

All the Facts and Where to Find Them

By DAVID M. GLIXON, *editor and translator, who reports regularly on the new reference works.*

TO JUDGE a book by its cover serves neither democracy nor literature, and so it is no accident that paperbacks have gradually insinuated themselves into the yearly roundup.

(1) For example, we could hardly have ignored the completely new, handy-size **Penguin Encyclopedia** (paperback, \$2.25). Since the publishers plan to supplement it with a gazetteer and a biographical dictionary, those provinces are understandably skimmed in the 650 double-column pages of this compact volume, but it packs an extraordinary amount of useful information, in alphabetical order, on the sciences and humanities. The style is terse though not without grace; by an abundance of cross-references and diagrams, each article yields more than appears on the surface. Yet, while one can read here of the Ashanti of Ghana or the mating call of the emu, recent literary history is meager—were Eliot and Faulkner but a waking dream? On the other hand, artists and dramatists of the past two decades are satisfactorily worked into general articles, and coverage of the physical and political sciences is remarkably full and up to date.

The **Lincoln Library of Essential Information** (Frontier Press, \$35.50) is a

whole library of reference works and textbooks rolled into one volume (or, if you prefer, two) of 2,350 pages, the size of an overstuffed desk dictionary. The incredibly diverse contents, revised annually, are made accessible by a sixty-three-page master index as well as by subject guides to the twelve main divisions (language, literature, history, mathematics, fine arts, education, etc.), each of them as exhaustive as would be required by a schoolboy or a nonprofessional adult. Narratives, tables, and specialized dictionaries complement one another in the treatment of a given subject; bibliographies and study questions are provided for the more ambitious reader; a thousand fascinating byways seduce the browser. There are dictionaries of synonyms and of literary plots and characters, of mythology and music, of biography, botany, and zoology, of games and holidays; there are tabulations of bridges and parks, metropolitan areas and geographical discoveries, verb forms, logarithms, and Presidents. Illustrations are numerous throughout. The price includes a question-answering service by mail (on a test question it came through nobly).

Variety is the spice of almanacs, too. The new entry in this branch of publishing is the 1,000-page **Reader's Digest 1966 Almanac** (Little, Brown, \$2.50; paperback, \$1.75). Besides all the expected data in prose and in tables, this one features short reflective articles on recent trends and events (such as mete-

orology, new math, crime, school dropouts, quasars) and on older subjects of recent interest (Magna Carta, Civil War, evolution). In the Lively Arts department the Broadway season is chronicled with brief comments on each play, and there is a token section—a lick without a promise—giving capsule summaries of just twenty-eight plays (from Euripides to Albee) and just sixteen books (from Cervantes to Steinbeck, with short biographies). The separate lists of artists and writers are chronological, which is time-consuming if you're looking someone up and meaningless from a historical viewpoint. "Common Mistakes in Spelling" are limited to forty-two (what optimists!). But the *Almanac* is good on replacing floor tiles, scientific advances, the American states, and foreign countries; and the illustrations, area maps, and typography are commendable.

The 1966 editions of **Collier's Encyclopedic Yearbook** (\$10; \$3.95 to set-owners) and the **Britannica Book of the Year** (\$6.95, sold only to set-owners) draw advantageously on the enormous resources of their respective publishers. Besides the A-Z section on the past year's discoveries and events (in both volumes handled in depth), *Collier's* (670 pp.) has feature articles on the water crisis, the Hudson River (by Laurence Rockefeller), the power blackout, the Ku Klux Klan, and other significant topics. Sir Bernard Lovell patiently traces the development of the concept of quasars from the beginnings of radio astronomy to their dramatic effect on theories of the Beginning of It All. *Britannica* (896 pp.) treats the topic more concisely in its Astronomy entry. On the subject of Latin American problems it gives Rómulo Betancourt's lead article twice as much space as *Collier's* allows Tad Szulc, but both give wide-ranging, clearly written, expert appraisals of the past and future. Either of these monu-

FOR THE 1966 ROUNDUP, this key will help guide you to the proper corral: 1. General reference works. 2. English-language dictionaries and other books about words and style. 3. Foreign-language dictionaries. 4. Books of quotations. 5. General literature and poetry. 6. Drama, film, and dance. 7. Music. 8. Art, architecture, and the domestic arts. 9. History and politics. 10. Geography and travel. 11. Science. 12. Medicine. 13. The Bible and religion. 14. The animal kingdom. 15. Sports, games, hobbies. 16. Everything else.

mental volumes is a desirable addition to the library of anybody who is trying to keep afloat on our rapid currents.

