

PICK OF THE PAPERBACKS

From New Haven to Notre Dame, from Nebraska to Virginia, the university presses are uniformly optimistic. Bernard Perry of Indiana University Press, whose Midland Books is one of the most vigorous paperback series, says: "Today one-fourth of our titles appear in paperback. We expect the trend to continue so that soon we may be issuing one-third in soft covers." Cornell, which ten years ago launched the first quality university press paperback line, has been highly selective in its first decade, publishing only thirty-six books; yet that three dozen have sold more than half a million copies. Cambridge University Press reminds us of the great popular appeal of paperbacks in its note about *Principia Mathematica*. That massive work by Alfred North Whitehead and Bertrand Russell was first published in 1913 and rarely sold more than twenty sets a year in hard covers. The paperback edition has sold more than 10,000.

The image of the university press as an academic retreat is all but obliterated by the sturdy emphasis many of the presses place upon publishing original works by contemporary writers. The University of Notre Dame Press, for instance, which issues classics in popularly priced paperbacks, is also eager to participate in events of the 1960s. This is evidenced by a twenty-four-volume series on *The Men Who Make the Council*. "The response to our paperback books has been so enthusiastic and concentrated," writes Notre Dame's John Thurin, "that almost half of our sales income is derived from paperbacks."

No one is more aware than the university press directors that college courses are often shaped by the literature that is available for students in paperback. Bruce Nicoll of the University of Nebraska writes that his press, publishers of the successful Renaissance Drama series, is about to embark on a Regents Restoration Drama series. "We have commissioned about fifty books in each series. The teacher in university and college will have a wide range of plays to choose from."

Some university presses still feel that their major role is the preservation of the history or literature of their particular region of the country. The University of Nebraska has a strong Western Americana list; The University Press of Virginia reflects its pride in colonial history with the Jamestown Document Series and Dominion Books; Rutgers University Press limits its paperback publications to books about New Jersey, and is now extending its range to juvenile books for distribution among that state's schools.

But the emphasis today in university press publishing is to go far afield in search of books. New York University Press turns to other lands and other languages for books which it feels are needed: to Puerto Rico for Arce de Vazquez's study of the Chilean poet Gabriela Mistral; to Grenoble for Armand Caraccio's *Stendhal*. Columbia University Press has been besieged with requests for critical studies of Hermann Hesse and Jean Genet. Columbia is happily complying. The University of Minnesota's American Writers series, whose best-sellers are *Ernest Hemingway*, *Robert Frost*, and *William Faulkner*, has been translated into a dozen foreign languages, including Korean, Bengali, Arabic, and Greek.

Newcomers: Princeton has just published its first paperback books. Why? "To keep abreast of changing patterns in higher education and to serve the ever-greater number of college-trained people making up the world's reading public." . . . This fall will see three more important presses launched in the paperback stream: Stanford, Harvard, and Johns Hopkins. Harold E. Ingle, director of the Johns Hopkins Press, seems to sum up the situation neatly: "We have come to believe that we must include paperbacks in our total program if we are to keep in the mainstream of scholarly publishing."

—ROLLENE W. SAAL.

The Critical Mind

The literary criticism published by university presses is notable for fresh, original work by modern critics on contemporary writers. Both Columbia and the University of Minnesota have been doing an extraordinarily interesting and imaginative job in providing critical essays on countless important literary figures. The two series complement each other: Columbia stresses Continental writers, while Minnesota deals exclusively with Americans. The newest in the latter series, which has already reached forty-eight titles (65¢ each), are John Gassner's *Eugene O'Neill*, C. Hugh Holman's *John P. Marquand*, Robert E. Spiller's *James Fenimore Cooper*, and Monroe K. Spears's *Hart Crane*.

A mixed bag of lively literary opinion is *To the Young Writer* (Ann Arbor, \$1.95), edited by A. L. Bader, which includes a dozen lectures given at the University of Michigan on the presentation of the Hopwood Awards for creative writing. Among those who speak persuasively and wittily to novice craftsmen are Saul Bellow, John Ciardi, and Archibald MacLeish.

The Stature of Theodore Dreiser, edited by Alfred Kazin and Charles Shapiro (Indiana University Press, \$2.25), garners critical opinion from such varied and spritely sources as H. L. Mencken, Ford Madox Ford, and Malcolm Cowley.

