

The New Books

Biography

THE STUART PAPERS AT WINDSOR. *Selected and edited by Alistair and Henrietta Tayler.* Dutton. 1939. 290 pp., with index. \$3.50.

When King James III and VIII was living in exile at Rome, he accumulated a formidable mass of correspondence, not only letters written to himself, and copies of the letters he wrote, but a number of the letters that were exchanged among the faithful subjects who shared his misfortunes found their way into these archives. At his death the collection was divided between his daughter the Duchess of Albany and his son the Cardinal King Henry IX; both parts were purchased by agents of the usurping House of Hanover, in whose possession it now remains. It has never been fully catalogued and, according to the editors of this selection, surprisingly little use has been made of it by historians of the period. The present volume contains a number of the letters, with explanations as to the writers and the circumstances, chosen either for their historic importance or their human interest.

The editors have done their work well. There are intimate letters between husbands and wives that show what traveling was like, and the money difficulties of the court in exile. The first great success and the failure of the loyalist rising of 1745 are reflected in touching letters from the king to the Prince of Wales, "Carluccio," and in secret letters from Louis XIV. And there is a group of letters from the Countess (and Jacobite Duchess) of Mar, a sister of Lady Wortley Montague, who writes with so much of her sister's spirit that one wishes for more letters by her. But she is the only one of the correspondents of whom that can be said. In bulk, the letters are limited in their themes and laborious in their style. The editors have done their best for their subjects, but the book will appeal to few except those who are already interested in anything that concerns the true king.

B. D.

Fiction

MR. MOONLIGHT'S ISLAND. *By Robert Dean Frisbie.* Farrar & Rinehart. 1939. 363 pp. \$2.50.

Although it is described as a novel on the jacket, this story of a man's life on a coral atoll somewhere in the South Seas differs in many respects from the usual escape book. Javan Moonlight, manager of the Line Islands Trading Company's station at Danger Island, is not a transient looking with wide eyes at the curious customs of the natives, to return to civilization and write a book about his ex-

periences; he is a fixture and as such a part of the life around him. Observer, philosopher, interpreter, he also lives as a member of the community. His story is the record of how a man casts off the cluttering non-essentials of civilization to return, insofar as his civilized upbringing will let him, to a truer pattern of life. Escape, if you like—and Javan Moonlight would be delighted to tell you how much there is in the modern world that he wants to escape—but a better way of putting it is to say that he has exercised the power of choice.

For life goes on on Danger Island, and who can say that it is any the less life because it is freer, because the perspective and the proportion are different from those we know? There is no escape from the realities of birth and death and love. And there are the island people, who have made Javan one of them—Mama, the endearing gossip and Javan's absent-minded housekeeper; the incorrigible and irreverent William; Toa, the impulsive store boy whose complicated love-affairs run like quicksilver through the fabric of the story; the enchanting Misses Red-Jones and Tears, the vampire Miss Tern. There are other realities; there is the loveliness of the islands; there is the life of the mind and of books; there is the recurring mystery of dawn, of stars and storm and wind and sun on sea; and above all there is time to "stand and stare."

H. C. B.

BACK ROADS. *By Katherine Haviland-Taylor.* Lippincott. 1939. 331 pp. \$2.50.

The country doctor has been riding in popular fiction. Be he horse-and-buggy or model-T-Ford physician, his work, his wit, and his wisdom seem to have some special charm for the reading public. Old Doctor Winters of Hillsborough, who is the hero of Katherine Haviland-Taylor's novel, is the very epitome of the qualities that make endearing these homespun healers of the sick. He is a "natural" physician and philosopher with an understanding of the minds of men as well as of their bodies.

The story of Doctor Winters in "Back Roads" begins when he is almost seventy. He has devoted his long life to aiding the people in and around the little country town. He manages to live in comfort, although the bills in Hillsborough are not paid any more quickly than elsewhere. But the Doctor's wants are few and his way of life simple so that all goes well until the town villain decides to run Old Doc out of business because of his failure to cure a certain incurable case. This villain is incredible in his machinations and it is here that the book is weakest. Would a village where a man had been known and

admired for seventy years actually believe that he was, at that age, living a gay and immoral life just because nobody knew where he spent a certain night? But in the story they do and Old Doc comes very near to being lynched before the tide is turned in his favor by a series of events quite as astonishing as those which had led to his overthrow.

By making her hero too saintly and her villain too wicked Miss Haviland-Taylor has lost the chance to make them real people. But in the country setting, in a few of the minor characters, and in the Doctor himself in many of the daily scenes, the book has a temporary homely quality of living which might easily have extended to the whole if the author had been content to let well enough alone in the matter of emphasis.

