cheated them. Some of Shaw's sketches give us glimpses of people who are merely absurd, such as the three partners in "Lemkal, Pogran and Blaufox" timidly in search of love by the dollar.

The few characters who do strike back at their attackers make the best stories in the book. "Select Clientele," in which the theme is hatred of Jews and culture, might have been an important story if it had been thought through. As it stands, the fighting reaction of the artists leads nowhere in particular. "The Dry Rock," one of the best stories, concerns a hacky who, in trying to get the law to punish a man who gratuitously punched his nose, discovers that no one else thinks his self-respect worth time or trouble to restore. In only two instances does Shaw permit his characters to stand up for their dignity and to win. An Italian farmer in "Triumph of Justice" uses direct action in a courtroom in order to collect money owed him by a racketeer. "Pattern of Love," the most delicately done of the stories, portrays a youngster who maintains his inner strength and poise despite a beating by a bully who acknowledges defeat, by bursting into tears. Only in "Prize for Promise" does Shaw show anger. This story may be placed beside "Pattern of Love" as the