

Papal History

PAGEANT OF THE POPES. By John Farrow. New York: Sheed & Ward. 1942. 407 pp., and index. \$3.50.

Reviewed by GEORGE N. SHUSTER

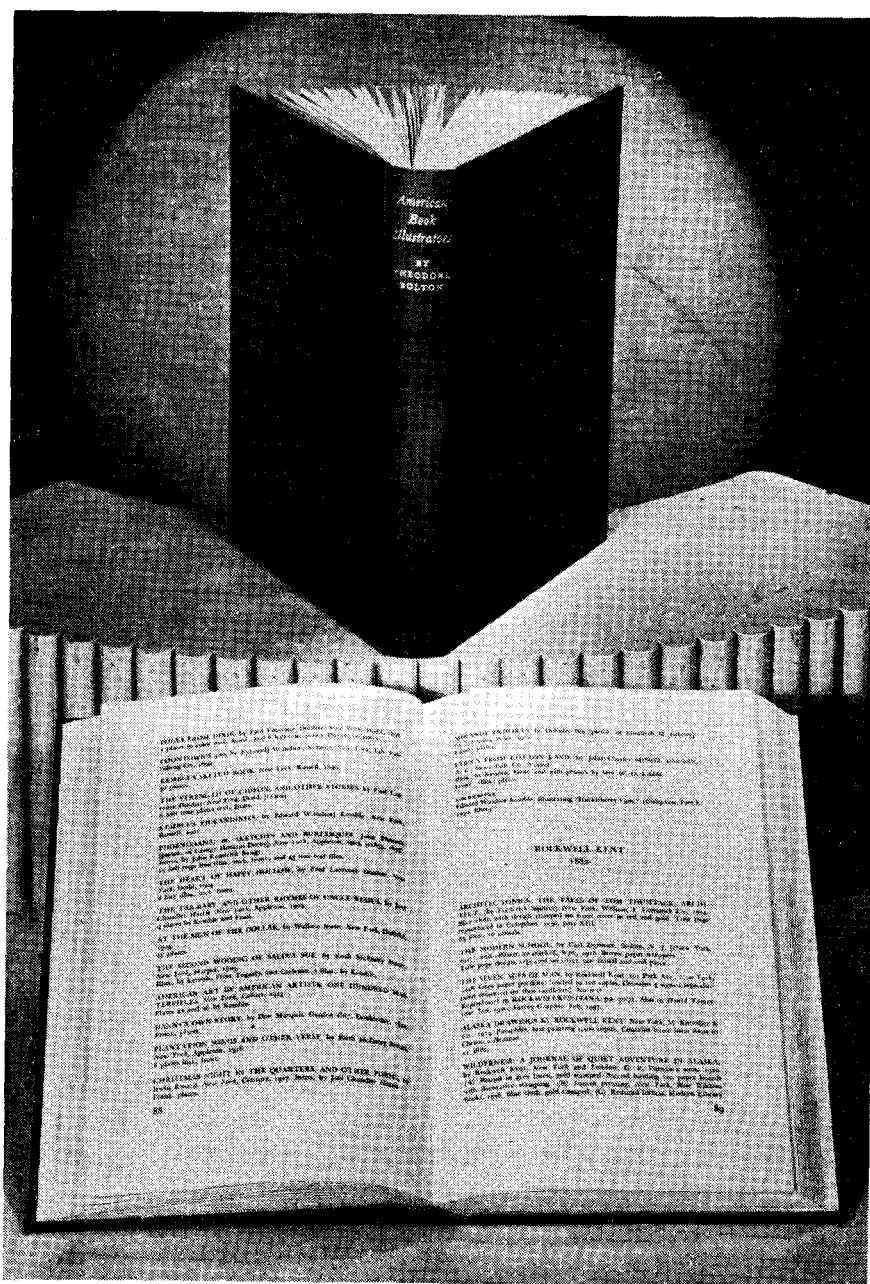
THE story of the See of Peter has enthralled great historians and seemed to many who read them a promising theme for popular treatment. Popes have been good and bad, wise and foolish. All of them, however, exercised sovereign power over the most extraordinary of human societies—a Church which during centuries governed the minds and hearts of men, and upon occasion also virtually decided what their political and social destinies were to be. To the Vatican there was given the defense of orthodoxy, the opportunity to foster the arts, and even the duty of resisting Caesars and dictators. Popes of every mood and origin have shouldered the burden.

