



THE AMERICAN HOUSE

by VIRGINIA CHASE

THE delightful, wonderfully human story of a Maine family in 1909.

Father wasn't satisfied with being the best doctor in his part of the state; he wanted to be a business man as well. So above his wife's objections, he bought the village hotel—a monstrosity if ever there was one.

Told with rare skill and great good humor, Virginia Chase's charming story comes straight from the heart of an earlier gentler America.

Illustrated with drawings by Janet Nelson. \$2.75

DUELL, SLOAN AND PEARCE

SERVE IT *Forth*

by M. F. K. FISHER

The publishers take special satisfaction in once more making available, in completely new format, this inimitable and ageless book. \$2.50

250 Years of American Painting

GREAT AMERICAN PAINTINGS:
From Smibert to Bellows. Selected and edited by John Walker and Macgill James. New York: Oxford University Press. 1943. 104 pp. \$5.

Reviewed by THOMAS CRAVEN

THIS book was designed to show by chronological reproductions the development of American painting from the earliest Colonial beginnings to the outbreak of World War I. The selection of the plates, like those of all pictorial anthologies, was largely conditioned by individual preferences, and to complain unduly about preferences would be to deny the editors the right to make a book at all. But it is permissible to point out that the title of the collection is unfortunate and misleading. Not by any stretch of the imagination could more than a small number of the selections be called great, and the editors are aware of that fact when they justify on historical grounds the inclusion of many very ordinary paintings. But if we eliminate the notion of greatness and accept the work on its historical merits, we have not only a valuable book of reference but also an exceptionally large assortment of illustrations most of which are enjoyable in their own right.

There are no serious omissions in the book with the exception of the mural painters the presence of whom, according to the editors, would have expanded the collection beyond the limitations imposed by the War Production Board to conserve paper. The Colonials, the romantics, the impressionists, the cosmopolitans, and the modern realists—all these are exhibited in sequence, and the important men such as Copley, Stuart, Whistler, Sargent, Homer, Eakins, Ryder, and Bellows, are generously represented by four or five pictures each, some in color.

The wisdom of limiting Audubon, one of the great ones, to a single picture while displaying Mary Cassatt, a plodding eclectic, in five canvases may be questioned; and the editorial exclusion of living artists removes John Sloan and Edward Hopper from the old group of "ash can" realists which they founded together with Henri, Bellows, Luks, and Glackens. But these are minor complaints. The book will be welcomed by all who care seriously for American art: the text is short and sensible; the catalogue notes detailed and useful; and the reproductions large and clear—unusually excellent, in fact, in these days when printing difficulties are so general.

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
KILLING THE GOOSE <i>Frances and Richard Lockridge</i> (Lippincott: \$2.)	Three women and one man perish before Pam North risks life to break intricate Manhattan murder case for "Loot" Wiegand.	Some irritating loose-ends . . . but suspenseful plot moves according to sure-fire North formula. Pam's delphic non-sequiturs amusing as ever.	Top drawer
THE D.A. CALLS A TURN <i>Erle Stanley Gardner</i> (Morrow: \$2.)	Startling identification of body in Cal. auto-smash launches Doug Selby on cold trail that turns out to be a sizzler.	Purists may cavil at one debatable flaw. Still, for suspense, unexpected developments, tightly knit plot, and intelligent sleuthing . . . it's tops.	Grade A
DEATH STOPS THE FROLIC <i>George Bellairs</i> (Macmillan: \$2.)	English church social abruptly ended by stabbing of exuberant deacon. Supt. Nankivell turns heat on congregation and smokes out double killer.	Painstaking detecting enlivened by pungent and amusing portraits of strange sectarians. Solution not unguessable but suspense holds up until end.	First class
MR. BOWLING BUYS A NEWSPAPER <i>Donald Henderson</i> (Random House: \$2.)	Murder of wife during London blitz shows Mr. Bowling how easy it is . . . so he keeps right on exterminating!	Lovely mess of carnage, utterly unmoral up to faintly silly end. Very queer dish, excellently written . . . but not for squeamish.	Psychopathic shocker

Border Society

MEXICAN TIME. By Zoe Lund Schiller. New York: The Macmillan Co. 1943. 311 pp. \$2.50.

Reviewed by BETTY KIRK

OVER a decade ago D. H. Lawrence tackled the theme of the Anglo-Saxon woman falling in love with the Latin-American man and brought out "The Plumed Serpent," one of the great novels of our time. In Lawrence's sensitive hands the depths of Freudian psychology were probed and a masterly study of primitive versus industrial society produced, with the kudos going to the pagan man.

In "Mexican Time" Zoe Lund Schiller has attempted the same theme and reached the same conclusion but there the comparison ends. Her psychological probings are tortuous but superficial, somewhat like her Spanish which is lavishly but often inaccurately used. It takes a master such as Hemingway successfully to weave the popular phrases into conversation and leave no sense of either strain or falsity.

Yet in spite of its lack of polish "Mexican Time" has vitality, and often acute observation. The contrasts and evils found in the border society, the effects which the American industrial invasion has upon the peaceful handicraft life of the Mexicans, and the inevitable conflicts between the two are well developed. Less convincing is the love story between Hilary Marshall, the American career woman, and Armando Santayana, the Mexican rancher. There are times when Hilary can only be aptly described as a heel, hardly the stuff for great romance. However, in a final purge-by-nature Hilary discovers her true self and bestows it upon the waiting Armando.

As a story, "Mexican Time" has tension, action, and interest and as a first novel, it is an above-the-average performance. One hopes that in her next book Mrs. Schiller will apply to her natural vigor some of the charm of simplification.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 513)

CHARLES LAMB:
A CHAPTER ON EARS

I have been practicing "God Save the King" all my life, whistling and humming it over to myself in solitary corners, and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached.

5 days out of a man's life — one
of the strangest, most
remarkable narratives
ever written



The LOST WEEKEND

A story by CHARLES JACKSON

THE minute his brother Wick closed the door behind him Don Birnam felt positively lightheaded, joyous . . . five whole days ahead of him with no one watching him. In anticipation he could feel the almost choking joy in his body . . . and then the nervous relief after the second drink. Curious how he had been led on by his own insatiable appetite for experience . . . or was it his guilt-ridden mind retracing the mistakes and wrecks of the past? That disastrous experience in the college fraternity . . . his homeless wanderings in Europe . . . his affair with Anna . . . his passion for Scott Fitzgerald and Shakespeare . . . his charming lies . . . his habit of playing his brother Wick for a fool . . . his cruelty to Helen, the one woman he loved . . . and always the drinking. This is a story you have never read before. It is a story of a man in the grip of alcohol — and why; and it moves forward with speed, force, and heartbreaking truth. Don Birnam is someone you know and care about. His five-day week-end of alcoholic excitement, his loneliness, his traffic with pawnshops, his dangerous hangovers, his day dreams and actual nightmares, are unforgettable experiences. Shocking, disturbing, brilliant — THE LOST WEEKEND is one of the great pieces of modern writing.

\$2.50

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