

## Complete Musician

MOZART: THE MAN AND HIS WORKS.

By W. J. Turner. New York: Alfred A. Knopf, 1938. \$4.

Reviewed by ROBERT A. SIMON

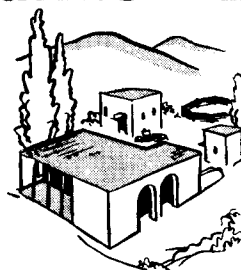
It is—or it should be—a musical axiom that all grand opera choruses look alike and all biographies of Mozart are eulogies. The rule holds for W. J. Turner's "Mozart: The Man and His Works," but this doesn't mean that Mr. Turner's 458 pages are heavily orchestrated praise of an indisputable genius. No admirer of Mozart (are there any detractors, by the way?) will be disillusioned by Mr. Turner's thoughtful and intelligible examination of the music. It may be, however, that many readers will find a new perspective on Wolfgang Amadeus Mozart himself.

Mr. Turner's contention is that "the nineteenth-century notion of the 'child-like' Mozart, the pure, lovable, naive, innocent genius, is completely at variance with the facts." Mozart, in Mr. Turner's volume, is presented first as the son of his father, the shrewd, practical Leopold. The difference between the two men was that Mozart lacked his father's caution and possessed "a positive quality to a quite inordinate degree—namely, sensibility." And this sensibility is the clue to Mozart, "a wholly superior man, intensely serious, deeply compassionate, almost all-comprehending, with a profound understanding of life and a universal sympathy with human beings that reminds one of Shakespeare and is in distinct contrast to Beethoven and Tolstoy."

This view of Mozart is revealed in a well-built narrative, a narrative founded on the letters of Mozart, his family, and others who knew him. Mr. Turner has a large case to prove, and I think that he demonstrates it thoroughly. He projects Mozart as the complete musician, unegotistically sure of himself; as a tolerant observer of men and women; as a remarkable music critic; as a man of common candor and integrity to whom candor and integrity are extraordinarily ordinary; as one who can suffer from the callousness and stupidity of his fellows, recognizing without bitterness that most of his fellows are callous or stupid. I doubt whether many readers will go through the book without feeling an almost first-hand acquaintance with Mozart. Or without wishing that they could have helped to make things better for him.

En route, there are many philosophic and esthetic discussions, as well as several debates with other writers on Mozart. For instance, there is a judgment on "Cosi fan Tutte" which reads into this opera implications that many of us won't find. One may argue with Mr. Turner, of course; and all readers won't argue about the same things, but as a biography, his book is memorable, important, and, I suspect, a work of permanent value.

## This California ranch



### is the scene of a novel that is thrilling America!

TO this little frontier fortress, aristocratic Juan Godoy brought blonde-haired Judith Hingham. Though she eagerly ran away for love of this dashing, romantic man, it was sheer New England spunk which kept her by his side throughout the crowded decades when vaquero and miner, trader and fortune-hunter, soldier and politician, Indian and Spanish Don alike fought for the rich spoils of beautiful California.

EAST OF THE GIANTS is the story of how, overwhelmed at first by the shocking crudeness of her new surroundings, Judith Hingham triumphed over rough men and a wild land. As Señora Blanca of Rancho Amarillo, she is a heroine you will long remember—living to the full a woman's exciting life in the "hide and tallow" California that Richard Henry Dana discovered, in the gold-fevered California that Bret Harte knew, and finally in the young, money-made city of San Francisco. She is the full-bodied creation of a master historian and biographer turned novelist. To tell her story, he has steeped himself in this period. In the words of one critic, "you will know him from now on as the author of EAST OF THE GIANTS."

#### Reviews like these are spreading the good news:

"A new American novelist of major stature has been born . . . I think Judith Hingham is one of the most memorable characters in American fiction . . . She develops before our eyes as a vital, interesting, attractive, capable, and lovable woman . . . A tale which holdeth children from play, and old men from the chimney corner." — BEN RAY REDMAN, *Saturday Review of Literature*.

"One of the most satisfying books of its kind since *Northwest Passage*." — RALPH THOMPSON, *N. Y. Times*.

"For accurate background, for intelligent interpretation, for sheer story value, *East of the Giants* earns high marks . . . Judith Hingham controls the book from beginning to end; it is as though once the author had created her he had not been able to help himself. For those who are a bit tired of the 'Ramona' view of early California, it is the best novel yet." — JOSEPH HENRY JACKSON, *N. Y. Herald Tribune "Books"*.

# East OF THE Giants

A novel by  
GEORGE R. STEWART

Author of  
ORDEAL BY HUNGER, BRET HARTE, etc.

Henry Holt and Company, New York



# Reading in Czechoslovakia

BY HENRY C. WOLFE

IN view of the Nazi threat to Czechoslovakia's existence, it is only natural that the Czechs should be thinking these days primarily in terms of self-preservation. Small wonder that in these days of crisis Czech literature reflects the dangers in which the Republic lives. Windows of book stores in Prague, Brunn, Bratislava, and other Czechoslovak cities display a profusion of volumes about international politics. Many of these works are in the Czech language, but a surprisingly large number are in German, French, and English. Indeed, Prague's bookstores display nearly all the recent books about Central European affairs which have been published in England and the United States. Some of these books have already been translated into German by Czech publishers, because nearly every citizen of Bohemia and Moravia knows German. But the foreign visitor who prefers to read English can find in the Prague book marts almost any new book on international affairs. That is, unless they have all been sold. A recent visit to Topic, one of the largest stores in Prague, proved that some of the recent books dealing with the *Drang nach Osten* were out of stock. The proprietor assured me that he would have more copies on hand in a few days.

