

# What SRL Reviewers Are Giving for Christmas

HOLLIS ALPERT	The Great Audience (Gilbert Seldes)	Collected Stories of William Faulkner	Herman Melville (Newton Arvin)	The Trouble of One House (Brendan Gill)	Charles Addams' Monster Rally
WILLIAM BARRETT	The Letters of Ezra Pound (Edited by D. D. Paige)	Ideas and Men (Crane Brinton)	A Fearful Joy (Joyce Cary)	Day of the Locust (Nathanael West)	Boswell's London Journal, 1762-63 (Edited by Frederick A. Pottle)
MORRIS BISHOP	The Mill on the Po (Riccardo Bacchelli)	The Day of the Locust (Nathanael West)	Proust (Andre Maurois)	Decorative Art of Victoria's Era (Frances Lichten)	The Art of Italian Cooking (Maria Lo Pinto)
HERSCHEL BRICKELL	Don Quixote (Miguel de Cervantes, translated by Samuel Putnam)	Jane Mecom (Carl Van Doren)	Parade's End (Ford Madox Ford)	The Art of Writing (Sir Arthur Quiller-Couch)	The Maugham Reader
GEOFFREY BRUUN	The American Mind (Henry Steele Commager)	The Disenchanted (Budd Schulberg)	The Strait of Anian (Earle Birney)	A Short History of Science and Scientific Thought (F. Sherwood Taylor)	Hammond's Complete World Atlas
W. R. BURNETT	Young Man of Paris (Henri Calet)	Parade's End (Ford Madox Ford)	The Wrong Set (Angus Wilson)	Shooting an Elephant (George Orwell)	The Day of the Locust (Nathanael West)
I. BERNARD COHEN	Ideas and Men (Crane Brinton)	Jonathan Edwards (Perry Miller)	Genetics and the Races of Man (William C. Boyd)	The Breaking of the Circle (Marjorie Hope Nicolson)	Pasteur, Freelance of Science (Rene Dubos)
JOHN COUNROS	The Mill on the Po (Riccardo Bacchelli)	The Lady's Not for Burning (Christopher Fry)	The Green Huntsman (Stendhal)	Seventeenth Century Lyrics (Edited by Norman Ault)	World Enough and Time (Robert Penn Warren)
FOSTER RHEA DULLES	Men and Ideas (Crane Brinton)	The American Mind (Henry Steele Commager)	Collected Short Stories of William Faulkner	The Hinge of Fate (Winston S. Churchill)	Venus Observed (Christopher Fry)
EVELYN EATON	Boswell's London Journal, 1762-63	The Horse's Mouth (Joyce Cary)	Loving (Henry Green)	The Canticle of the Rose (Edith Sitwell)	Little Boy Lost (Maghanita Laski)
LOUIS FISCHER	Horace Greeley (William Harlan Hale)	Interview with India (John Frederick Muehl)	The Grand Alliance (Winston S. Churchill)	Bold New Program (Willard R. Espy)	The House of Commons, 1950 (Published by London Times)