The world's smallest book (a handwritten copy of Edgar Guest's *Poems*, $\frac{1}{8}$ " square), the largest (*The Story of the South*, 6'10" high), and the highest list-priced (Dali's *Apocalypse*, \$202,-550); the longest novel (Proust's *Remembrance of Things Past*) and the biggest encyclopedia (not the EB, but a Chinese work in 11,095 volumes); the oldest letter of the alphabet ("O," dating from 2,000 B.C.) and the longest word in literature (in an Aristophanes comedy)—these items, plus others on the extremes in all the less literary branches of discussion (space, the earth, science, sports, the arts, mechanics, achievements, disasters), are gathered together and classified in the new revised edition of the **Guinness Book of World Records** (Sterling, \$3.95), the most popular book (if not the only book of general interest) ever sponsored by a beer brewer.

(2) Much has been made of the announcement that the notorious four-letter words are among the 45,000 entries in **The Penguin Dictionary of English** (paperback, \$1.95). More important is the fact that a brand-new dictionary has been compiled expressly for the paperback market, and that it recognizes (and labels) *many* colloquial, slang, and vulgar words. The entire emphasis, in fact, is on the contemporary, but not to the exclusion of important words from older literature. Here too is the vocabulary of the space age and of the beatniks, both British and American. Pronunciations are blessedly simple, definitions are lucid, typography is clear, and (to use a colloquialism) paper is lousy.

Incidentally, **English Language Dictionaries in Print** (Bowker, paperback, \$3) provides a comparative analysis based on a consensus of librarians. (On the *Merriam-Webster Third* it quotes without a smile the publisher's paradoxical claim that this highly permissive dictionary is regarded as a final authority.)

Carpe diem and the original Gymnasia; Plato, Plautus, Pliny, and Plotinus; the Delian League, Meters of ancient verse, and Architectural Orders are all to be found in the alphabetically arranged, 250-page **Encyclopedia of the Classical World** (Prentice-Hall, \$5.50; paperback, \$2.95), translated from the Dutch of J. H. Croon. It is a handy-sized volume, illustrated with plain maps and diagrams, and useful for anyone interested in the Greek and Roman periods and in classical literature.

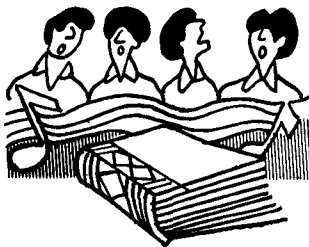
If you agree that *anger* rhymes with *hanger*, and that the *a* in *law* has the same sound as the *a* in *father*, you will have no compunctions about using the

Dictionary of Pronunciation (Barnes, \$7.50) by Samuel Noory, a Turk who has spent thirty years in the U.S. Perhaps another thirty years' residence will qualify him for the task—unless, as is possible, he is tone-deaf.

There is now available an American edition of a book reviewed here last year, **The Original Roget's Thesaurus of English Words and Phrases** (St. Martin's, \$6.95). Of its 1,400 pages, 650 comprise the index to the greatly amplified text, which is arranged in accordance with Roget's numbered classifications. The disadvantages, as compared with Mawson's old *International Thesaurus*, are the lack of usage labels, identifying or qualifying descriptions, and literary quotations.

For those who prefer their synonyms in a single alphabetical listing, unencumbered by an index, there is **The New Roget's Thesaurus in Dictionary Form** (Putnam, \$3.50). Its 552 pages offer not nearly as many synonyms per word, but its considerable riches are more readily unlocked, antonyms are generally found in the same section, and usages are properly labeled.

Behind the derivations given in the dictionaries are stories that beguile



wordmen and laymen alike. A practiced delver, Webb Garrison has taken another 500 familiar words and phrases, arranged them into groups for the convenience of speakers and writers, and penned light-hearted accounts of their origins. His Latin and Greek may be a trifle shaky, but the anecdotes in **What's in a Word?** (Abingdon, \$4.95) are revealing and valid for a' that.

