



Revolt in the Mafia. By Raymond V. Martin. Duell, Sloan & Pearce. \$4.95. What happened when the three Gallo boys tried to break the grip of Brooklyn's Syndicate chief is here described absorbingly by the New York cop who called the shots. Fine up-to-the-minute fact job.

Flight 967. By Brad Williams. Morrow. \$3.95. Forty-two died late in 1959 when a DC-7 bound from Tampa to New Orleans plummeted into the Gulf of Mexico. "Was it mass murder?" asks the author, and presents his case in masterly, vivid, convincing fashion.

Professors of Perfidy. By Alan Hynd. Barnes. \$3.95. Nine profiles of con men (and a con woman), all USA, make up this unusual collection of authenticated rogues. Good, save where wisecracking writing takes over.

Dead Calm. By Charles Williams. Viking. \$3.50. John and Rae Ingram, hero and heroine of same author's fine *Aground*, find selves in deadly peril from madman on Pacific cruise aboard ketch. Staunchedly shipshape from stem to stern.

The 12th of Never. By Douglas Heyes. Random House. \$3.95. Disinherited American youth spins plot to have ailing museum assistant serve as stand-in in insurance swindle; somebody *does* die, anyway; USA, Switzerland, England, Scotland visited. Clever situation piece, with much quoting from Bartlett.

The Most Dangerous Game. By Gavin Lyall. Scribners. \$3.95. Free-lance English pilot, on mining survey in Finland, finds self involved with bear hunter from Virginia (and his sister), plus British and Russian intelligence setups. Author of excellent *The Wrong Side of the Sky* rings the bell again.

The Seventh Fury. By John Castle. Walker. \$3.50. Crash of US military plane in Asia Minor initiates race to snag deadly cargo; chase takes in Turkey, Greece, Italy, France. A performance of true distinction; long, but you'll be glad it is.

Prisoner's Plea. By Hillary Waugh. Crime Club. \$3.50. Fred C. Fellows, nice tobacco-eating police chief of Stockford, Conn., looks into case involv-

ing convict whose execution is soon due. Has echoes of famous English crime of 1930s. Among his best.

The Yellow Trousers. By Pete Fry. Roy. \$2.95. London eye sends his secretary to Paris to escort Greek magnate's daughter back to England, but something goes sour and two men die. Fast and sprightly.

Make My Bed Soft. By Jack Webb. Holt, Rinehart & Winston. \$3.50. Al Duffey, Arizona ornithologist's son, gets chance to spread his wings when gal calls on him for aid; literary quotes abound. Brash and brisk.

The Case of the Amorous Aunt. By Erle Stanley Gardner. Morrow. \$3.50. Perry Mason takes on murder case outside his home county (and we all know what *that* is); fledgling counsellor proves big help (is the aging giant building up a replacement?).

Ghost Hunter. By Hans Holzer. Bobbs-Merrill. \$4.50. These experiences of an honest-to-goodness professional specter-trailer do not all involve felonies, but the murdered Serge Rubinstein is one subject. Good relaxer.

A Choice of Assassins. By William P. McGivern. Dutton. \$4.50. Yank photographer, turned stumblebum in Spain following wife's crash death, muffs suicide attempt, agrees to take a life by way of compensation. Moves well once protagonist is off the sauce.

Five Days to Oblivion. By David O. Woodbury. Devin-Adair. \$3.95. Kidnaping of US scientist in Maine woods rocks Cambridge, Mass., and Washington, D.C.; FDR disliked, also State Department. Huge cast a deterrent to full enjoyment.

Death of a Painted Lady. By Brian Cleeve. Random House. \$3.95. Murder of Dublin model keeps Irish eyes from smiling until police wrap up case. Novelty of setting is the plus-mark here.

The Bridge of Lions. By Henry Slesar. Macmillan. \$3.95. Much ground and air is covered (Washington, London, Paris, Bahamas) in this tongue-in-cheek chronicle involving (besides murder) hormone balances and all that. You can't tell the players (or sometimes the genders) without a scorecard.

The Saint in the Sun. By Leslie Charteris. Crime Club. \$3.50. The Riviera, England, Bahamas, Florida, Switzerland are the settings for this septet of stories reciting the triumphs of an old standby.

Ellery Queen's Mystery Mix No. 18. Edited by Ellery Queen. Random House. \$4.95. Latest annual issue includes twenty short fiction pieces from *Ellery Queen's Mystery Magazine* plus a fine bonus: a Ring Lardner story here appearing in a book for the first time.

Close Quarters. By Michael Gilbert. Walker. \$3.50. English cathedral community in flap when death strikes twice; good Yarders apply the pressure. Moves rapidly once you get the canons and the deans and the vergers straightened out.
—SERGEANT CUFF.



"Henry, my art teacher says I need practice drawing the human figure. Would you do me a favor . . . ?"