EDMUND FULLER	The Mill on the Po (Riccardo Bacchelli)	The Traitor (William L. Shirer)	The Yankee Exodus (Stewart Holbrook)	Early Christians of the 21st Century (Chad Walsh)	Kon-Tiki (Thor Heyerdahl)
MAXWELL GEISMAR	The Roman Spring of Mrs. Stone (Tennessee Williams)	The Viking Portable Chekhov (Edited by Avraham Yarmolinsky)	The Financier (Theodore Dreiser)	River and Empty Sea (Louis Vazcek)	Mr. Jelly Roll (Alan Lomax)
CHRISTINE NOBLE COVAN	Boswell's London Journal, 1762-63	Menaboni's Birds (Athos and Sara Menaboni)	River Diary (Dorothea Eastward)	The Innocents from Indiana (Emily Kimbrough)	High Time to Tell It (Mary A. Long)
MARTIN GUMPERT	The Human Use of Human Beings (Norbert Wiener)	Stendhal, Memoirs of Egotism (Edited by Matthew Josephson)	Boswell's London Journal, 1762-63	The State of Europe (Howard K. Smith)	Family Reunion (Ogden Nash)
LOUIS J. HALLE, Jr.	Eleanor of Aquitaine (Amy Kelly)	Chaucer's England and the Early Tudors (G. M. Trevelyan)	The Universe and Dr. Einstein (Lincoln Barrett)	All Trivia (Logan Pearsall Smith)	The Twelve Seasons (Joseph Wood Krutch)
ROBERT HALSBAND	Boswell's London Journal, 1762-63	Dark Green, Bright Red (Gore Vidal)	The Cocktail Party (T. S. Eliot)	The Great Audience (Gilbert Seldes)	Charles Addams' Monster Rally
WALTER HAVIGHURST	The World of Fiction (Bernard DeVoto)	The Emergence of Lincoln (Allan Nevins)	John C. Calhoun (Margaret L. Coit)	The Art of Teaching (Gilbert Highet)	The Oxford Book of American Verse (F. O. Matthiessen)
SARA HENDERSON HAY	Reader's Encyclopedia (William Rose Benet)	The Mature Mind (H. A. Overstreet)	In Noah's Ark (Rumer Godden)	The Injustice Collectors (Louis Auchincloss)	The Second St. Nicholas Anthology (Edited by Henry Steele Commager)
AUGUST HECKSCHER	The Lonely Crowd (David Riesman)	The Hinge of Fate (Winston S. Churchill)	The Wall (John Hersey)	Ideas and Men (Crane Brinton)	Jonathan Edwards (Perry Miller)
MILTON R. KONVITZ	Freedom, Power, and Democratic Planning (Karl Mannheim)	Ideas and Men (Crane Brinton)	Pascal's Pensees (H. E. Stewart translation)	Papers of Thomas Jefferson (Edited by Julian P. Boyd)	Orley Farm (Anthony Trollope)
JOSEPHINE LAWRENCE	About Mrs. Leslie (Vina Delmar)	Night and the Cat (Elizabeth Coatsworth)	Editor to Author (Maxwell E. Perkins; J. H. Wheelock)	Jane Mecom (Carl Van Doren)	Yankee Boyhood (R. E. Gould)
HAL LEHRMAN	The Disenchanted (Budd Schulberg)	The Traitor (William L. Shirer)	Mixed Company (Irwin Shaw)	The Choice (Boris Shub)	New Star in the Near East (Kenneth Bilby)

