

mance on a plantation. Though the number of North-sympathizers and the activities of the Confederate guerrillas—bushwhackers—Miss Demarest presents are surprising, the same cannot be said of the plot or characters of this historical potpourri.

"The Door Into Summer," by Robert A. Heinlein (Doubleday, \$2.95), projects Daniel Boone Davis, by means of "refrigeration," into the year 2001 A.D., where he is hired by the engineering company he founded a generation earlier. A playful inventory of scientific gadgets-to-be.

"A Far Place," by Blair Fuller (Harper, \$3.50), is about a solitary foreign white colony in a semi-independent African region where the chief diversions are diamond smuggling, bed hopping, and politicking. A first novel of wasted lives and 243 wasted pages of print.

"Company Q," by Richard O'Connor (Doubleday, \$3.95), is concerned with a group of Union Army men demoted to unpleasant infantry tasks. When Frank Archer is not occupied with exploits that enable him to regain his captain's bars, he lays expert siege to a pert saloon singer. The telling is smooth but lifeless.

"The Believers," by Janice Holt Giles (Houghton Mifflin, \$3.75), sees the nineteenth-century American Shaker sect through the eyes of Rebecca Fowler. After a year of subjection to the religious fanaticism of the group, including enforced separation from her husband, she quits to seek happier pastures elsewhere. Although this does not have the impact of Miss Giles's previous frontier novel "Hannah Fowler," the subject itself is intriguing.

"Mary of Scotland," by F. W. Kenyon (Crowell, \$3.95), once again popularizes the life and times of a queen badgered and manipulated by a loveless lover who sired her child, a throne-seeking half-brother, a cowardly personal advisor, and a conspiratorial crew of nobles, all of it ending beneath the headsman's axe. Mr. Kenyon specializes in tidbit biographies of history's royal ladies and his latest portrait is a dreary display of what is mostly petty gossip.

"Underdog," by W. R. Burnett (Knopf, \$3.50), is the story of Jerry Clinch, a railroaded convict saved by political boss Bag Dan, who faithfully serves as mechanic-chauffeur until his master is obliterated by the mob. Jerry avenges the murder but runs afoul of the police. Since 1929 many of Burnett's novels seem rewrites of his popular "Little Caesar," and his latest hard-boiled mobster-drama is neither his best nor worst.

—S. P. MANSTEN.

Writers and Writing

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lection of personalities held together by a common love of the arts but, Bell insists, agreeing in little else.

Yet, though we must accept Mr. Bell's assurances on this point, the fact remains that the Bloomsbury Group, loose and undogmatic as it may have been, did represent an influence on English writing and painting during the Twenties and Thirties, if only because it embraced some of the most perceptive critical and creative minds of its time. Through Roger Fry and Bell himself it helped to change the attitude of a whole British generation towards the meaning and function of visual art; through Virginia and Leonard Woolf and their work at the Hogarth Press it gave the younger writers of the Thirties an encouragement whose importance it is now difficult to assess. And the contributions which these people made as individuals to the arts of their times were undoubtedly given authority by the feeling that they were part of a well-knit group of kindred and original minds. As a deliberate movement, the Bloomsbury Group seems indeed to have been almost wholly mythical; as an undeliberate focus of activity it must be acknowledged, and Mr. Bell's memoirs do a great deal to assist the historian in gauging its real significance.

But Mr. Bell does not spend all or even most of his time discussing the Bloomsbury myth. The greater part of "Old Friends" is devoted to studies of the people with whom he associated most closely during his long career. Lytton Strachey and Virginia Woolf are the writers who live most vividly in his pages, and his study of the latter adds considerably to one's understanding of that whimsical genius, with her abundant generosity and her magnificent contempt for fact.

"Old Friends" ends with two chapters on the Paris of Clive Bell's younger days, one of them dealing with the city as she first knew it in 1904 and the other with its successor of the Twenties. It is the earlier account that develops the greater gusto, as Bell takes us into that city of half a century ago, when the shadow of Whistler and Degas were formidable.

THE AGE OF ANNE: Modern newspapers trace their ancestry back to those of the early eighteenth century. In the reign of good Queen Anne, from 1702 to 1714, they flourished in great variety, and like their descendants they reflect the temper of their time.