Also noted: *Faulkner's People*, by Robert W. Kirk with Marvin Klotz (University of California Press, \$1.95), a guide to some 1,200 characters in nineteen novels, and ninety-four short stories. Eula Varner Snopes, Wallstreet Panic Snopes, Narcissa Benbow Sartoris, Vladimir Kyrilytch Ratliff—they're all there. *British Writers and Their Work*, Vols. 5 and 6, edited by J. W. Robinson (University of Nebraska Press, \$1.60 each), covers T. S. Eliot, W. H. Auden, and Dylan Thomas in Volume 5, Richardson, Fielding, Sterne, and Smollett in Volume 6. Edmund Wilson's *The Wound and the Bow* (Oxford University Press, \$1.65) examines seven writers including

James Joyce and Edith Wharton, who, the author believes, exemplify his theory that artists derive their power from psychic defect.

Other Lands

Social anthropologist Charles Wagley's *An Introduction to Brazil* (Columbia University Press, \$2.25) travels from Amazon jungle life to the urbane society of upper-class Rio. A closer neighbor to the south is the subject of two University of Illinois Press books: Robert E. Scott's *Mexican Government in Transition* (\$2.25) and *Viva Mexico!* (\$1.95), Charles Macomb Flandrau's 1908 account edited by C. Harvey Gardiner. The latter is not a travel book in the sense that you would carry it in a back pocket for hotel information, but its perceptive account of the Mexican people is invaluable. *Parties and Politics in Contemporary Japan*, by Robert A. Scalapino and Junnosuke Masumi (University of California, \$1.75), clarifies for Western observers what often seems to be a government polarized between rigid conservatism and fiery radicalism.

Facets of Arab Nationalism, by Swiss newspaperman and historian Hans E. Tütsch, sorts out the strands of Middle Eastern political life, including feudalism, socialism, and several varieties of nationalism, local and pan-Arabic.

The Human Species

Hampton L. Carson's *Heredity and Human Life* (Columbia University Press, \$1.95) is a basic study of evolution written for the literate layman. *The Evolution of Man's Capacity for Culture*, essays arranged by J. N. Spuhler (Wayne State University Press, \$1.95), provides viewpoints from anthropological to psychological on man's ability to develop his spiritual potential. Guy E. Swanson's *The Birth of the Gods* (Ann Arbor, \$1.95) explores the societal set-up of some fifty primitive peoples in order to discuss the different ways in which they have chosen to deal with the supernatural. George Gaylord Simpson called Theodosius Dobzhansky's *Man-kind Evolving* (Yale University Press, \$2.45) "the most judicious scientific treatise that has ever been written on the nature of man." The book, which won the Anisfield-Wolf Award for 1962, reflects upon the interaction between biological and cultural influences in human development. A most useful book is *The Population Crisis* (Indiana University Press, \$2.95). As the subtitle "Implications and Plans for Action" indicates, it doesn't merely bemoan the plight of the world; it offers suggestions by twenty-eight statesmen, fertility experts, and historians on how to prevent man from starving himself off the face of the earth.

The editors are Larry K. Y. Ng and Stuart Mudd.

Poetry

Whatever their own personal esthetic may be, many commercial presses will not undertake to publish poetry, which, except for a few splendid exceptions, is not likely to sell. The university presses have been doing what they can; in this field Yale, of course, is practically the Grand Old Press, with its formidable Yale Series of Younger Poets. The latest younger poet has the poetic name of Jean Valentine; her book, *Dream Barker* (\$1.25), offers lyrical insights into the human experience, which for Mrs. Barker seems to be composed of lovers, children, and such impressions as "Sunset at Wellfleet": "A spit of sky, awash with Venetian gold/Hangs over the Congregational bell-tower . . ." Oxford University Press provides the verse of Austin Clarke, Tony Connor, and Charles Tomlinson in *Poems* (\$1.50); Connor and Tomlinson are young Englishmen, while Clarke, born in Dublin in 1896, writes sweet singing protests against the throttle called Ireland. The passionately Spanish *Gypsy Ballads of Garcia Lorca* (Indiana University Press, \$1.45), translated by Rolfe Humphries, includes the glorious lines to Saint Gabriel: "His patent-leather shoes/Sprout dahlias on the air./ And sing in antiphon/Of brief celestial grief." Indiana also offers the first English version, by Langston Hughes, of *The Selected Poems of Gabriela Mistral* (\$1.75). That "great singer of mercy and motherhood," as she was called when she received the Nobel Prize for Literature twenty years ago, died in New York in 1957, after a lifetime of diplomatic and public service.