"The important question about Winstons is whether they really taste good," Robert E. Morsberger writes in **Commonsense Grammar and Style** (Crowell, \$6.95). Like its 1936 predecessor, Janet Aiken's *Commonsense Grammar*, the new book is tolerant and witty, and no more prescriptive than necessary. Dr. Morsberger doesn't go as far as *Webster Third*, but he is rather more permissive than Fowler. The arrangement is by chapters on grammatical concepts; the style is neither stuffy nor condescending, and the examples and explanations are fun to read. Exercises and a good index add to the book's usefulness. (Not wanting to carp, we shall not ask why the references to the sixth-century grammarian Priscian spell it "Prescian.")

Equally engaging, equally sensible,

and almost as useful is **The Careful Writer** by *New York Times* editor Theodore M. Bernstein (Atheneum, \$7.95). His comments on writers' foibles and errors are arranged as an alphabetical sequence of over 2,000 entries ranging from a line or a paragraph to a few pages. The examples are taken chiefly from newspaper writing and include wrong formations (*broadcasted*), wasteful phrases (*bring to an end*), fad words (*flavor-wise*), faulty prepositions and conjunctions, awkward constructions, and other types of howlers. He provides plenty of cross references but no index. Bernstein is forthright and devastating; his chief weapon is the rapier, and many a *Times* reporter must have winced and improved after a Bernstein thrust. The present book was compiled partly in reaction to "the twisting of our language, which is being encouraged by linguists and teachers who find it easier to follow their sometimes benighted charges than to lead them." Bravo!

Bernstein's earlier volume, **Watch Your Language** (Atheneum, \$4.50), is now out in paperback (Pocket Books, 75¢). It is similar but less extensive, and contains a number of newspaper stories with the editor's criticisms.

Had *The Careful Writer* gone to press a few months later, Bernstein would have deleted a reference to one of Fowler's strictures, since it does not appear in the new edition of **A Dictionary of Modern English Usage** (Oxford University Press, \$5). As revised for modern British and American users by Sir Ernest Gowers, it is quite up to date and an authentic replacement of the original Fowler. How fortunate for writers that a book as indispensable as the new Fowler rates just as high as ever in wit and stimulation.

Are you looking for an assistant who has a smart head up his sleeve? Would you let him occupy a little cuticle of his own? And trust him explicitly? Are you interested in the type of smart phrase that's been running rampart on Madison Avenue? (Sorry—that's what happens when you neglect Bernstein and Fowler and dip into Norton Mockridge's little anti-reference book, **Fractured English** [Doubleday, \$2.95]. It's a real compensation piece, scrambled with bemusing antidotes and perversely illustrated.)

(3) If English becomes too difficult, there are many escape routes. Paperback editions of **Teach Yourself German** and **Teach Yourself Spanish** (Fawcett, 60¢ each) have elementary vocabularies along with all the rules you would need for conjugating a verb, forcing an adjective to agree, and declining a noun or an invitation.

With the little 25,000-entry **Follett Vest-Pocket Spanish-English Dictionary** (\$1.25), highly legible despite its pe-

queñez, you will learn in the phrase section how to ask if water may be drunk from the faucet; after all, it's not a book of etiquette. Nor could it be expected to contain anything like the number of entries (40,000) in the handy **World-Wide Spanish Dictionary** (Follett, \$2.95; paperback, \$1.65), an intermediate work. In the Spanish-English part, all Spanish words are pronounced (by Latin-American rules), meanings are differentiated by the inclusion of Spanish synonyms, and irregular verbs are starred to direct the reader to the conjugations in the front of the book. (French, Italian, and German editions are available in both series.)

The Librairie Larousse has brought out two special dictionaries for the use of experienced readers of French. **Nouveau Dictionnaire Etymologique** (\$8.95) gives the original form from which each of 80,000 words was derived, and the year in which it is known to have received its successive forms. *Bibelot*, for example, developed from *bel-bel* (pretty-pretty) via *beubelet*. *Gourmet* comes from a word that designated a wine merchant's servant, who obviously had to know his vintages.

Dictionnaire Historique des Argots Français (Larousse, \$9.95) translates into standard French the special vocabularies of trades, sports, regions, college students, inmates of concentration camps, pimps, members of the armed forces, criminals, and many other groups. Besides defining, the dictionary discusses the origin and use of each word.