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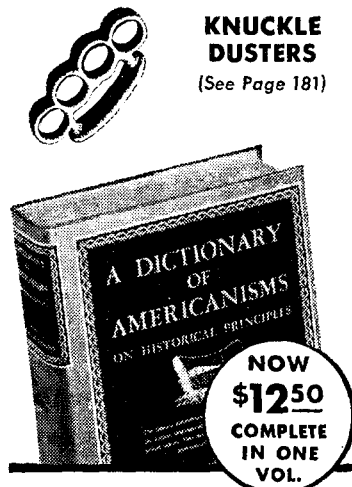
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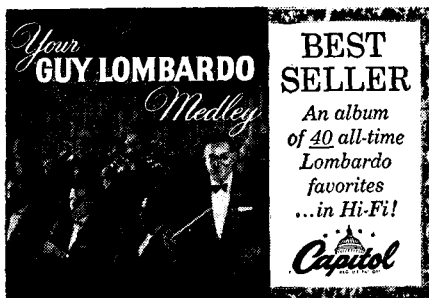
THE Philadelphian



A NOVEL by
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A diverting miscellany of extracts from these newspapers has been gathered by William Ewald, Jr., and although his book was published in England as "The Newsmen of Queen Anne" it appears here under the fancy alliteration of "**Rogues, Royalty, and Reporters**" (Houghton Mifflin, \$6). Lest any reader mistake it for another FBI story, the subtitle accurately calls it "The Age of Queen Anne Through Its Newspapers."

It very vividly and authentically puts before us many aspects of that age, from its policies to its entertainments, its dramatic arts and its domestic ones, its agony columns and its lotteries, and so on. The selection is so well chosen and so representative that it comes close to showing us what life must have been like in those times, as we can judge now two and a half centuries later. Mr. Ewald packs an astonishing amount of scholarly material into his introduction and appendix so that his book is also valuable for that. —ROBERT HALSBAND.

NOTES ON YOUTH: Somehow we always imagine John Ruskin as a bearded, patriarchal figure. He wrote his impressions of childhood, in fact, near the end of his life in "Praeterita." He lifted many of its passages from his notebooks, as we can now see in "**The Diaries of John Ruskin 1835-1847.**" edited by Joan Evans and John Howard Whitehouse (Oxford University Press, \$11.20). In this series, written from his sixteenth to twenty-eighth year, appears the sober and serious mind of the man who as a child of four had stood on a parlor chair to preach, "People, be good." The frontispiece in this handsome volume, profusely illustrated with his own drawings and sketches, is the self-portrait (of 1861) of a slim young head whose eyes look out with steady keen scrutiny. It forecasts the contents.

For the greatest value of Ruskin's diaries is his description of landscape, architecture, paintings, and sculpture as he observed them on his frequent journeys to the Continent. His verbal pictures have a wide range: from the gorgeous richness of Turner's canvases to the delicate detail of his own ink drawings. In general his word-pictures are impersonal: even the entries for his London social life are dry and brief. Why this is so appears in an entry for 1840: "I have determined to keep one part of diary for intellect and another for feeling." Before his death he destroyed the record of his feeling, elsewhere described as "my old book of pain." This cleavage at least allows us to see the wealth of his intellectual and esthetic nature. —R. H.

Heroes and Rogues

Continued from page 21

forts to keep piracy at bay. His book smells of the lamp, but there's no harm in that. Where Mr. Whipple is concerned with the highlights, Mr. Carse is concerned with piracy as a historical event, and so he has much to say about Raleigh, as one of the great instigators, and he supplies an abundance of useful information upon the techniques of the game: how they boarded ships, how they maneuvered, and exactly how they suffered when the Spanish captured and tortured them. He goes into their backgrounds. He has little sense of place or atmosphere, but he has a profound sense of action, and so his pirates come alive, flickering a little in the lamp-light, heavy men with bloody faces, caught up in the web of history and hardly ever knowing where they are going. Yet the method succeeds. With a scholar's discursiveness and a scholar's impatience with highlights, he shows you the game as it was, without any attempt to magnify his heroes.

For a cold night, with a glass of rum by one's side and the wind whistling outside, I can think of few things better than the reading of these books. After a while you will take "Treasure Island" from the shelves. You will discover that "Treasure Island" is largely hokum, but it is good hokum, and between the reading of these three books you will learn as much about pirates as you ever want to know.

THE CONQUEST OF MEXICO, CONTD.: At least two major achievements have marked Western Europe's period of ascendancy from the fifteenth century to the present. Its peoples managed to occupy the more or less empty spaces in the temperate zones and to subject most of the more populous regions to political control; and by linking all the habitable parts of the earth together, created the framework for a literally worldwide society—the first society in history that seemed destined to embrace the whole of mankind.

The fact that Spain and Portugal were the pioneers in this new and notable era lends a peculiar enchantment to the activities of their seamen, conquerors, and settlers; and this, together with the approaching end of the era, may account in part for the current renewed interest in the story of their achievements. Albert Idell's translation of Bernal Díaz's "True History of the Conquest of Mexico," published as "**The Bernal Díaz Chronicles of the Conquest of Mexico**" (Dou-