It is strange, perhaps, that no wholly satisfactory history of the Papacy has been written. The great works of Pastor and Schmidlin cover only portions of the narrative, which as a matter of fact seems too vast for any one student to relate. Few of the shorter treatises are more than apologies or attacks. Mr. Farrow is the author of an excellent book about Father Damien. Upon occasion he can write straightforward prose, of a modern journalistic quality. But the principal virtue of his present treatise is one for which he is not responsible—the excellence of fourteen unusual portraits of diverse Popes, by Jean Charlot. Though these copy authentic sources, they are fresh, appealing, and intelligent.

Mr. Farrow's prose is thin and moves across some kind of corrugated wrought iron which makes it singularly lumpy and unsettled. The treatment is reasonably objective, though the apologetic intent is never disguised. Sometimes one encounters an apt and sagacious phrase, for example in the discussion of Henry VIII. On the whole Mr. Farrow seems to prefer jovial Popes and to shy away from dour ones. This preference is indulged also at the expense of Savonarola. There are some whoppers in the book, as when the "Syllabus" is attributed to Pope Pius X.

One infers that Mr. Farrow is a pleasant person, with a deep affection for Catholic belief and history. There is, however, no apparent reason why he should have attempted to write a history of the Papacy, and certainly none why anybody should read the four hundred odd pages he has devoted to the subject.

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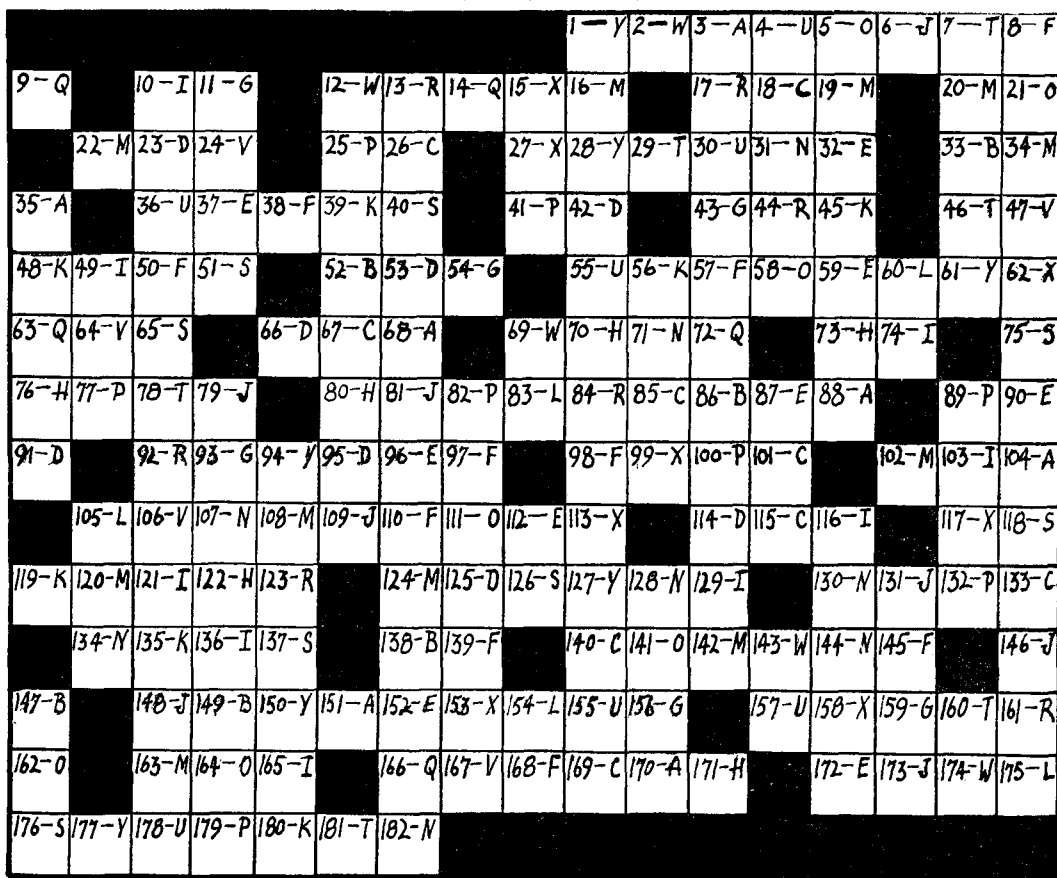
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The Crostics Club