G. G.

WHITE MAGIC. *By Faith Baldwin.* Farrar & Rinehart. 1939. 305 pp. \$2.

Faith Baldwin turns her black magic to reconstructing the white magic of Sun Valley. Dazzled, as she suggests in her dedication, by the magnificence of her setting, she has broken through her usual fairly simple formula, and at least in the first two-thirds of the book, allowed herself considerable realism. This time she tells not only the story of Garda, whose silver-gold hair, brown eyes, and forty millions suggest Barbara Hutton, but also the story of Ellen, the poor girl who falls in love with Franz, a charming and fortune-hunting nobleman. These three, with the romantic Larry who turns everything else to gold but can turn the golden Garda to flesh, Dick, Garda's sycophant cousin, Lisbeth, Franz's ex-mistress, and Joe the crook with whom she is now living, are all lost together in a one-room cabin in the mountains. Thick as autumnal leaves in Vallombrosa are the new leaves which are turned in that icy cabin. "All our villains," as one character says, "turn out to be papier-mâché after all." The realism Miss Baldwin has achieved up to this point vanishes into a whole firmament of happy endings. Nevertheless, "White Magic" is one of Miss Baldwin's most successful books, for it demonstrates not only her smoothness and intelligence, as do all the others, but also her ambition and her capacity to outgrow her formula.

K. S.

DON QUIXOTE. *Adapted by Leighton Barret.* Little, Brown. 1939. 307 pp. \$2.20.

No doubt there is something to be said for preparing a version of "Don Quixote" and omitting the *novelle* which, like the similar ones in "Tom Jones" and "Pickwick Papers," one always skips in rereading anyway; and perhaps there is even something

to be said for condensing some tedious passages in what remains. The unwary reader, seeing an edition which says on the title-page that it is "Adapted from the Motteux version" will naturally suppose that that is what has been done, the more so since the editor does not vouchsafe any foreword to explain how drastic his revision has been. Let the buyer beware! This is a complete rewriting; it is not merely that sentences are paraphrased, but that entire scenes are recast. Inevitably, this process takes away all the real flavor for which "Don Quixote" is read; Sancho Panza without his proverbs is not Sancho Panza, and Cervantes without his style is not Cervantes. And the inadequacies of this version go even deeper than matters of style; the editor actually leaves out essential points of incidents he includes. For a single example: Cervantes says that in equipping himself Don Quixote mended his helmet with pasteboard and tested it with a sword, which went clean through it; then he remade it as before, but did not trouble to test it, being persuaded that it would hold. This revision says nothing of the failure to make the second test, one of Cervantes's most characteristic touches, by which he puts the Don's sanity "gingerly in doubt," as Robert Bridges says Shakespeare did Hamlet's. Was he quite mad, rejecting the evidence of his senses? Or was he clearly only self-deceived? In all the subtleties of characterization and humor, Cervantes labored in vain for Mr. Barret. There is no law compelling any one to read Don Quixote if he does not wish to; but any one who does will be better advised to get a standard edition and do his own skipping; then in what he does read he will read Cervantes.

B. D.

THE REVOLT OF HENRY. By F. Hugh Herbert. Putnam. 1939. 311 pp. \$2.

Henry is a Thurber character without the madness that lurks in Thurber, thickets. Kindly, generous, full of sweetness and decency, he has for twenty years been married to Mildred. She looks like whey and tastes like vinegar. Henry's revolt is precipitated by the arrival of the gentle Sheila as cook. Sheila uses the completely unforgivable weapon: like Rachel Field's governess, she is womanly when the wife is frankly female. When Sheila is fired, Henry goes with her.

This very entertaining book should send every wife first to her mirror and then to her kitchen. Unfortunately, Mildred is to be met with at some times in the mirrors of most American wives; unfortunately also some aspects of Mildred are generally to be found in the kitchen. Impatience, arrogance, narrowness, and rugged individuals are still the keystones of the American cook, as also of the American wife; happily for the American

home, if not for the American husband. Nevertheless, though Mr. Herbert's solution is not necessarily universal, his problem is all too often encountered; and the mutterings of henpecked Henrys grow daily louder. Mr. Herbert, himself an English husband, is the best champion of the American husband since Sinclair Lewis wrote "Dodsworth."

K. S.

International

A JOURNAL OF REPARATIONS. By Charles G. Dawes. Macmillan. 1939. 527 pp., with index. \$5.

Near the end of 1923 General Dawes was asked to serve, in an unofficial capacity, on a committee to devise a workable system of German reparation payments, and also to formulate a plan to put Germany back on her feet and thus aid the economic recuperation of Europe. He consented and was made chairman. The outcome was the Dawes Plan, which was in operation for five years and under which European conditions changed for the better. General Dawes has now published the journal which he kept from the moment he sailed for Paris until the plan bearing his name received its final touches. The text is preceded by forewords by Lord Stamp, who was a colleague of Dawes on the committee, and by Dr. Bruening, Hit-

ler's immediate predecessor as Chancellor of the Reich, and now a scholar in exile in the United States.