DANIEL GREGORY MASON	Grieg: A Symposium (Edited by Gerald Abraham)	Who Is My Neighbor (Nigel Balchin)	The Oxford Book of American Verse (Edited by F. O. Matthiessen)	Neurosis and Human Growth (Karen Horney)	County Chronicle (Angela Thirkell)
CERARD PREVIN MEYER	The Lady's Not for Burning (Christopher Fry)	From Baudelaire to Surrealism (Marcel Raymond)	Back (Henry Green)	The God That Failed (Edited by Richard Crossman)	The Day of the Locust (Nathanael West)
JAMES A. MICHENER	Kon-Tiki (Thor Heyerdahl)	The Disenchanted (Budd Schulberg)	Happy Mother Goose (Benjamin Appel)	Century Dictionary 12 Vols., 1911	
MERLE MILLER	The Story of Ernie Pyle (Lee G. Miller)	The Disenchanted (Budd Schulberg)	Face of a Hero (Louis Falstein)	The Choice (Marc Brandel)	The Truman Merry-Go-Round (Robert S. Allen and William V. Shannon)
ASHLEY MONTAGU	The Great Escape (Paul Brickhill)	Fishing in Many Waters (James Hornell)	Living with Books (Helen E. Haines)	The Earth Is the Lord's (Abraham Joshua Heschel)	Genetics and the Races of Man (William C. Boyd)
RICHARD B. MORRIS	The Town (Conrad Richter)	The Hinge of Fate (Winston S. Churchill)	John Adams and the American Revolution (Catherine Drinker Bowen)	The Index of American Design (Erwin O. Christiansen)	The Blue and The Gray (Henry Steele Commager)
WALTER PACH	Cock-a-Doodle Dandy (Sean O'Casey)	Cry, the Beloved Country (Allan Paton)	The Greek Way (Edith Hamilton)	The Journal of Eugene Delacroix	
DONALD CULROSS PEATTIE	Don Quixote (Miguel de Cervantes, translated by Samuel Putnam)	Eyes of Discovery (John Bakeless)	Birds of Paradise and Bower Birds (Tom Ireland)	Great American Nature Writing (Edited by Joseph Wood Krutch)	My Camera on Point Lobos (Edward Weston)
WILLIAM PEDEN	The Collected Tales of Walter de la Mare	Collected Stories of William Faulkner	Two Adolescents (Alberto Moravia)	The Disenchanted (Budd Schulberg)	Classics and Commercials (Edmund Wilson)
JOHN PFEIFFER	The Meaning of Evolution (George Gaylord Simpson)	Francis Bacon (Benjamin Farrington)	Pasteur, Freelance of Science (Rene J. Dubos)	The Origin of Modern Science (Herbert Butterfield)	Heredity, East and West (Julian Huxley)
ROBERT PICK	Collected Stories of William Faulkner	Parade's End (Ford Madox Ford)	Helena (Evelyn Waugh)	The Injustice Collectors (Louis Auchincloss)	Toulouse-Lautrec (Gerstle Mack)
NATHAN L. ROTHMAN	Collected Stories of William Faulkner	The Art of Teaching (Gilbert Highet)	The Musical Experience (Roger Sessions)	Classics and Commercials (Edmund Wilson)	The Wall (John Hersey)
