

politicos the creeping horrors; they put him in command of an armed liner, and when he threatened to make a reputation there, marooned him in a district office. He promptly discovered that the navy was buying a million or more life-preservers of a type which he had seen drowning men by the dozen after a ship had been torpedoed in the war zone, and stirred up a fine stew about that. They got him out of there as soon as the war was over and sent him to do sentry-duty on the Yangtze; he got into a magnificent controversy with Chiang Kai-shek. They shelved him in command of the Hawaiian department, and what happened? The Massie case.

The result is a fine running account of how a stormy petrel does his petreling, with considerable comment in a bluff, bold sea-dog style on politics, the necessity for a general staff, and international relations. The bulk of the detail is of interest mainly to the service, but the controversial parts are worth a little time for almost anyone.

## The Planetarium in Book Form

*THE STORY OF ASTRONOMY.* By Arthur Draper and Marion Lockwood. New York: Dial Press. 1939. \$3.

Reviewed by FLETCHER WATSON

POPULARIZATION of science in general, and astronomy in particular, is an admirable objective, if well performed, but is deplorable if not. Hence it is a pleasure to welcome the publication of "The Story of Astronomy," which is sympathetic both to the science itself and to the layman confronted by its innumerable mysteries.

In its factual material the book is accurate, and while necessarily omitting much technical discussion, the authors, who are familiar with the problem of popularizing science from their experience at the Hayden Planetarium, outline the present status of astronomical fact, theory, and hypothesis against their fascinating historical development. To the professional scientist, frequently appalled by indiscriminate mixtures of fact and hypothesis, this book, with its obvious attempt to distinguish between facts and hunches, will be welcome as an authoritative reference for his inquiring friends. An example of the differentiation of fact and hypothesis is the excellent discussion of Mars. The authors, while mentioning the fantastic conclusions of various astronomers, have clearly emphasized the indisputable observations. The book is comprehensive in scope, running the gamut of natural curiosity from the early concepts of a flat earth to Einstein's mathematical theory of curved space. While informative enough to satisfy the adult, the book is sufficiently imaginative to entice younger readers.

"The Story of Astronomy" is written in a lucid style in which the technical terminology, although treated familiarly, is defined so as to leave no gaps in explanation. For persons interested in a general popularized survey of astronomy, this book provides interesting reading.

# The New Books

## Biography

*ME.* By Brenda Ueland. Putnams. 1939. \$3.

Brenda Ueland has written, as her title implies, an intensely personal story of her own life, a life varied enough in background and filled with unusual associations to make good biographical material. And Miss Ueland has the prime requisite for this type of writing; she is supremely interested in the individual. In her earlier book, "If You Want to Write," she insisted that the sole secret lay in writing "what is in you." She has followed her own advice in "Me." The best part of the book is the long early section dealing with her childhood in Minnesota. Her parents were both exceptional people, and the picture she draws of them is delightful, amusing as well as loving in detail. Minneapolis in the horse and buggy days, in a home where the father was a well known judge and the mother a pioneer feminist and educational reformer, and where seven children entertained themselves according to their spirited fancy, takes on actuality under Miss Ueland's treatment. Greenwich Village when it was Greenwich Village furnishes the second locale, and here one meets again, often caught from a new angle, the determinedly unconventional painters, writers, actors, and talkers of the Liberal Club days. Many are called by their own names and the others are easily identifiable by their work or eccentricities or amours. Nor does Miss Ueland shrink from telling her own story very frankly. After marriage, a child, and divorce she set vigorously about making a living, but also and even more vigorously, about making a life. Her enthusiasm has never died down, her faith in her own philosophy seldom wavered. She gives the impression of being as much in love with living at forty-six as she could possibly have been at half that age. She finds a vast number of things exciting and charming and she conveys some of each to her story.

G. G.

## Fiction

*GRACE I GIVE YOU.* By Morton Gill Clark. Morrow. 1939. \$2.50.

The Grace that Mr. Clark gives us is by no means inward and spiritual: she is a New York divorcee of 24, finished, pretty, expensively brought up, and perfectly kept, though by an increasingly large number of people. No woman trusts her; no man should. She knows only one trick—how to get her men; with savage pleasure, Mr. Clark shows how she ends by losing them all, especially the idealistic country boy whose clear eyes she managed for a while to dazzle.

Like the portrait of Bella Brill, this portrait of Grace Boardman is one which every Good Woman likes to see a man draw of a glamour girl. Nevertheless, such victories over Pyrrha are Pyrrhic. The very vindictiveness which Grace and Bella have aroused, the very energy with which their creators and ex-lovers de-

nounce them, creates suspicion in any unbiased mind. How very high those grapes must have hung, to have turned so sour!

Mr. Clark has written what is called a "woman's novel"; and probably none but women will read it. And yet, like many another "woman's novel" its smoothness, ease, perception, and lightness make more earnest writing seem somewhat stodgy, as Grace herself shows up the frequent dowdiness of virtue.

K. S.

*INEVITABLE DAWN.* By Arthur C. Baldwin. Harpers. 1939. \$2.