The journal was never intended as a complete account of what was done in Paris, and it is in no sense a technical treatise on the reparation problem. General Dawes has recorded those events which impressed him most, and in this record the personal equation always bulks large. The story makes good reading, however, since the author expresses himself with the utmost clarity and simplicity and has a positive gift for sifting out salient facts and basic principles from masses of detail. He always shows the woods rather than the trees, and he shows little sympathy with those experts who were supposed to assist the committees but who could see only the trees.

Americans who, from newspaper stories and cartoons, have gained an impression of General Dawes as perpetually smoking an underslung pipe and shouting "Hell and Maria" at somebody, will be compelled to revise their ideas after reading the journal. General Dawes writes with commendable restraint and pays many glowing compliments to his collaborators. In one instance, however, he does complain that the "duty of long-continued temperance of expression and action is irksome," but he blows off only at the experts and at Dr. Schacht, then head of the Reichsbank,



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LS39

"whose pride is equalled only by his ability for domination," and whose "personality had the effect of instilling caution into the committee."

As an international problem reparations are now as extinct as the dodo; but, as Lord Stamp indicates in his foreword, a study of the records pertaining to them may assist in settling other problems which still call for action. Hence, in making his journal a part of the public record, General Dawes has rendered a useful service.

W. O. S.

THE NEW GERMAN EMPIRE. By Franz Borkenau. Viking. 1939. 167 pp. \$2.

As Germany's challenge for world domination moves into another critical phase, onlookers are tempted to look behind day-to-day events and seek the basic pattern of Hitler's methods of conquest. Dr. Borkenau has ably performed this service by probing deeply into the Nazi ideology and analyzing the characteristics of the Nazi revolution.

National Socialism, he concludes, represents a fanatical, quasi-religious movement which is entirely negative and unprincipled. The Third Reich is impelled by the mystical character of its doctrine and by its own internal economic instability to achieve an unending stream of semi-miraculous political successes abroad. Varying their tactics to suit the special needs of time and place, the Nazis have sought everywhere to implant local fascist factions, in order to disrupt the unity of opposing governments. Dr. Borkenau traces German intrigue in Europe, the Near East, Africa, and Latin America by way of revelation of the multiform technique of Nazi agents. Anti-communism, anti-capitalism, anti-semitism, unbridled nationalism, economic domination—these are the chief weapons through which the process of imperceptible undermining is carried on all over the world.

The ultimate goal of this process, Dr. Borkenau insists, is unlimited by any boundaries. It is nothing less than fascist world revolution, which may culminate in the establishment of a great commonwealth of fascist states under German hegemony. Yet, while he acknowledges the potency of fascist strategy, the author cannot believe that an irrational, dictatorial, and economically unstable governmental system can carry off so grandiose a design. What is far more likely is an era of chaos from which some new and still unfathomable political order will eventually arise. Dr. Borkenau might have gone a step further and warned the democratic governments not to stand passively by without taking counter-measures to revitalize their own doctrines and their economic life. His analysis clearly reveals their fate if they do not do so.