Among the new bilingual editions is *Contemporary French Poetry*, edited by Alexander Aspel and Donald Justice (Ann Arbor, \$1.95). Some of the notes are rather mystical ("Moving beyond surrealism they anticipate the concept of realism in depth."); but the selections are original and diverse. L. R. Lind's collection *Lyric Poetry of the Italian Renaissance* (Yale University Press, \$1.95) is pure delight, presenting varied poets and translators, e.g., Rossetti and Dante, Morris Bishop and Petrarch, Ezra Pound and Cavalcanti.

Philosophy

It may be surprising that the greatest number of university press paperbacks in the field of philosophy are concerned not with historical survey but with contemporary insights and application to

twentieth-century life. Henry B. Veatch's *Rational Man* (Midland, \$1.95) is a reappraisal of Aristotelian ethics in so far as they are significant for our time. So, too, Paul Roubiczek's *Existentialism: For and Against* (Cambridge University Press, \$1.95) reviews the development of that philosophical system from Kierkegaard and Buber to such insistent wielders of their own flame as Sartre and Heidegger. The distinguished American philosopher Paul Weiss's *Nature and Man* (Southern Illinois University Press, \$2.25) is primarily concerned with the concept of freedom in all its manifestations: the individual, the group, the mortal self. *Morality and the Language of Conduct*, edited by Hector-Neri Castaneda and George Nakhnikian (Wayne State University Press, \$2.95), pursues ethical values and moral behavior in nine original essays by contemporary thinkers. *The Origins of Modern Consciousness*, edited by John Weiss (Wayne State University Press, \$2.95), is a kind of "Open End" symposium on turn-of-the-century cultural life and ideas as suggested by commentators like Eugen Weber, Roger Shattuck, George Gamow.

Americana

Down at the University of Virginia they are understandably pleased with their colonial past, and to its preservation both the Dominion and the Jamestown Document Series are dedicated. *Robert Carter of Nomini Hall*, by Louis Morton (Dominion Books, \$2.75), recreates the eighteenth-century plantation life of a tobacco planter who was known as a man of "cultivation and vastly delicate taste." Another Dominion book is Lawrence C. Wroth's *The Colonial Printer* (\$2.75), which bibliophiles will welcome for its enthusiastic discussion of crude but ingenious techniques of bookmaking. In the Jamestown Series Louis B. Wright has edited *A Voyage to Virginia in 1609* (\$1.35), which is composed of a pair of narratives, William Strachey's "True Repertory" and Silvester Jourdain's "Discovery of the Bermudas," written by passengers who were shipwrecked in the Bermudas on an early Jamestown expedition. Shakespearean scholars believe this episode may have been the source for *The Tempest*.

One of the qualities which the writer of autobiography needs is a hardy sense of self, and Benjamin Franklin surely had it. "Most people dislike Vanity in others whatever Share they have of it themselves," he wrote; "but I give it fair Quarter wherever I meet with it." *The Autobiography of Benjamin Franklin* (Yale University Press, \$1.95) was prepared and annotated by Leonard W. Labaree and his Yale committee from the 1793 text, and we are grateful for



the ample footnotes which appear on the same page as the text to which they refer. Another personal account that casts light on the American scene is *Black Hawk* (Illini, \$1.75), edited by Donald Jackson from a report written by J. B. Patterson, an Illinois newspaperman, in 1833, five years before the death of Black Hawk, the Sauk warrior who fought vainly to hold the Mississippi Valley as a refuge for his people.

Drama

Shakespearean scholarship is of course a bottomless well for the academic presses. A pioneer study when it was first published thirty years ago, Caroline Spurgeon's *Shakespeare's Imagery* is now available in paperback (Cambridge University Press, \$2.45). Roland Mushat Frye's *Shakespeare and Christian Doctrine* (Princeton University Press, \$2.95) concludes that Shakespeare was a man of this world, secular rather than religious in his orientation.

Strindberg: An Introduction to His Life and Work, by Brita Mortensen and Brian Downs (Cambridge University Press, \$1.75), is at the same time a biography and an examination of the playwright's spiritual torment. Homer E. Woodbridge's *G. B. Shaw: Creative Artist* (Southern Illinois University Press, \$1.65) is at least as interesting for what it isn't as for what it is: it isn't a portrait of GBS the iconoclast, the political thinker, the free-wheeling, glib-talking Irishman; it is solely and emphatically a picture of Shaw as craftsman, conscious artist, and human being concerned with his own private problems.

