

perience, is promptly followed by marriage, but this young man is no African; and she at once determines to return to Africa, thinking: "Where [but in Africa] would I have been anything but a misfit?"

Similarly, Laura's own attitude toward her patients and parishioners is curious and wavering. At times she seems prepared to accept them quite uncritically as noble savages possessing a kind of Laurentian wisdom denied to non-Africans; again she will apologize for possible sacrilege in a translation, explaining helpfully: "It is only in this way that I can pass on to you the reactions of a primitive people who have been given but the barest taste of our religion, who know nothing of denominationalism, and even less of the impact our creed has made on your civilization." By her use of the word *your* Laura may here have revealed herself more profoundly than in all her more conscious efforts at self-examination. —MILTON CRANE.

**MANHATTAN TYPES:** "The city is people, and things, and facts and figures," says Will Oursler, son of the late Fulton Oursler and himself a writer whose reputation up to now has been pretty much confined to the whodunit field. He not only says it in "N. Y., N. Y." (Coward-McCann, \$3.75); he brings us a long, documentary-type novel to illustrate it. Using the omniscient viewpoint (supported by faithful jottings from his New York notebook), Mr. Oursler attempts to capture the essence of our twenty-four-dollar island through extreme close-ups of thirty or more "representative" New York people.

The cocktail party, the marital bedroom, the scrimmage of a Village apartment, the penthouse office of Rockefeller Center, the cold-water tenement—these provide the keyholes. Playgirls, ne'er-do-well playboys, an immensely powerful magazine publisher and his career-woman wife, a famous trial lawyer and a young lawyer depressed by his wife's money, a Negro social worker, a Jewish investment banker (best realized study in the book), the struggling young married couple, and the frustrated career woman—these are the people. They're all recognizable. At the resolution point every single predicament comes to a neat solution (generally happy), and the reader does not need to wonder what finally happened to everybody. All in all it's ingenious manipulation by a resourceful puppeteer.

—JAMES KELLY.

**IN AND OUT OF TROUBLE WITH JOSEPHINE:** The girl in Rose Franken's newest novel, "Rendezvous" (Doubleday \$3.50), is a young thing named Jos-

ephine, the daughter of French peasants; and in contrast to Miss Franken's beguiling, best-known character, Claudia, this Josephine is definitely a safe type. To give her color, the author takes Josephine to England, then to the United States, and finally to the roulette tables at Monte Carlo, all, unfortunately, without any notable results. The plot is involved with Josephine's concern for her married brother's welfare, her brief but awkward role in the affairs of her tartish

German sister-in-law, and an elongated wavering on her part between an almost Victorian ardor for an American tree pruner and her somewhat less than ardor for the would-be apothecary she left behind her. Nevertheless, there is an underlying tenderness in Miss Franken's concern for Josephine and a sentimental, self-sacrificing ending which, if you like that sort of thing, gives you a sense of good old safety and security.

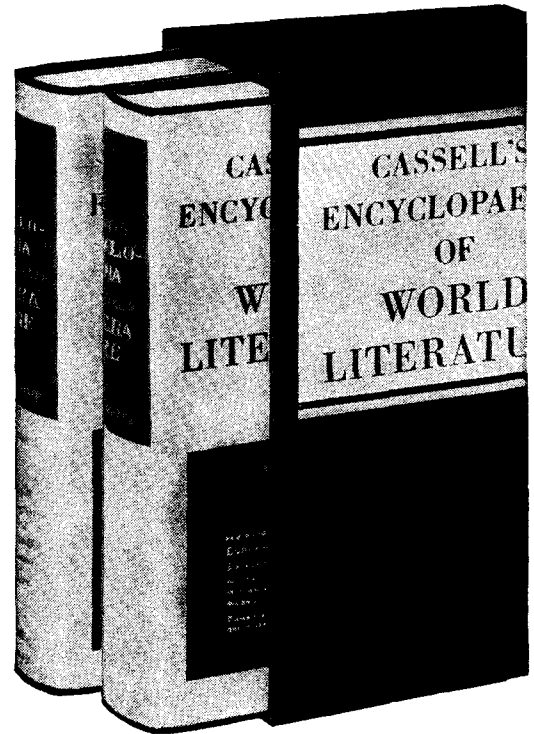
—JOHN HAVERSTICK.

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