For translation of nonstandard French words into English (and vice versa, with no scanting of the vice) see the **Dictionary of French and American Slang** (Crown, \$6), an invaluable adjunct to your regular French dictionary. This covers not the argots of special groups, but the language spoken by the man in the street or even the woman in the gutter. The 10,000 words and phrases are translated into the standard form—and, where possible, the slang—of the other language, and labeled for usage level (colloquial, vulgar, etc.). It's not only useful, it's fun.

The escape route can even take you back to the age of Cicero, Caesar, Virgil, and Ovid, the period on which are based the rather minimal vocabularies in the 320-page **E. U. P. Concise Latin and English Dictionary** (McKay, \$3.50). Proper names are treated separately, and the twenty-seven-page *Concise Grammar* will refresh your memory of *-us*, *-a*, *-um* and the Ides of March.

(4) Languages of East and West have been ransacked by Paul Rosenzweig for **The Book of Proverbs** (Philosophical Library, \$3), a small but unusual compilation that would have been more helpful with an index or even a table

of contents, and more authentic with the barest hint at the sources. But as the French maxim has it, "Criticism is easy, art difficult."

Lewis C. Henry's 270-page **Best Quotations for All Occasions** (Fawcett, paperback, 60¢) is arranged alphabetically by subject, and many of the authors—from the classical and Biblical to Dwight Eisenhower and Adlai Stevenson—are indexed.

Eisenhower's inaugural addresses—and those of all our other Presidents—are printed in full in **The Chief Executive** (Crown, \$4.95), together with thumbnail engravings of their portraits. Fred L. Israel's vivid commentaries add up to a running outline of America's political history.

An interesting feature of Frank S. Mead's brilliant **Encyclopedia of Religious Quotations** (Revell, \$11.95), apart from its comprehensiveness, scholarship, and obvious usefulness, is its inclusion of many objective and even antireligious quotations as well as the expected devout ones. Voltaire, William James, and Robert G. Ingersoll alone are quoted thirty-four times—and they have many sympathizers, all listed in the author index with their dates. Arrangement of the nearly 12,000 quotations is alphabetical



by subject, but the subject index unearth's many related themes.

After each entry in **A Dictionary of Bible Allusions in English Literature** (Holt, Rinehart, & Winston, \$4.95) W. B. Fulghum gives in a few deft strokes the Biblical setting for the word or phrase, and then quotes passages from British and American authors to show how it has been used or paraphrased. One misses an index of authors, but book readers and students of the arts will still find it profitable to consult this cross-section of allusions in prose and poetry.

What's the source of "Because we cannot know, are we less sure?" It's from *The Ecclesiast*, of course (IV, vi. 33), quoted by Edward Darling in his monograph **Old Quotes at Home** (Beacon, \$4.95), along with other phrases of his own invention and all from sources guaranteed to be phony. These absolutely fresh quotations are part of Darling's campaign for originality at whatever cost. And because he knows that *SR* insists on indexes, he has provided one—nor should we complain if none of its twenty-five entries (such as "Aardvark, dirty mental traits of") refers to this or

any other book. (115 pp., sort of illustrated.)

(5) Teachers, students, and other *SR* readers will welcome the new revised and enlarged fourth edition of James D. Hart's **Oxford Companion to American Literature** (Oxford University Press, \$12.50) for its biographies, plot summaries, descriptions of trends and movements, and thousands of short or long entries on many other subjects related to American writing. In the 1,000 two-column pages, in dictionary form, there is room for a column-long analysis of *Walden* as well as a dozen lines on *Who's Afraid of Virginia Woolf?*; for two and one half columns on William James as well as two pages on Henry; for the Mississippi River as well as Yoknapatawpha County. The index is cast in the form of a parallel outline of our literary and social history.

A Short History of English Literature in 200 pages, by Albert and Urwin, (Barnes & Noble, \$2.95; paperback, \$1.25), gives short accounts of the chief authors and their works in nine chronological chapters, supplemented with extracts and tables, all thoroughly indexed. There are no plot summaries; emphasis is on style and mood, technique and genre.