Translations

Sometimes university presses know that certain books will serve only a limited readership, yet they go right ahead and agreeably provide this distinctively academic function. *The Prose Edda of Snorri Sturluson* (University of California Press, \$1.50), for instance, isn't likely to head anyone's best-seller list; but Jean I. Young's translation from the Icelandic of this rousing medieval tale is an especially important contribution. So too is W. H. D. Rouse's gusty *The March Up Country* (Ann Arbor, \$1.95), a retelling of Xenophon's *Anabasis*, the story of one of history's most incredible military feats. Another classic in modern form is Lucien Dean Pearson's *Beowulf*, edited with notes by Rowland L. Collins (Midland, \$1.65). Undoubtedly the most unusual university press translation is Max Knight's *The Gallows Songs* (University of California, \$1.50), a selection from the pre-World War I German poet Christian Morgenstern's *Galgenlieder*, whose inner rhymes and puns would have seemed to defy rendition in to another language.

Laying Down the Law

Of Law and Life & Other Things That Matter: Papers and Addresses of Felix Frankfurter 1956-1963, edited by Philip B. Kurland (Harvard University Press, 257 pp. \$5.95), *The Letters of Frederic William Maitland*, edited by C. H. S. Fifoot (Harvard University Press, in association with The Selden Society, 397 pp. \$12.50), *The Case for Liberty*, by Helen Hill Miller (University of North Carolina Press, 254 pp. \$5.95), *Cosmic International Law*, by Modesto Seara Vázquez, translated from the Spanish by Elaine Malley (Wayne State University Press, 293 pp. \$9.95), and *Language, Law, and Diplomacy*, by Alexander Ostrower (University of Pennsylvania Press, 2 Vols. 963 pp. \$20), consider a potpourri of legal and related issues. *Ex-counsel to the President of the United States, Myer Feldman is a practicing lawyer.*

By MYER FELDMAN

GOOD books about the law are painfully rare. Too often the writers seem to be struggling underwater to articulate. This is all the more distressing in view of the opportunity any discussion of the law affords for high drama, strong emotion, stimulating ideas, and fascinating glimpses into history.

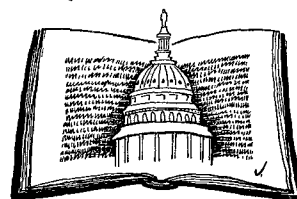
Of these five books about law only two—the letters of F. W. Maitland and Mr. Justice Frankfurter's papers and addresses—take full advantage of their subject matter. Helen Hill Miller's account of the legal *causes célèbres* of colonial times is ambitious but disappointing. The books by Modesto Seara Vázquez and Alexander Ostrower are pompous and belabored, with no redeeming graces.

Maitland is one of the two or three greatest legal historians the English-speaking world has produced. (Holmes was perhaps his peer, although he produced far less.) He rendered intelligible, to a degree no one has ever equaled, the windings and twistings of the early English legal procedures, the fictions and metaphysics of the medieval substantive law, and the merger of political and economic forces that shaped the English court system. He did this in language

as enjoyable as it was informative, as broad in compass as it was precise in detail, as delightful as it was enriching.

C. H. S. Fifoot, the Selden Society (Maitland was a founding member and the editor of its first volumes), and the Harvard University Press have collaborated to produce the first definitive edition of Maitland's letters, 501 in all.

These letters are easy to read, and fun. They reflect Maitland's sensitivity as a scholar and his wide range of interests. They reflect as well his sense of



humor. He wrote to John Chipman Gray: "My best thanks for *Future Interests in Personal Property*. . . . For a few days my interest in it must be future, but will be vested, indefeasible, real and not impersonal." And, in a letter to Frederick Pollock: "Did I tell you that a while ago I was informed that I had been elected a bencher of Lincoln's Inn. . . ? The news made my hair stand on end—one of the vacant bishoprics would have been less of a surprise." He speaks, in one letter, of "the English doctor of Las Palmas, who (as I am now thinking) has made a clever job of me. . . ."

But these letters do much more than just humanize Maitland. The letters show, as Maitland's essays cannot, the historian-at-work. We find him describing, in a letter to Melville Bigelow, a professor at Boston University, the methods by which he hopes to verify that some early notebooks, uncovered by Paul Vinogradoff, were written by Henry de Bracton; or speculating, in a letter to Maxwell Lyte, a Deputy Keeper of the Public Records, why a thirteenth-century Roll of Parliament was never published; or explaining in a letter to Frederick Pollock, with whom he collaborated in the famous *History of English Law Before the Time of Edward I*, why the history "must be written afresh with full proof of every point." The methodology—the choice of subject, the search for new sources, the verification of the earliest recorded cases and statutes, the endless pursuit of missing details—is exposed from beginning to end, and it is fascinating.

Many of the letters are part of a con-