When the Muse Takes a Field Trip

Poetry and Fiction, by Howard Nemerov (Rutgers University Press. 381 pp. \$7.50), a collection of essays and reviews, reveals "a generous and constant application to the work of others." Charles Simmons of the New York Times Book Review was coeditor of "The Creative Present."

By CHARLES SIMMONS

W. H. AUDEN, in a foreword to his recent collection of criticism *The Dyer's Hand*, explains himself in these words:

It is a sad fact about our culture that a poet can earn much more money writing or talking about his art than he can by practicing it. All the poems I have written were written for love . . . On the other hand, I have never written a line of criticism except in response to a demand by others for a lecture, an introduction, a review, etc.; though I hope some love went into their writing, I wrote them because I needed the money.

Howard Nemerov in his preface to the book at hand, also a collection of essays and reviews, writes:

Poetry and criticism are as a double star, and if we wish to go on in poetry beyond the first ecstatic stirrings of the imagination . . . we shall do well to learn all we can of what poetry is, and try to see by means of many examples how the art is constantly redefining itself. Studying one's contem-

poraries, one gets an idea of what is possible, as well as many ideas of what is not.

Here we have two confessions that public acts were committed for private purposes: Mr. Auden reviewed, lectured, introduced in order to support himself; Mr. Nemerov did the same to make himself a better poet. These apologies by creative men for practicing a noncreative craft are unnecessary, because both books are valuable not only as means to an end but as ends in themselves. They contain hard thought, lucidly expressed by cultivated, humane, erudite, witty, engaged, and various minds. They are the result of a generous and constant application to the work of others. If Mr. Nemerov seems to have taken the job more seriously—that is, put more of himself into it—and yet Auden's book is the better, it is only because there is more of Auden to go around. Still, *Poetry and Fiction* contains some of the best contemporary American criticism written by a man of Mr. Nemerov's age and interests.

A number of pieces in this collection are joint reviews, presumably done on assignment. I can imagine the pleasure of editors who required only one-two-three judgments of the individual items, and received instead pieces such as Mr. Nemerov's 1954 article for the *Kenyon Review* on books by Theodore Roethke, Karl Shapiro, and Yvor Winters, in which the comments on each work were turned to illuminate the other two and the medium as well. To see such connections takes critical intelligence; to

make the reader see them takes a sense of form, which Mr. Nemerov, as a poet, has to an extraordinary degree.

There are separate essays on the work of Wallace Stevens, John Crowe Ransom, Allen Tate, Robert Graves, and Dylan Thomas, poets so much discussed that one may find Mr. Nemerov less interesting here than in his articles on the poetry of Reed Whittemore and Weldon Kees. Kees, whom Mr. Nemerov knew as a friend, disappeared in 1955 under circumstances suggesting suicide. A selection of his poetry was published in 1960. Under the guise of reviewing the book, Mr. Nemerov evokes the man in a way that reminded me of Milton's *Lycidas*.

The second half of Mr. Nemerov's title is accounted for by his essays on novelists and novels—Faulkner's *Light in August* (a book not so difficult that it really requires all the explication it has received), Nabokov (two very perceptive articles written well before Nabokov entered public domain as a subject for criticism), Cozzens (an overgenerous appraisal), Thomas Mann (two rich appreciations, good to read in these days when Mann seems to have lost his place beside Proust and Joyce).

However, the one piece which I found most startling and most original is "Composition and Fate in the Short Novel." Here Mr. Nemerov argues that it is the novella, rather than the short story or the novel, that is the perfect fictional form and the true heir of tragedy. To give an idea of his style when it is gayest and most engaging, I would like to quote him on short stories. They "amount for the most part to parlor tricks, party favors with built-in snappers, gadgets for inducing recognitions and reversals: a small pump serves to build up the pressure, a tiny trigger releases it, there follow a puff and a flash as freedom and necessity combine; finally a Celluloid doll drops from the muzzle and descends by parachute to the floor."

There are a few pieces on other critics' criticism. With the exception of a fine, firm review of Stanley Edgar Hyman's *The Armed Vision*, in which Mr. Nemerov fixes exactly what is wrong and what is right with Mr. Hyman's head and heart, I found this section the least appealing in the book—perhaps because criticism of criticism is too far for a poet to wander from the center.

Your Literary I. Q.

Conducted by John T. Winterich
QUEENS BY THE DOZEN

Frank B. Stratton of Grinnell, Iowa, offers twelve anagrams in each of which the word *queen* appears. He asks you to convert each of these combinations into a single polysyllabic word. Answers on page 53.

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| 1. MISS QUEEN RITA | 7. TOSS QUEEN RITA |
| 2. QUEEN HAD LIAR | 8. QUEEN COINS LATIN |
| 3. INCA QUEENS SILENT | 9. QUEEN'S CACTI |
| 4. QUEEN IDA SLIPS | 10. QUEEN RIM REST |
| 5. I BOLT A SUN QUEEN | 11. O I PITY TALL QUEEN |
| 6. I LIST QUEEN ANTS | 12. QUEEN ALICE V |