THANKS are overdue for many pleasant letters:

Virginia Anderson, Decker, Mont., whom DCs help to keep happy, flat on her back in a sanitarium "where "detective stories are more plentiful than reference books 'but who' grubs away in a mishmash of Eighth Grade Reader recollections and is gradually getting into the peculiar rhythm of my mental processes." (That I have any such rhythm is news to me!) . . . Mrs. Lulu May Gaddis, Claremont, Calif., similarly invalidated, who is not only helped by DCs but who concocts elaborate ones herself . . . Dolores Lowe and Vivian Neale, "two awed devotees," whose breezy saga last summer told how, cut off from radio and newspaper in an Audubon Nature Camp in Maine, they discovered recreation in the DCs of six old *SRLs* and mastered the art sufficiently to send me one of their own—"an opening up of a new intellectual path although we sometimes fear it leads to insanity." . . . C. Castle, Santa Barbara, Calif., who took heart when he learned that "many of the intelligentsia use a table of reference books while I was plugging along without even a dictionary, thinking that was the way it should be done. At the same time I feel a bit sorry for those who have never had glimpses of imaginary works of art-dreamy wisps of a literature that exists only for those who plug along on two definitions we'll swear by, with a couple more to swear at and take out thrice," etc.: . . . Elizabeth Wood, Germantown, Pa., who "has no quarrel with new and strange words but I like least what is called slang and I have yet to meet one of your slang words which I ever heard used and I have had years of contact with children in school." (Of course she hasn't among children—my slang is not in random use but is adulytly expressive and will some day cease to be called slang.) . . . Louise Trueblood, Freeport, Ill., who writes that "she's cursed with a champagne appetite for DCs and a beer pocket-book ability to solve them." . . . C. R. Hinchman, Bryn Mawr, Pa., who does not mind obsolete words but who does object to wasting time over misspelled words. (Right, you are, say I!) But perhaps our errors may be in part condoned, when they stir the Muse to activity as in C. Ruutz's

You put me off with an E
An E where it oughtn't to be;
Of * ancient fame is the *Wedgwood*
name
But *Wedgewood* has no pedigree!

or this from W. H. Mann, Cleveland, O.:

Wedgwood with E
Appears to be
Confirmed by nary
A Dictionary.

E. S. K.

*Webster gives Josiah Wedgwood, the potter, as of 1730-'95!

Double-Crostics: No. 452

By ELIZABETH S. KINGSLEY

DIRECTIONS

To solve this puzzle you must guess twenty-five words, the definitions of which are given in the column headed DEFINITIONS. The letters 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 (1940 edition).

The solution of last week's Double Crostic will be found on page 14 of this issue.

DEFINITIONS

- A. Author of the romance on which the opera "Carmen" is based.
- B. Italian violinist (1753-1824).
- C. Bad diction.
- D. Ancient; antique.
- E. Prosaic (comp.)
- F. The art of dancing.
- G. A set speech, as in Greek drama (Gr.)
- H. Imitative; onomatopoeitic.
- I. Of sharp sight (comp.)
- J. Imaginary three-horned beasts.
- K. A person of some importance (? wds.; slang).
- L. Demonstration of approbation.
- M. Pertaining to porridgelike chewed food.
- N. A skeleton; Death (fig.)
- O. Committed to a course, penalty, etc. (phrase; slang.)
- P. Rural.
- Q. Sphere; extent; scope.
- R. Handsome fanleaf palm of Ceylon, used for umbrellas, fans, paper, starch.
- S. Edible.
- T. Act of 1778 or 1791 restoring civil and religious rights to Roman Catholics in England.
- U. Bring to light as by argument.
- V. American novelist (1849-1925).
- W. Allures; extracts.
- X. Applicants for admission.
- Y. Takes back openly.

WORDS

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

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