Excerpts from critical essays about more than 400 twentieth-century authors have been collected by Ruth Z. Temple and Martin Tucker in **A Library of Literary Criticism: Modern British Literature** (Ungar, three vols., \$35). The material is presented alphabetically by authors; general criticism seems to prevail over comment on individual works. Novelists, dramatists, essayists, and poets are covered in both the text proper and the bibliographies, which list short pieces as well as books. Many of the critics, to whom a detailed index is provided, are also among the book's subject authors—men like Auden, Beer-bohm, Conrad, T. S. Eliot, D. H. Lawrence, Orwell, Evelyn Waugh. And several of the critics are Americans: Geismar, Fadiman, Edmund Wilson, Seldes, Morley. A valuable collection.

The latest findings on Sappho's life and writings are typical of the fresh accounts in Albin Lesky's exhaustive, 900-page **History of Greek Literature** (Crowell, \$15). He takes it from the Homeric beginnings through the "archaic" era and the great flowering of the dramatists, philosophers, and historians, on past the Hellenistic age (including Jewish religious and historical productions), down to the Empire period of Plutarch, Galen, and the Stoics. It is a masterwork, translated (from the second German edition) into beautiful and stimulating English.

The characteristics of Sanskrit poetry, examples of litotes, the naïve-sentimen-

tal relationship to nature, the history of parody, an item on the *Pléiade*, analysis of every imaginable meter and rhyme scheme, and three columns on inspiration—such is the content of the 900-page **Encyclopedia of Poetry and Poetics** (Princeton University Press, \$25), a major reference work edited by Alex Preminger and his associates. There are no studies of individual poems (except “Dover Beach”—to bring out some points in Imagery) nor biographies of poets (except the influential “Gottlieb Biedermeyer,” the entry about whom is the fullest I have seen anywhere); but the history of each of the national bodies of poetry—the section on the American is noteworthy—takes into account the contributions of most of the major poets, and for the foreign literatures the examples are quoted in the original as well as in translation.

The up-and-coming versifier, of course, will want something more practical, like **The Poet's Manual and Rhyming Dictionary**, by Frances Stillman, (Crowell, \$6.95). The first 125 pages describe rhyme and rhythm and content, and analyze numerous examples; a rhyming dictionary occupies the longest section, running to 225 two-column pages, with each vowel-sound taken successively through masculine, feminine, and triple rhymes. But, for the most part, only single words are included; followers of W. S. Gilbert and Ogden Nash must apply elsewhere.

(6) The biggest thing in drama is **The Biographical Encyclopedia & Who's Who of the American Theatre**, edited by Walter Rigdon (Heineman, \$82.50): 1,100 multicolumn, small-type, 8½x11” pages, of which 700 are occupied by a *Who's Who* of nearly 3,400 living American writers, actors, directors, producers, press agents, composers, critics, educators, *et al.* (A necrology gives four lines each to 9,000 international theater people from Euripides to 1965.) There's an alphabetical list of every New York production of this century, besides complete information, including casts and number of performances, for all productions since 1959 both in New York and in many of the repertory and experimental theaters elsewhere in the U.S. through mid-1964. There's even a discography. Ask, and you will be answered.

On a much smaller scale, Leslie Halliwell performs a similar service for the entire annals of the movies. The compact **Filmgoer's Companion** (Hill & Wang, \$7.50) contains, in one alphabetical sequence of 3,000 entries, short though engaging descriptions of 500 films, definitions of terms, and sketches and performances of actors and other cinema people.

Twentieth-Century Plays in Synopsis, edited by Evert Sprinchorn (Crowell,



“I just had a horrible thought. What if Beckett, Duerrenmatt, Albee, and so on are simply giving the public what it wants?”

\$6.95), provides extensive act-by-act summaries of 133 plays ranging in date, origin, and manner from *Peter Pan*, *Liliom*, and *Miss Julie* to *The Blacks* and *Marat/Sade*. The contributors briefly describe the looks and psychology of the characters and sketch the settings, but the writing is practical, with no attempt at style. The format, however, is inviting.

Modern ballet companies and their stars and choreographers are the subject of F. Reyna's **Concise History of Ballet** (Grosset & Dunlap, \$5.95), which starts out with the rustic dances of the Middle Ages and the Moresques of the early Renaissance. All periods, all countries are covered in lively fashion, and the illustrations (color and monochrome) are as charming as they are numerous. An index of ballets gives the principal data for each.

(7) In the field of music, a good introductory desk-size reference book is **A Concise Dictionary of Music**, by Jack and Corinne Watson (Dodd, Mead, \$6.95). The instruments and many of the technical terms are illustrated, each at its individual entry. Definitions are expanded via cross references, and there are succinct biographies of the principal European and American composers. Approximate pronunciations are indicated for difficult names and words.

