

for good or ill, sewing machines, cigarettes, and movies. Still noteworthy, though written more than twenty years ago, is Joyce Cary's *The Case for African Freedom* (McGraw-Hill, \$2.45), an eloquent essay on the need for education, understanding, and human rights. The author, better known as a novelist and the creator of Gully Jimson, served for many years as a civil servant in West Africa.

Art

An outstanding paperback venture has been New American Library's collaboration with UNESCO in presenting in handsome and inexpensive (95¢) format little-known aspects of world art. Happily, the subjects chosen have been highly rewarding: not merely esthetic curiosities, but significant examples of artistic creation. Among the new books are *Czechoslovakian Miniatures*, beautifully complicated examples of the golden Bohemian art of the Middle Ages; the russet-toned *Buddhist Paintings* from the murals of Ceylon; brilliantly bejeweled *Greek Mosaics*, and, from Australia, the vigorous thrust of "action-paintings" in *Art Masterpieces of the Australian Aborigines*.

Praeger's "World of Art" paperbacks (\$3.95) have been doing a consistently good job in presenting ample illustrations, most of them boldly and clearly reproduced. William Gaunt's *English Painting* samples, in black-and-white and color, the most representative of British art, from the precision of Tudor portraiture through rosy-cheeked Gainsboroughs and the wild inner vision of Blake to a rather skimpy selection of contemporary nonobjective painters. Both Mortimer Wheeler's *Roman Art and Architecture* and Germain Bazin's *Baroque and Rococo Art* are more self-contained studies. The former tries to restore to Rome some past glories usually attributed to the Greeks. In the latter all aspects of European art in the seventeenth and eighteenth centuries, from jewelry to sculpture, are energetically pursued. The illustrations are uniformly excellent.

Not all the worthy art books are illustrated. In fact, one of the most valuable is a collection of ten essays, *Modern Artists on Art* (Spectrum, \$1.95), edited by Robert L. Herbert. Not much of this is new; but the statements of Le Corbusier, Klee, Beckmann, and Kandinsky ("The creation of art is the creation of the world"), and other articulate artists are worth having on anyone's bookshelf.

Art in East and West (Beacon, \$1.95), by Benjamin Rowland, Jr., rather special in theme but interesting in its comparisons (Audubon's parakeets and Oriental bird paintings, portraits of a Medici

nobleman and an Indian prince), underlines the similarities and startling differences between cultures.

Classical World

Before embarking on a discussion of specific examples of Roman prose and poetry, we first recommend the weighty and comprehensive *Literary History of Rome in the Silver Age* (Barnes & Noble, \$3.95), by J. Wright Duff, edited by the scholar's son, A. M. Duff. This newly published book, a companion volume to *A Literary History of Rome from the Origins to the Close of the Golden Age*, reviews the works of Petronius, Seneca, and Pliny down to the glories of Hadrian's reign. During this "Silver Age" lived two of Rome's most sophisticated poets, Horace and Ovid. Jacques Perret's *Horace* (New York University Press, \$1.95) appraises the poems and provides as well a straightforward and informative biography of that urbane boulevardier. Ovid wrote sagely if ironically about the ways of women. *Love Poems of Ovid* (Mentor, 60¢), translated by Horace Gregory, recounts the amorous pursuit of, among others, that quintessential female, Corinna.

Leslie Wheeler's *Catullus and the Tra-*

ditions of Ancient Poetry (University of California Press, \$1.95), although it presupposes some classical knowledge, enriches one's understanding of the major poems by setting them against the background of the times.

"The great tragic artists of the world are four," wrote Edith Hamilton, "and three of them are Greek." D. W. Lucas's *The Greek Tragic Poets* (Norton, \$1.75) illuminates the works of Aeschylus, Sophocles, and Euripides both as individual dramas and as milestones in the development of tragedy.

The lyrics of the silver-tongued poet of Lesbos appear in a new translation by Willis Barnstone in *Sappho* (Anchor, \$1.25) with the original Greek text on facing pages. After the lustier verses of Horace and Ovid, her poems seem as fragile and enigmatic as *haiku*. ("I could not hope/to touch the sky/with my two arms.")

Other books dealing with the Greek tradition are *From Mycenae to Homer* (Norton, \$1.85), T. B. L. Webster's scholarly discussion of epic verse and its origins in the mythology of earlier centuries, and M. I. Finlay's *The Ancient Greeks* (Compass, \$1.45), which is something less than a survey and more than a précis.