ARTHUR SCHLESINGER, Jr.	Ideas and Men (Crane Brinton)	Cast a Cold Eye (Mary McCarthy)	World Enough and Time (Robert Penn Warren)	The World of Fiction (Bernard De Voto)	The Man of Independence (Jonathan Daniels)
ERNEST J. SIMMONS	The Grand Alliance (Winston S. Churchill)	The Wall (John Hersey)	My Three Years in Moscow (Walter Bedell Smith)	Kon-Tiki (Thor Heyerdahl)	Ordeal by Slander (Owen Lattimore)
BRADFORD SMITH	Small Town Renaissance (Richard Waverly Poston)	The Mature Mind (H. A. Overstreet)	Of Plimoth Plantation (William Bradford)	The Young Emperor (Robert Payne)	Middle Heaven (Mona Gardner)
ROBERT E. SPILLER	The Papers of Thomas Jefferson (Edited by Julian P. Boyd)	World Enough and Time (Robert Penn Warren)	S. Weir Mitchell (Ernest Earnest)	Viking Portable Poets (Edited by W. H. Auden and N. H. Pearson)	Complete Poems of Carl Sandburg
KATHLEEN SPROUL	The People Against O'Hara (Eleazar Lipsky)	Smallbone Deceased (Michael Gilbert)	The Queen's Awards (Edited by Ellery Queen)	Foggy, Foggy Death (Richard and Frances Lockridge)	The Best Laid Plans (Anne Hocking)
MARK STARR	The Life of Mahatma Gandhi (Louis Fischer)	Education and Morals (John L. Childs)	The American as Reformer (Arthur M. Schlesinger, Sr.)	Radio, Television and Society (Charles A. Siepmann)	Unions Before the Bar (Elias Lieberman)
THOMAS SUGRUE	The Age of Faith (Will Durant)	The Yoga of the Bhagavat Gita (Sri Krishna Prem)	The Little World of Don Camillo (Giovanni Guareschi)	The Foot of Pride (Malcolm Hay)	All in Common (Claire Huchet Bishop)
A. M. SULLIVAN	Coronado on the Turquoise Trail (H. E. Bolton)	Old Testament (Translated by Arbuthnott Knox)	Mystery of Hamlet, King of Denmark (Percy MacKaye)	Little Treasury of Love Poems (John Holmes)	Shakespeare of London (Marchette Chute)
FRANK WATERS	War and Peace (Leo Tolstoy)	Crime and Punishment (Fyodor Dostoevsky)	Moby Dick (Herman Melville)	Popul Vuh (Translated by Recinos and Sylvanus Morley)	World Enough and Time (Robert Penn Warren)
RICHARD WATTS, Jr.	Two Kinds of Time (Graham Peck)	The Disenchanted (Budd Schulberg)	The Face and Mind of Ireland (Arland Ussher)	Still Seeing Things (John Mason Brown)	Mao Tse-tung (Robert Payne)
JOHN T. WINTERICH	Boswell's London Journal, 1762-63	The Disenchanted (Budd Schulberg)	Nook Farm (Kenneth R. Andrews)	The King and the Noble Blacksmith (Kenneth R. Andrews and Jacob Blanck)	The Scholar Adventurers (Richard D. Altick)
ANN F. WOLFE	Region of the Summer Stars (Charles Williams)	The Abandoned (Paul Gallico)	Fritz Kreisler (Louis P. Lochner)	Miracle in Brittany (Mildred Jordan)	Western Star (Stephen Vincent Benet)