But not even the sale of gas-masks and the erection of air-raid sirens on every important street corner turned the Czechs completely away from interest in literature. There is a steady demand for the works of such Czech authors as Karel Capek, Josef Knap, Frantisek Krelina, Vladislav Vancura, and Bozena Benesova. While the "Rome of the North" waited for the droning bombers of General Goering's air armada to shower death and destruction on Prague's peaceful baroque scene, Czechs were buying the folklorist and ruralist works of Knap. Or they read the visionary poetry of Jaroslav Durych or the mystical writings of Jan Cep. Those who wish to get a broad perspective of world affairs before the fateful year of 1914 are finding valuable material in "The Cultural History of Mankind," by Madame Sarecka-Radonova.

"At the Cross Roads of Europe" is an historical symposium by six authors who set out to explain the democratic philosophy of the Czechoslovak state. Karel Capek, V. Chaloupecky, J. L. Hromadka, F. Hruby, A. Prazak, and F. Peroutka are the writers who prepared this volume for the Sixteenth International Congress of the P. E. N. clubs which was held last June in Prague. In his contribution to the book Dr. Capek observes that Czechoslovakia has been rather neglected in the world press, because there is little news value in dispatches from a country where peace and democracy are the order of the day. Foreign readers, he feels, turn to news from other countries where there is more sensational material for journalism. But much has happened in Europe since Dr. Capek wrote his part of this book.

At the P. E. N. Congress held at Prague in June Dr. Kamil Krofta, the Foreign

Minister of Czechoslovakia, welcomed the two hundred delegates from more than a score of countries. These foreign visitors included such distinguished writers as Jules Romains of France and H. G. Wells of England. One significant resolution of the Congress affirmed that literature must be above politics, that it must enjoy freedom of expression, and that it must serve to promote international understanding. The resolution was ipso facto a rebuke to the totalitarian policies of the Third Reich.

But resolutions alone cannot save a country menaced by the new Brown-Shirt imperialism. The Czechs have been striving to convince the French and British that a German attack on Czechoslovakia is, in reality, an attack on all Europe. A booklet which sets out to prove this contention was recently published by the well-known Orbis company of Prague. The author is Colonel Emanuel

Moravec, Professor in the High School of War in Czechoslovakia.

Colonel Moravec claims that the fate of Europe will be decided in Czechoslovakia. He reiterates Bismarck's statement that "Whoever is master of Bohemia is master of Europe." Colonel Moravec tells us: "In 1866, it was demonstrated that whoever is master of Bohemia has also a free road to the middle Danube via the Gateway of Moravia."

Colonel Moravec says that "As soon as Czechoslovakia were overthrown the Danubian basin would become a basis for German offensives in three directions: against Italy, against the Balkans, and against Poland and Soviet Russia." In regard to France, he writes: "If Czechoslovakia should fall, France would find herself on the European periphery." As for Britain, he maintains that no nation would be affected more adversely by the disappearance of Czechoslovakia than the British Empire.

Henry C. Wolfe, author of "The German Octopus," returned on September 26 from a tour of Czechoslovakia and other countries of Central Europe.

## The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	Crime, Place, Sleuth	Summing Up	Verdict
THE FASHION IN SHROUDS Margery Allingham (Doubleday, Doran: \$2.)	Murders of knight and extra-marital sweetie in super-posh London circles involve Albert Campion in platinum web of silken deviltry.	Runs gamut of colorful scenes—from swank gown shops to noisome dives—with scintillating talk, expert sleuthing, and explosive finish.	Campion in excelsis!
A BLUNT INSTRUMENT Georgette Heyer (Crime Club: \$2.)	Philandering Britisher brutally bopped. Amiable Insp. Hannasyde and mixed-pickle assistants run ragged by antics of suspects.	Double fracture of mystery story ethics only goes to show that if you're good you can get away with—murder.	Brilliant
THE CROOKED HINGE John Dickson Carr (Harpers: \$2.)	Arrival of claimant for English estate followed pronto by death of incumbent. Dr. Fell, fortunately near by, spots uncanny killer.	Witchcraft, a malevolent automaton, and an inexplicable killing seen by several at close range keep brain buzzing and hackles rising.	Dash out and get it
THE CHRISTMAS TREE MURDERS Joel Y. Dane (Crime Club: \$2.)	Strange demise of unimportant strike-picket starts big-time crime a-moverin' and drives Sergeant Cass Harty almost plumb nuts.	"Class-angle" of crimes capitally handled. Weapon a new one and Harty is tough, relentless, and a pleasure to follow.	Good
THE FOUR OF HEARTS Ellery Queen (Stokes: \$2.)	Honeymooning Hollywood luminaries drink poisoned cocktails in airplane and Ellery Queen does some acute deducing.	Intricate plot and torrid action, with surprising and thrilling finish, ride over Hollywood patter at its lush-est.	Excellent
THE KILLER Carolyn Wells (Lippincott: \$2.)	Rich Vermonter summons far-flung siblings to apportion his wealth. Sib, secretary, and donor, die—with Fleming Stone on spot.	Multiplicity of nieces, nephews, etc., confuses plot—author, too—but tale has typical Wellsian finish, suspense, and ebullency.	Wells No. 48
TERROR BY NIGHT Lee Crosby (Dutton: \$2.)	Prehistoric monster on rampage kills two in American college town. Amateur sleuth Hazard scents modern motives behind antediluvian di- does.	Well concocted and super-goose-pimply mixture of mystery and terror, with almost unbelievable truth revealed by clever investigator.	Worthwhile