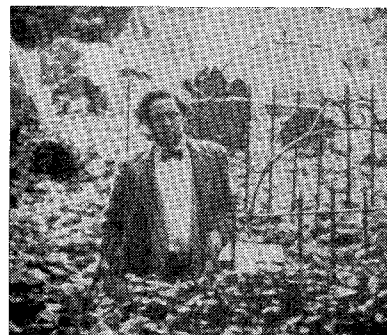
The legend of Dylan Thomas, already magnified a hundredfold since his death in 1953, is not likely to be diminished by the paperback publication of a handsome pictorial biography, *The Days of Dylan Thomas* (McGraw-Hill, \$1.95), in which Bill Read's text and Rolie McKenna's photographs combine to describe the life and death of a poet. The photographs follow in eloquent detail Thomas's dallying, rollicking path from the sea-washed shores of his native Wales to the doom-dark dens of Greenwich Village.



Dylan Thomas circa 1938.



Dylan and Caitlin Thomas.



"Time has ticked a heaven round the stars"

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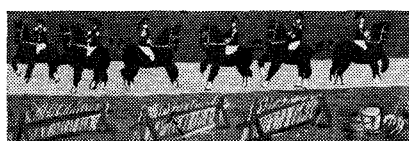
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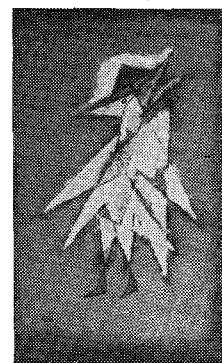
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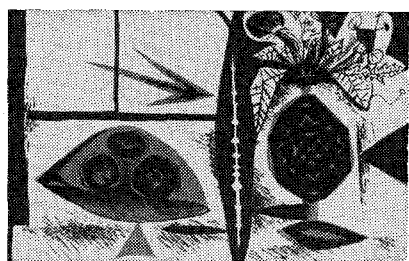
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 MORE GILT-EDGED BONDS. By Ian Fleming. Macmillan. \$6.95.
 RUSKIN TODAY. Edited by Kenneth Clark. Holt, Rinehart & Winston. \$7.50.
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- AREA OF DECISION. By Peter Kalischer. Random House. \$4.95.
 THE QUEST FOR PEACE: The Dag Hammarskjöld Memorial Lectures. Edited by Andrew F. Cordier and Wilder Foote. Columbia Univ. Press. \$7.95.
 REACH FOR THE STARS: The United States and the Space Substitute for War. By Frank Gibney and George J. Feldman. NAL-World. \$4.95.
 THE WAR-PEACE ESTABLISHMENT. By Arthur Herzog. Harper & Row. \$4.95.

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- THE ARROWS OF HERCULES. By L. Sprague de Camp. Doubleday. \$4.95.
 A CHILD POSSESSED. By R. C. Hutchinson. Harper & Row. \$4.95.
 COLLISION AHEAD. By Ronald Johnston. Doubleday. \$4.50.
 THE EAGLE KING. By Henry Treece. Random House. \$4.95.
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 THE FIRST THUNDER. By Vian Smith. Doubleday. \$4.95.
 THE KEY TO MY PRISON. By Harris Downey. Delacorte. \$3.95.
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 ONE EUROPE: The Historical Background of European Unity. By René Albrecht-Carrié. Doubleday. \$5.95.
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—Compiled by RUTH BROWN.

"This People Israel"

Continued from page 31

same prison-fortress, diverting attention from the fact that Baeck still survived.)

While at Theresienstadt he completed on odd scraps of paper, which he hoarded as they came into his hands, a composition that he had begun before being dragged away from his home—almost as it were the spiritual testament of the Jewish people, set down by one of its most faithful sons, as it faced its supreme hour. In a spirit of wistful affection he described how "This People" (his term throughout) conceived the idea of God, entered into a Covenant with Him which became the keynote of its existence, devoted itself thenceforth to the ideals of justice and truth, evolved the institutions that expressed these ideals, and kept them alive throughout a tragic history.

The first part of the volume before us deals with the historic destiny of the Jews from earliest times and the Covenant entered into by the Hebrew patriarchs whereby they would teach God's mysteries and goodness to mankind. Seldom if ever has the soul of the Jewish people and the essence of Judaism been better described than in these beautiful, immeasurably moving pages. Despite the circumstances under which they were written, they were not intended as a last legacy from a people condemned to extinction. For Leo Baeck believed with all his heart and soul in the God of Israel, whose essence is that, because He is the God of Righteousness, He is also the God of Eternal Hope.

The second part of *This People Israel*—a depiction of Jewish history down to recent times—was written under normal conditions, when Baeck, having almost miraculously survived the war, was able to resume the life of scholar and pastor, shuttling between England and the United States. If this section does not quite attain the same loftiness of spirit as the first part, it is because that would be impossible.