For the advanced student and for serious lovers of serious music, David Ewen has edited **The Complete Book of**

Classical Music (Prentice-Hall, \$14.95), a volume of 950 large pages. He deals individually with a thousand works by more than a hundred composers, from the fourteenth-century Mass by Guillaume de Machaut to Debussy's *Fêtes Galantes*. The successive biographical analyses form a history of Western music, but the book's chief value lies in the detailed studies of the musical pieces, whether of a violin sonata in a paragraph or a complete opera in a few pages. The text is descriptive and critical, and gives no extracts from the actual music.

The local scene is ably covered in **Our American Music** (Crowell, \$12.95), to the fourth edition of which the late John Tasker Howard added much new information. The early sections of his comprehensive history from 1620 to the present have a leisurely pace and are full of anecdotes about composers and descriptions of their work; the most recent sections seem overcondensed, though they still form a valuable and detailed record of the era. The 900 pages are minutely indexed.

Short-hair or even bald enthusiasts should enjoy the 360-page **Encyclopedia of Popular Music**, by Irwin Stambler (St. Martin's, \$10). Time: the past few decades; place: mostly the USA. Lively A-Z entries on people, songs, musicals, dances, and jargon take up two-thirds of the book. The balance consists of general articles, lists of awards, a discography,

and a generous sprinkling of photos.

(8) The primary colors of a Chartres window, the soft pastels of a Giotto fresco, the flesh and gold of a painted relief in Notre Dame, the organ-like stone columns of Rheims are some of the fifty-five tipped-in color illustrations that illuminate **The Art of the High Gothic Era**, by Marcel Aubert (Crown, \$6.95). Not a large book, it is a well-organized guide—in six chapters and 230 pages—to the architecture and decorative arts of one of the most stupendous periods of human creativity. Plans, maps, and chronological tables round out the historical and descriptive text.

Though issued as a catalogue of the publisher's prints, **Fine Art Reproductions of Old and Modern Masters** (New York Graphic Society, \$25) serves very nicely as a 9½x12½" art museum for your own home. It is unique in presenting more than 2,000 paintings in full color; they are displayed on 500 pages of enamel stock. Every era is represented, and all but the very latest schools—here are recent *kitsch* as well as Fra Angelico, Picasso, and Ensor—though many important old and modern masters are missing. In most instances the groupings prevent hi-fi color, but there is much beauty and value in this vast collection.

There are only fifty-six full-color reproductions in the **Larousse Encyclo-**

pedia of Modern Art (Prometheus, \$20), but every one of them occupies half or all of an 8x11" page. Nearly 1,200 small and medium monochromes (many sharp, too many murky) make up the bulk of the illustrations, all keyed to the text, of which the general editor is René Huyghe. The period is from 1800 to today, the range world-wide; all the visual arts are covered in the 450 pages of small type. After several backward glances for proper perspective, the contributors take up in turn the art of the Moslem world and the Far East, realism and impressionism, and art of the present century. Historical summaries, also fully documented with pictures, follow each of the studies in depth. Because of the laudable attempt at comprehensiveness, the text dismisses many a lesser artist with a name and a date; some rate a few descriptive lines and a picture; the more influential artists recur in many contexts to contribute to the over-all history.

Werner Haftmann devotes the long opening chapter of **Painting in the Twentieth Century** (Praeger, 2 vols. boxed, \$20) to the great impressionist movement that opened the way to what we have too long been calling the moderns. The rest of Volume I, "An Analysis of the Artists and Their Work," brings the story—artist by artist and movement by movement—right up to pop art ("the poetry of banality") and op art, concluding with some 450 biographical sketches, but the typography of the 6½x9¼" pages is so dull and inartistic as to make them nearly illegible. The type and printing of Volume II, "A Pictorial Survey," on the contrary, are quite inviting. Here the text occupies only eighty pages: eighteen pithy essays on the various movements. The rest is composed of 1,000 clear reproductions, mostly small though clear monochromes, but including fifty-six large color plates for which full details appear in the index.