Dr. Baldwin, himself a minister, has written a partially autobiographical novel dealing with the life and problems of a

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recommends

## The Poet's Work By JOHN HOLMES

"A stimulating anthology. Mr. Holmes is a poet who thinks about being a poet . . . he has the rare gift of reading with passion, and the added impulse to share his excitements. Here is what poets really think about . . . excellent fraternal comment."—*Christopher Morley in Boston Transcript.*

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young clergyman in a small American city. Little plots and counter-plots of the kind always found in the civic and religious life of such a heterogeneous American community supply the background for the central theme of the story. This theme concerns the interaction and development of new and old ideas in conflict, the necessary relationship between religious and cultural values in democracy, and the vital need for a broadening and strengthening of "church" ideals to reach into all the departments of group living. With a handsome red-haired and unmarried clergyman as hero the love story is bound to be complicated, but the outcome is never doubtful in this novel, which seems keyed to a period of twenty-five years ago rather than of today.

G. G.

### History

**THE MODERN WORLD.** By Alice Felt Tyler. Farrar & Rinehart. 1939. \$3.75.

When Mason Whiting Tyler, a promising young historian at the University of Minnesota, died suddenly some years ago, his wife undertook to carry on some of his courses, and the present book is the result of teaching "History I" for more

than a decade, being the third volume in a series entitled "The Civilization of the Western World." It is an adequate textbook, but rather conventional; at any rate, the writer of this notice was surprised to find the plan of organization almost identical with that which he used when he taught a similar course twenty years ago, whereas most textbook writers of recent years have tried to discover new approaches. About half of the space is devoted to the period from 1500 to 1815, the remainder to the nineteenth and twentieth centuries; which seems a proper balance. The style is clear and readable; the tone of the narrative is neutral; the bibliographies at the end of each chapter are not too long and mention both standard older books and newer works. An attractive feature is the indication from time to time that the last word has not yet been said about many matters, e.g., the Terror in revolutionary France, Cavour, or the origins of the war. There is also constant emphasis on the diversity of conditions in various countries; thus the manorial system existed throughout Europe, but it was not quite the same thing in England, France, Germany, and Italy. Finally, a word should be said about Mrs. Tyler's faculty of conveying reality by means of pithy phrases: "The needs of her people were always matter of concern to Elizabeth, although such concern was only in part altruistic"; or again: for the aristocracy, the wealthy bourgeoisie, and the men of science and letters of the eighteenth century, "life had many attractions: they had letters, art, travel; they were tolerant, a little cynical, critical of everything; but they were humanitarian, and they believed in progress and in the perfectibility of man and his institutions; they were optimistic, therefore, and, on the whole, satisfied." This ought to be an eminently teachable text.

B. E. S.

### International

**THE NEW INQUISITION.** By Konrad Heiden. New York: Starling Press. 1939. \$1.50. Modern Age. 50 cents.

Mr. Heiden's book presents an objective and dispassionate analysis of the pogroms which raged throughout Germany during the first half of November, 1938. He quotes thoroughly reliable reports of eyewitnesses giving a picture of frightful events in the Reich. Government organized gangs armed with hatchets invaded the homes of the Jewish people throughout the nation during the night of November 9, 1938. They systematically smashed all furniture and demolished anything they could lay hands on.

Hospitals were raided, homes for the aged were wrecked, and Jewish children living in orphan asylums were driven into the streets in the midst of the night. Hundreds of people were beaten up, crippled for life, or murdered. Babies were left helpless to starve to death. All this sounds like a bad dream but it is stark reality. It happened in Germany under the auspices of the German government. Long before the outbreak of these bestialities the government had built new barracks in its concentration camps to hold tens of thousands of German Jews. There hundreds of them were beaten to death or shot, or died of exposure. The reports of these activities are carefully documented and present a terrible indictment.

The author states emphatically that the perpetrators of these pogroms do not represent the German people. They were horrified by these doings although in most cases they did not dare to give expression to their feelings.

There is an ominous warning to the world that the Jews are only the first victims of Nazi bestiality; Protestants and Catholics are slated to be the next victims. It is this which makes this book

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## The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	Crime, Place, Sleuth	Summing Up	Verdict
<b>THE FOOTPRINTS ON THE CEILING</b> Clayton Rawson (Putnam: \$2.)	Poisoned corpse of agoraphobic heiress found in East River island mansion beneath sole-marked ceiling. Merlini unmagicks three incredible killings.	Encyclopedically fascinating, with amazing bits about sunken treasure, catalepsy, "the bends," assorted poisons—also gun-play and sky-high suspense.	Immense!
<b>DEEDS ILL DONE</b> Adele Seifert (M. S. Mill: \$2.)	Somewhat crooked and much-disliked Mo. financier slain in thicket. Woman who found corpse and sleuth Trent handle matters neatly.	Better as character-study of group of nice people overtaken by tragedy than as mystery. Detecting is unobtrusive but adequate.	Entertaining
<b>MURDER IN THE MUSEUM</b> Eric Heath (Hillman-Curl: \$2.)	Detective Copey and Co. unriddle murder of millionaire mummy-fancier and snare wily killer with fantastic grudge.	Tricks with self-emptying coffin lend macabre touch to opus that hovers close to impossibility throughout.	No
<b>MURDER AT CONEY ISLAND</b> James O'Hanlon (Phoenix: \$2.)	California sleuth Jason Cordry, visiting Eastern showplaces, runs into side-show sword killing.	Moves as swiftly as roller-coaster on jacket, and lush with color, but writing—and sleuthing—are not too good.	Average