# THE LITERARY SAMPLER

EXCERPTS AND JOTTINGS FROM NEW AND FORTHCOMING BOOKS

## Self-Censorship

LITERATURE has sometimes flourished under despotic regimes, but, as has often been pointed out, the despotisms of the past were not totalitarian. Their repressive apparatus was always inefficient, their ruling classes were usually either corrupt or apathetic or half-liberal in outlook, and the prevailing religious doctrines usually worked against perfectionism and the notion of human infallibility. Even so it is broadly true that prose literature has reached its highest levels in periods of democracy and free speculation. What is new in totalitarianism is that its doctrines are not only unchallengeable but also unstable. They have to be accepted on pain or damnation, but on the other hand they are always liable to be altered at a moment's notice. Consider, for example, the various attitudes, completely incompatible with one another, which an English Communist or "fellow traveler" had had to adopt towards the war between Britain and Germany. For years before September 1939 he was expected to be in a continuous stew about "the horrors of Nazism" and to twist everything he wrote into a de-

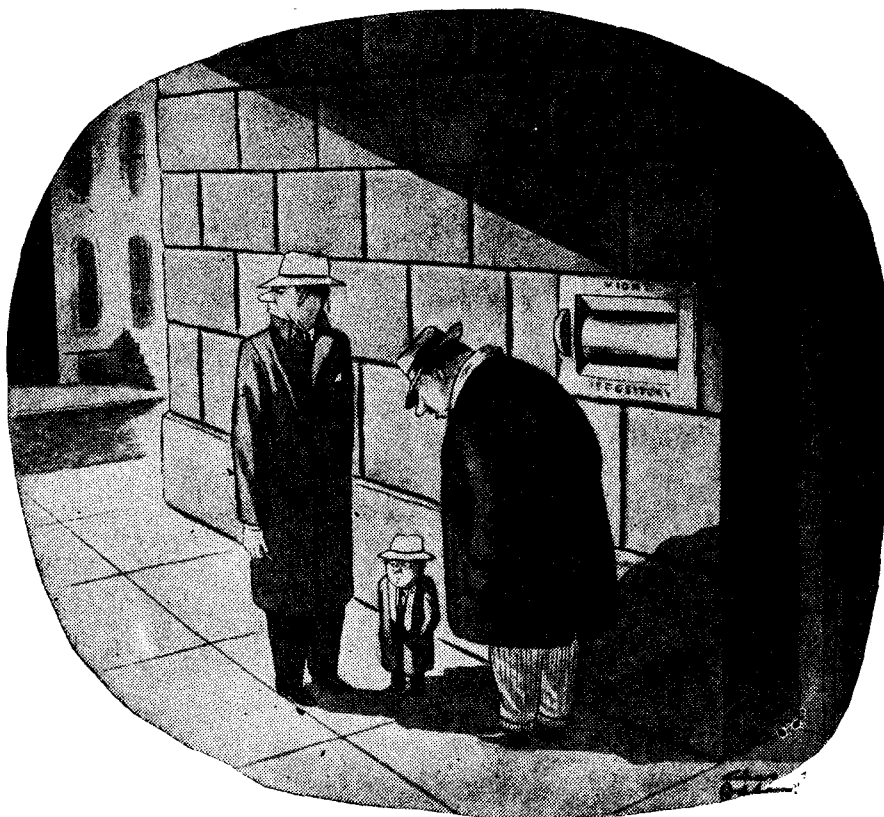
nunciation of Hitler; after September 1939 for twenty months he had to believe that Germany was more sinned against than sinning, and the word "Nazi," at least as far as print went, had to drop right out of his vocabulary. Immediately after hearing the eight o'clock news bulletin on the morning of 22nd June, 1941, he had to start believing once again that Nazism was the most hideous evil the world had ever seen. Now, it is easy for a politician to make such changes: for a writer the case is somewhat different. If he is to switch his allegiance at exactly the right moment, he must either tell lies about his subjective feelings or else suppress them altogether. In either case he has destroyed his dynamo. Not only will ideas refuse to come to him, but the very words he uses will seem to stiffen under his touch. Political writing in our time consists almost entirely of prefabricated phrases bolted together like the pieces of a child's Meccano set. It is the unavoidable result of self-censorship. To write in plain, vigorous language one has to think fearlessly, and if one thinks fearlessly one cannot be politically orthodox. It might be otherwise in an "age of

faith," when the prevailing orthodoxy has been long established and is not taken too seriously. In that case it would be possible, or might be possible, for large areas of one's mind to remain unaffected by what one officially believed. Even so, it is worth noticing that prose literature almost disappeared during the only age of faith that Europe has ever enjoyed. Throughout the whole of the Middle Ages there was almost no imaginative prose literature and very little in the way of historical writing: and the intellectual leaders of society expressed their most serious thoughts in a dead language, which barely altered during a thousand years.

—From *"Shooting an Elephant and Other Essays,"* by George Orwell (Harcourt).

## The Pie Ladies

ONE OF THE most productive milieus for inexplicable mirth is the daily radio woman's program: the sort conducted by a genial lady . . . let us call her Sally Lunn . . . who talks to the housewives of America about books, soapflakes, plays, movies, worthy causes, and chocolate-mix. Helping her out in the way of a determinedly informal stooge is some young man with a name like Dave, whose job it is to catch the conversational bones tossed him by Miss Lunn and to reply with a tooth-flashing "yes indeed" to such questions as doesn't he think that the girl who can turn out that flaky, crunchy, feathery pie crust knows the right answer to what Mr. Average Man wants? Dave is usually quite a glamour lad who looks as though he expected a girl to produce something more than a pie crust, however feathery, crunchy, or flaky. Nevertheless, he responds to Sally Lunn's every observation with a boyish zest that is most disarming, particularly so to the select little studio audience composed of feminine devotees of the program who flock in from Queens and Hackensack to receive from Sally Lunn's own lips the latest household hint, which is less a hint than a product plug in the form of a positive threat. In addition to Dave, who is a regular fixture, there is frequently a "distinguished guest," who, in compliance with the folksy informality of the program "has just happened to drop by the studio and it's certainly going to be a big surprise when you hear who it is." It's



—From *"Slightly Overdrawn,"* reprinted from *The New Yorker* (Simon & Schuster).

"O.K. now. You got it straight what you're supposed to do!"