Op art is discussed in the five-page article on Optical Concepts in Volume X of the great **Encyclopedia of World Art** (McGraw-Hill, 15 vols., \$597 by subscription; for details of the set, readers are referred to earlier roundups). The new volume, *Middle American Protohistory to Painting*, encompasses, *inter alia*, Mies van der Rohe, Modigliani, Monet, Mosaics, Musical Instruments, Myth and Fable, Neoclassical and Neo-Gothic Styles, Netherlands (for which the plates appear in other volumes, past and forthcoming), Nonobjective Art, and Orcagna. The essay on Painting discusses the nature of the art (exposing the misunderstanding of the origin of oil painting), its relation to the other arts, and the criteria of evaluation. As usual, the superb reproductions offer many pleasant surprises.

Mies van der Rohe, apostle of the rectangle, receives a column and a half in

The Penguin Dictionary of Architecture (paperback, \$1.95), and Antonio Gaudí, who despised straight lines, two columns. *Fiat justitia!* The fresh, enthusiastic tone of both entries is typical of the personal style that pervades the 250 pages, embellished with clear line drawings. There are hundreds of very brief yet adequate entries on architectural terms, and a number of long articles on national styles of architecture of all periods. (But why no mention of Phidias, the man responsible for the Parthenon, or of any other architectural sculptor?)

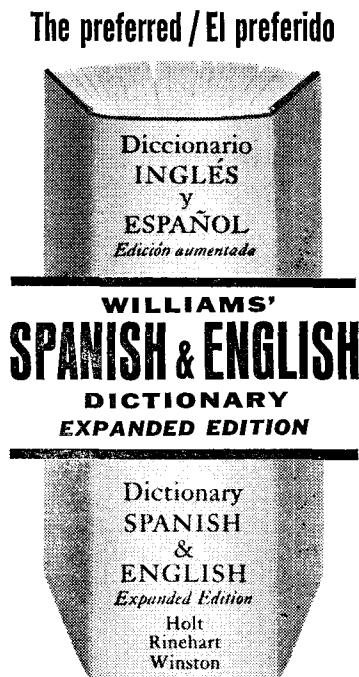
Art collectors can benefit by two recent guides: In **Collecting Original Art** (Harper & Row, \$4.95) Jeffrey H. Loria, the young man Vincent Price hired to assist him at Sears, Roebuck, describes the art media and techniques, tells how paintings may be authenticated, and gives solid hints on acquiring originals. As Loria says, you can't buy taste, but if you haven't got it you can learn how to develop it. The rest can be taught, and Loria's little book, with its pleasant monochrome reproductions, is a help.

Zigrosser and Gaehde provide **A Guide to the Collecting and Care of Original Prints** (Crown, \$3). A detailed, fifty-page glossary of terms explains the making and appearance of woodcuts, wood engravings, lift-ground etchings, and many other kinds of graphic art.

The Greeks had a word for it: *thronos*. So did the Romans: *cathedra*. The French call it *fauteuil*. But in English there's no one word to describe a comfortable or elegant chair—an indispensable object that requires three columns of text and twenty-three pages of pictures in the new edition of Joseph Aronson's **Encyclopedia of Furniture** (Crown, \$7.95). There are entries on types of wood, on parts and styles of furniture, and on famous craftsmen and designers in the greatest of the domestic arts; 2,000 black-and-white photos and drawings give aid and comfort.

John Gloag's **Short Dictionary of Furniture** (Holt, Rinehart, & Winston, \$7.95) is a more compact treatment and, in keeping with the subject, more attractively printed and illustrated. The dictionary itself is introduced by a 100-page historical survey and is followed by chronological tables listing the characteristics, materials, and methods of making furniture in each period.

(9) Manufacturers of household furniture employed 235,000 workers in
(Continued on page 56)



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In the Valley of the Maori

Greenstone, by Sylvia Ashton-Warner (Simon & Schuster. 217 pp. \$4.50), concerns a three-quarters-white Maori princess who belongs emotionally to her European ancestors and spiritually to the tribal chief who is her great-grandfather. Elinor Baumbach is a free-lance editor who often comments on today's fiction.

By ELINOR BAUMBACH

ANYONE who has read Sylvia Ashton-Warner's most successful books, *Teacher* and *Spinster*, might pretty well predict the milieu and tone of her latest novel. Again we have the clash of the Maori and white cultures in New Zealand, the charmingly impossible children caught with photographic intensity in moments of overwhelming exultation or abysmal childish sorrow. Again the conflicting mores of white and black are treated knowingly and intelligently, but in the irritatingly comforting, arch, romantic, impetuous manner which, presumably, thousands of Ashton-Warner readers have come to know and love.