D. H. P.

PERSONALS

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GENERAL

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Double-Crostitics: No. 284

By ELIZABETH S. KINGSLEY

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| | | | | | | 1-A | 2-Q | 3-R | 4-L | 5-V | | 6-W | 7-T | 8-C | 9-H | 10-X | | |
| 11-E | 12-H | | | 13-F | 14-G | 15-Y | 16-S | 17-B | 18-P | 19-O | 20-W | | 21-F | 22-G | 23-E | 24-A | | 25-K |
| 26-O | 27-L | 28-W | 29-Z | 30-Y | | | 31-A | 32-B | 33-Z | | 34-U | 35-D | 36-L | 37-S | 38-Z | | 39-F | 40-B |
| 41-M | 42-T | | | 43-N | 44-F | 45-P | 46-C | 47-S | 48-X | 49-I | 50-V | 51-O | | 52-N | 53-P | 54-M | 55-E | |
| 56-N | 57-I | 58-H | 59-Q | | | 60-I | 61-A | 62-J | | 63-R | 64-C | 65-B | | 66-N | 67-S | 68-M | 69-D | |
| 70-G | 71-S | 72-H | 73-J | 74-B | 75-M | 76-I | 77-T | 78-X | 79-F | 80-O | 81-N | | | 82-J | 83-P | 84-S | | 85-V |
| 86-F | 87-C | 88-R | 89-E | 90-H | 91-K | 92-L | 93-C | | 94-J | 95-X | 96-D | | 97-Z | | 98-B | 99-Q | 100-L | 101-G |
| | | 102-F | 103-P | 104-W | 105-B | | 106-I | 107-A | 108-L | 109-Z | 110-K | | 111-V | 112-I | 113-H | 114-Z | 115-F | |
| 116-E | 117-D | 118-L | | | 119-J | 120-M | 121-B | 122-N | 123-E | 124-C | 125-O | 126-X | 127-A | 128-D | | 129-O | 130-L | 131-Y |
| 132-K | 133-B | 134-I | 135-U | | | 136-A | 137-E | 138-J | 139-K | | 140-M | 141-H | 142-F | | 143-G | 144-O | 145-J | 146-V |
| | | 147-Y | 148-I | 149-Q | 150-L | 151-U | | 152-H | 153-R | 154-B | 155-W | | 156-K | 157-D | 158-P | 159-H | | 160-M |
| 161-P | 162-L | | | 163-A | 164-L | 165-I | | 166-H | | 167-Y | 168-R | 169-K | 170-P | 171-D | | 172-U | 173-E | 174-C |
| | | 175-V | 176-P | 177-Z | 178-M | | | 179-Y | 180-K | 181-X | 182-N | 183-F | 184-M | | 185-Z | 186-S | 187-E | |

DIRECTIONS

To solve this puzzle you must guess twenty-six words, the definitions of which are given in the column headed DEFINITIONS. The letter, in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

DEFINITIONS

- A. Play by Molière.
B. Caprice (music.)
C. Son of Laius.
D. N. Y. valley Iroquois Indians.
E. Custodian of antiquities.
F. Redirected (of energy.)
G. Not the same.
H. Divergent.
I. Merry-go-round.
J. American painter (1779-1843.)
K. Jaundiced.
L. Giddy.
M. Character in "Antony and Cleopatra."
N. Birthplace of Edith Wharton.
O. Interdict.
P. Italian composer (1760-1842.)
Q. Penname of famous English essayist.
R. Tersely cogent.
S. French novelist, critic (1866—.)
T. English cathedral town.
U. Constellation Cygnus.
V. Most primitive kindred group.
W. Hazardous.
X. French poet (15th cent.)
Y. Large African antelopes.
Z. Thorough (comp.; derogatory.)

WORDS

| | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|--------|
| 31 | 107 | 1 | 24 | 127 | 136 | 163 | 61 | | |
| 32 | 65 | 98 | 133 | 17 | 105 | 121 | 74 | 40 | 154 |
| 64 | 46 | 174 | 8 | 87 | 124 | 93 | | | |
| 171 | 35 | 117 | 157 | 69 | 96 | 128 | | | |
| 137 | 173 | 116 | 89 | 123 | 187 | 23 | 55 | 11 | |
| 115 | 183 | 39 | 102 | 79 | 13 | 86 | 21 | 44 | 142 |
| 14 | 70 | 22 | 101 | 143 | | | | | |
| 159 | 166 | 90 | 9 | 12 | 141 | 152 | 113 | 72 | 58 |
| 134 | 112 | 57 | 165 | 60 | 49 | 148 | 76 | 106 | |
| 82 | 138 | 94 | 145 | 62 | 119 | 73 | | | |
| 110 | 180 | 139 | 132 | 169 | 156 | 91 | 25 | | |
| 27 | 118 | 36 | 162 | 150 | 4 | 130 | 100 | 164 | 108 92 |
| 54 | 178 | 68 | 160 | 140 | 184 | 120 | 75 | 41 | |
| 52 | 122 | 56 | 81 | 182 | 43 | 66 | | | |
| 26 | 51 | 19 | 125 | 129 | 144 | 80 | | | |
| 18 | 176 | 53 | 170 | 161 | 45 | 158 | 83 | 103 | |
| 2 | 59 | 99 | 149 | | | | | | |
| 88 | 3 | 168 | 153 | 68 | | | | | |
| 71 | 186 | 37 | 47 | 16 | 67 | 84 | | | |
| 7 | 77 | 42 | | | | | | | |
| 135 | 34 | 172 | 151 | | | | | | |
| 146 | 175 | 85 | 5 | 50 | 111 | | | | |
| 6 | 28 | 20 | 104 | 155 | | | | | |
| 181 | 95 | 78 | 48 | 126 | 10 | | | | |
| 30 | 131 | 147 | 15 | 179 | 167 | | | | |
| 38 | 33 | 97 | 114 | 29 | 185 | 177 | 109 | | |

The solution of last week's *Double Crostic* will be found on page 17 of this issue.