



## PICK OF THE PAPERBACKS

**Ghoul's Corner:** Thanks mostly to Jessica Mitford, "the American way of death" has surged to the forefront. Edgar N. Jackson's *For the Living* (Channel Press, \$1.50) is Meredith Press's first publication via its new subsidiary. Dr. Jackson, a Methodist minister, agrees with Miss Mitford that funerals leave the survivors poorer, but he's cheered that at least they are soothed. Add to this a new edition of Evelyn Waugh's *The Loved One* (Dell, 50¢), that earlier fictional satire on one species of elaborate cemetery, which bears a cover designed especially for the ghoul at heart by Charles Addams. And then there's Peter S. Beagle's *A Fine and Private Place* (Delta, \$1.85), which is set—where else?—in a cemetery. "But none I think do there embrace."

**As if writers** didn't have enough to discourage them, *The San Francisco Review Annual* (New Directions, \$1.95) posts a forbidding sign in the front of its issues: "Unsolicited manuscripts will not be accepted." Well, *caveat emptor*. . . . For statisticians, not only did Ted Williams hit .406 in 1941, but Harper Lee's triumph, *To Kill a Mockingbird* (Popular, 60¢), has sold over 5,000,000 copies—unmatched, the publishers claim, at least in the past five years. Disputants and contenders, please challenge. . . . And Grove Press reports that the assorted books of Samuel Beckett, special and enigmatic as they are, have sold more than 200,000 copies.

**Turn of the year** and time for new series announcements: Washington Square Press issues the first twenty-four titles in the Reader's Enrichment Series, which includes both student and teacher editions of such familiar works as *Tom Sawyer* and *Lost Horizon* (60¢ each). . . . From Doubleday comes Anchor's *Documents in American Civilization*, each illustrated and offering original eyewitness accounts of the pageant of this blossoming country. . . . Contemporary Communications is the name of Beacon Press's new series, edited by David Manning White and dealing with books on "the manners and mores of mass communication in the twentieth century." First on the list are a couple of James Agee's fine movie books: *On Film: Reviews and Comments* (\$2.45) and *On Film: Five Scripts* (\$2.75).

—ROLLENE W. SAAL.

### Fiction

The comic tradition in English letters is a long and rich one, stretching from Chaucer to Evelyn Waugh, and filled with possibilities for such pleasant literary arguments as to which is the greater, Henry Fielding's *Tom Jones* (Signet, 75¢) or George Meredith's *The Egoist* (Signet, 75¢), both of which have just appeared in new editions. Not nearly so well known is Thomas Love Peacock, who was Meredith's father-in-law and the prototype for Dr. Middleton, one of the most successful characters in *The Egoist*. Two of Peacock's novels, though they are really closer to satirical essays

than to the novel as we conceive it, are *Nightmare Abbey* and *Crochet Castle* (one volume, Capricorn, \$1.45), deliciously clever spoofs of the high-flown Romantic movement. The satire is even sharper and cooler in the novels of Aldous Huxley. Just published in one paperback volume are *Antic Hay* and *The Gioconda Smile* (Torchbooks, \$1.95), as well as *Island* (Bantam, 75¢), a mordant fantasy, written only last year, about a pleasure-laden Eden invaded by a snake of a newspaperman.

Also noted: C. P. Snow's *The Light and the Dark* (Scribners, \$1.65), the most poetic of the novels in the "Strangers and Brothers" series, concerned

with the glory and despair of Roy Calvert; Nikos Kazantzakis's sonorous fictional re-creation, *Saint Francis* (Essan-dess, \$1.95); Anton Chekhov's *Late-Blooming Flowers* (McGraw-Hill, \$1.95), short stories and the title novella, which has never before appeared in this country; Edith Wharton's *Roman Fever* (Scribners, \$1.45), eight beautifully balanced stories from different stages of the author's long and uneven literary career.

### Other Times, Other Ways

Cultural and social history generally offer a lively mixture of men and their times. Among the new paperbacks, and strictly transatlantic for the nonce, is A. R. Humphreys's *The Augustan World* (Harper, \$2.25). While the eighteenth century has scarcely been neglected, especially in letters, Professor Humphreys widens the horizons to scrutinize business, political, and intellectual life; men like Burke, Fielding, Reynolds, and Handel roam his pages.

A hundred years later saw a new crop of politicians, artists, merchants, and ideas, and these are examined by Asa Briggs in *Victorian People* (Harper Colophon, \$1.85). Along with Queen Victoria, Disraeli, and Trollope, some much lesser known but influential personalities—public defenders John Arthur Roebuck and John Bright, for instance—are illuminated.

Another century had nearly passed before *The Bloomsbury Group* (by J. K. Johnstone, Noonday, \$1.95) made their appearance. Broader in scope than straightforward literary biography, this book includes a good deal of speculation on what brought Roger Fry, Maynard Keynes, and Vanessa Bell, to name a few, together with mainstays E. M. Forster, Lytton Strachey, and Virginia Woolf in that close-knit and highly self-conscious collective.