In *Greenstone* we have the story of Richard Considine, a figure of "frailty, elegance . . . mystery." His wife, mother of his thirteen children, is a person of earthy and "indestructible vitality" (another problem of communication). Considine is a crippled recluse, once a celebrity, now supported in a remote valley by his schoolmistress wife, who not only bears all those children but also chops wood, washes clothes, keeps school, and gives piano lessons (in her spare time). We cannot judge her termagant rumbling. The poor woman is unpleasant, but oh so put upon!

Considine is not only ruined and crippled, but endlessly articulate. He tells his children long, allegorical stories, in true pedagogical fashion leaving his listeners to stumble on the meanings for themselves. Predictably enough, only the Considine grandchild, Huia, a three-quarters-white Maori princess, is able to understand her relative's elliptical fairy tales.

The tendency toward a simplistic glorification of the natural, therefore correct, response of the Maori is manifest in *Teacher*. In *Greenstone*, however, the child is conditioned to allegory by her great-grandfather, the chief of the Te Renga Renga tribe. From him Huia

learns the beautiful and compelling tribal chants that preserve intact the history of the Maori people and which powerfully accent the book. The chief, at first another Noble Savage, grows in density as the child Huia slowly accepts him as history, as the past which, incorporated, becomes the truth of the present. There is no sentimentalizing of this relationship. Emotionally Huia belongs to the Considines, spiritually to the old chief for whom she will wear the ancestral greenstone. For him she is tradition made flesh, the carrier of his sacred heritage.

Mrs. Ashton-Warner is, one feels, a good person. She admires passionate intellect and detests bigotry and sterile provincialism. She loves and beautifully describes her lush New Zealand countryside. So where does she go wrong in this at times absurdly hoked-up book? It is, calamitously, her sense of novel-writing—of dramatic event—that is quite off. The landlord, threatening the Considines, says, "I want me money!"



Sylvia Ashton-Warner—"trenchant."

Considine's old flame, presumably a handsome, worldly woman, confronts her former lover—now the father of those thirteen—and weeps, "You owe me a son, you bloody traitor . . . you're a meanie."

Finally, we understand that Mrs. Ashton-Warner is not a novelist at all, but an excellent schoolmistress, firm, trenchant, and passionate. It is when she tries to imagine—to create fiction—that she dissolves into bathos. In *Greenstone* only the Maori have a significant reality, for we are being taught creatively about them. All else is disfigured by the stereotype of romance.

Compassion for the Comanche

A Woman of the People, by Benjamin Capps (Duell, Sloan & Pearce. 242 pp. \$4.95), telling of a white girl reared among nomadic Indians in Texas, treats the Comanches as human creatures, possessing neither super-nobility nor exaggerated simplicity. Brian Garfield is the author of *The Vanquished* and other novels about the Southwest.

By BRIAN GARFIELD

WHEN a novel of the Old West escapes the triteness of horse-opera formula, publishers and reviewers alike stampede to label it "A Novel" in order to avoid the stigma that brands the "Western." For, unfortunately, the preponderance of hackneyed, juvenile Westerns tars the whole genre with one brush. Nevertheless, it does seem a shame that the publisher of a work like *A Woman of the People* must be embarrassed to call it a Western—because this unaffected and affecting novel is the Western at its best.

Woman is both a historical novel and novel history. The story is straightforward: a ten-year-old white girl, taken captive by Comanches in 1854, tries desperately to avoid becoming an Indian while she grows up as part-slave, part-adopted daughter of an Indian family.

Benjamin Capps's plot is essentially just that. Yet it is difficult to recall a warmer, fuller treatment of life among the warrior horsemen of the Southern Plains. This reviewer was relieved to find the Indian point depicted without the super-nobility or exaggerated primitive simplicity of so many such stories. Although few emerge as well-defined individual characters, the author's Comanches are human creatures—no more and no less.

Capps writes of the sorrows and the joking of the Indians during the final generation of their nomadic life in the West. He brings out the hardships of winter life on the bitter Texas plains, the heat of inhospitable summers; with equal skill he conveys the beauty and vastness of the land.

He writes of the last days of an aged Indian who goes off to die like "an old