Back on this side of the ocean, Constance Rourke in *Trumpets of Jubilee*

(Harbinger, \$2.95) stylishly assembles Lyman Beecher and his two famous children, Henry Ward and Harriet Stowe, along with Horace Greeley and P. T. Barnum, into a portrait of America at mid-nineteenth century. At the turn of this century a most remarkable journalistic movement took place, and *The Muckrackers* (Capricorn, \$2.45), edited by Arthur and Lila Weinberg, records its achievements. Among the immortal reform articles included are Lincoln Steffens's "The Shame of Minneapolis," Ida M. Tarbell's "The History of the Standard Oil Company," and a section from Upton Sinclair's *The Jungle*.

As for books about those ring-a-ding roaring Twenties, there never seems to be an end. In *The Twenties: Fords, Flappers & Fanatics* (Spectrum, \$1.95) George E. Mowry has put together a pleasant sampling of firsthand contemporary reports on such goings-on as Babe Ruth at bat, Lindbergh on the wing, and the KKK crusaders and Prohibition raiders at the ready.

Edmund Wilson has seen a great deal, thought about it, and written hundreds of articles over the past forty years. *The American Earthquake: A Documentary of the Jazz Age, the Great Depression and the New Deal* (Anchor, \$1.95) offers nonliterary material from the 1920s and 1930s, all of it reported vividly, whether it be the opening of the new Ziegfeld theatre or Roosevelt's first inauguration parade.

## Science

If publishing houses make New Year's resolutions, the pledge for '64 seems to be bigger and better science books. Nearly every publisher holds onto promises to explore the world around us, from the furthest limits of outer space to the deepest depths of the sea. One of Signet's new books from its distinguished Science Library is Angus Armitage's *The World of Copernicus* (60¢), known in hardcover somewhat more poetically as *Sun, Stand Thou Still*. It tells of the great astronomer who, in determining that the earth was not the center of the universe, caused a revolution of the spirit and, indeed, perhaps the beginning of our cosmic inferiority complex.

George Gamow is one of the best science writers at work, and in *Biography of Physics* (Torchbooks, \$1.95) he succeeds remarkably well in the difficult task of presenting physics both with historical and with specific factual examples.

Dead of winter is probably as good a time as any to reflect upon our country's natural beauties. No book that we know so splendidly recalls the wonders of nature as *Wild America* (Houghton Mifflin Sentry, \$2.85). The authors,

Roger Tory Peterson and James Fisher, record their journey from New England to Key West to California, noting with extraordinary perception "everything that walked, hopped, swam or flew and the plants and rocks too." Handsomely illustrated with Mr. Peterson's own drawings.

Another naturalist and conservationist is Russell Lord, whose *The Care of the Earth* (Mentor, 95¢) ponders the use (and sad misuse) of our irreplaceable resources. C. M. Yonge's *The Sea Shore* (Atheneum, \$1.95) follows the highly complex patterns of life on the littoral. Illustrated amply with both sketches and photographs.

For those who like to go right to the primary source, what is more fundamental than Charles Darwin's *The Origin of Species* (Washington Square Press, 60¢), which Darwin wrote in 1859 and then spent most of his life defending?

## Writers, USA

During his lifetime Paul Elmer More was referred to as an "imperfect critic"; he is certainly an opinionated one, and a man whose views of literary figures still remain fresh and provocative. From 1904 to 1921 he wrote eleven volumes of essays while living quietly at his home in Shelburne, New Hampshire; Daniel Aaron has now collected some major pieces in *Shelburne Essays on*

*American Literature* (Harbinger, \$2.45), on such writers as Whitman, Henry Adams, and Emerson, the last of whom More considered our greatest literary master.

From Maxwell Geismar's hefty *The Novel in America* comes the third volume, *Rebels and Ancestors: The American Novel 1890-1915* (Hill & Wang, \$1.95), which explores the significance of Frank Norris, Hart Crane, Jack London, Theodore Dreiser, and Ellen Glasgow.

Though Henry James spent most of his life in Europe and in 1916 became a British citizen, his characters, and indeed his own motivations, are decidedly stamped "USA." Two excellent studies newly published in paperback are F. O. Matthiessen's *Henry James: The Major Phase* (Galaxy, \$1.35), an explication of the late, great novels, and *Henry James* (Spectrum, \$1.95), edited by Leon Edel (who won the Pulitzer Prize for his James biography). The latter is a collection of critical essays from Joseph Conrad to T. S. Eliot.

Also noted among the new books: Andrew Turnbull's comprehensive biography *Scott Fitzgerald* (Scribners, \$1.65), Harry John Mooney, Jr.'s *James Gould Cozzens: Novelist of Intellect* (University of Pittsburgh Press, \$2), as well as Henry Anatole Grunwald's critical anthology *Salinger* (Pocket Books 50¢).

The remarkably varied history of a basic art is admirably presented in Anthony Toney's *150 Masterpieces of Drawing* (Dover, \$2). The illustrations are large (8" x 11") and clear; they range in technique from sepia to silverpoint and in subject from benign fifteenth-century madonnas to the frolicking figures of eighteenth-century court life.



Study for "St. Jerome,"  
by Albrecht Dürer



Studies for "Presentation in the  
Temple," by Peter Paul Rubens