

PICK OF THE PAPERBACKS

Harvard University Press's history goes back, way back to 1638 when the Widow Glover gave the printing press of her late husband, the Reverend Glover, to Harvard's first president, Henry Dunster, who set it up in his home. Since then Harvard has gone its aristocratic way publishing only hardcover books, now about 175 titles a year. Though its distinguished colleagues—Yale, Princeton, California—have long since joined the paperback market, Harvard has steadfastly refused, until this month. "The idea of a delayed paperback, following long after the hardcover edition has proven its popularity, has shifted," said Mark Carroll, the director of Harvard University Press, in his Cambridge office. "Everyone wants it *now*." And Harvard's first list is properly prestigious, ranging from such timely works as Lester Grinspoon's *Marihuana Reconsidered* (see page 29) and Frank M. Snowden, Jr.'s *Blacks in Antiquity* to Bernard Bailyn's Pulitzer and Bancroft Prize-winning *The Ideological Origins of the American Revolution* (\$2.45 each).

"Teaching patterns have changed and Harvard is prepared to go along with them," Mr. Carroll continued. "Paperbacks allow greater flexibility in the classroom, and now professors *request* paperback editions. Even our authors, who are often teachers, think in terms of dual editions. When they write a book they want to use it themselves for their classes."

The university press's traditional leisurely approach to publishing has also been adjusted to the tempo of the times. "Our friends at Yale have pioneered with the 'fastback,' a paperback that responds directly to immediate needs," said Carroll, a Harvard man (Class of '50) who worked for Yale's press before returning to his Alma Mater. "MIT published within two or three months a paperback about an important ecological conference. Right here on my desk is a still-incomplete manuscript dealing with U.S.-China relations. It's timely, contemporary, and we hope to have it out in the fall. Today the university press can act quickly as a transmitter of information."

Of course, Harvard won't slight its prodigious backlist of more than 2,700 titles. Such valued books as Amy Kelly's *Eleanor of Aquitaine and the Four Kings*, Susanne Langer's *Philosophy in a New Key*, and Zbigniew Brzezinski's *The Soviet Bloc* will appear soon under the Harvard paperback imprint. As yet Harvard doesn't have a colophon, a particular crest, to identity its new series, which, Carroll says, "will of course be as distinctive and distinguished as Harvard books."

—Rollene W. Saal

Issues

Relevance is the key word in university press publishing these days, and troublesome areas of inquiry—urban stress, the environment, dissent, the judicial system—are target subjects. So, too, is Women's Liberation. Wendell Robert Carr in his introductory notes calls *The Subjection of Women* (MIT, \$1.95), written by John Stuart Mill in 1869, "the most eloquent, the most ambitious, and at the same time among the most heartfelt pleas in the English language for the perfect equality of the sexes." The book's tone is remarkably contemporary.

In *Woman's Place: Options and Limits in Professional Careers* (University of California, \$2.45) Cynthia Fuchs Epstein states, "No matter what sphere of work women are hired for or select, like sediment in a wine bottle they seem to settle to the bottom." This is no tract but rather a sedate study of the female labor force (one-third of U.S. workers) and the limitations imposed upon women by both society and themselves.

Two important books on dissidence are *Why Men Rebel* (Princeton, \$2.95) and *Dissent in Three American Wars* (Harvard, \$1.95). In the former Ted Robert Gurr probes the psychological

motivations behind social and civil disobedience, with its concurrent effects on the rebels and the rulers. *Dissent in Three American Wars* offers essays by three distinguished historians—Samuel Eliot Morison, Frederick Merk, and Frank Freidel—whose reflections on public opinion against the War of 1812, the Mexican War, and the Spanish-American War give perspective to today's critical atmosphere.

Recently the American judicial system has come under sharp attack. In *The American Jury* (Chicago/Phoenix, \$5.95), based on an intensive University of Chicago Law School study, sponsored by the Ford Foundation, which evaluated some 3,500 jury trial reports, Harry Kalven, Jr., and Hans Zeisel assess the values of trial-by-jury.

Ulf Hannerz's *Soulside: Inquiries Into Ghetto Culture and Community* (Columbia, \$2.95) is more than just another sociological inner-city report. Its emphasis, in its dramatic case studies and on-the-scene interviews in a Washington, D.C., black ghetto, is on the nature of "soul." Hannerz, an anthropologist, defines soul as "the essence of [Negroes'] blackness, shaped by their experience and expressed in their everyday life." His appraisal of black culture and its meaning to white America is cool, even when the material is explosively hot.

"In the next fifteen to thirty years another America will be built," writes William R. Ewald, Jr., who, with Gerald McCue and the Midwest Research Institute, co-authored *Creating the Human Environment* (Illinois, \$4.95). How the new USA will be constructed to meet its challenges—recognizing that the primary crisis is not urban but national—is the subject of this study sponsored by the American Institute of Architects.

Prose and Poetry

The publication of poetry and literary criticism being a luxury in which trade presses only occasionally indulge

themselves, it is left to the universities to bear most of this esthetic burden. Consequently, such fine works as *George Seferis: Collected Poems 1924-1955* (Princeton, \$2.95) belong to the campus presses. Translated from the Greek and edited by Edmund Keeley and Philip Sherrard, it's the only complete English edition of the Nobel Prize-winner's work through 1955. The volume offers a rich sampling of the lyrical, ironic verse that draws upon, as the heart of its poetic matter, the events of Seferis's times—among them the second World War and the Cyprus strife.

Pittsburgh University Press's prestigious poetry series (\$2.50 each) continues to flourish with the addition of three new and original volumes: James Den Boer's *Trying to Come Apart*, which makes lucid, understated sense of peace marches and California earthquakes; Arizona poet Richard Shelton's *The Tattooed Desert*, in which surrealistic images weave their own fantasy, and Samuel Hazo's translation of *The Blood of Adonis*, by the Arabic poet Adonis (Ali Ahmed Said).

Poets often make the best critics, and A. D. Hope follows the rule. In *The Cave and the Spring* (Chicago/Phoenix, \$1.95) he comes to grips with the very nature of poetry, allowing the suitability of all subjects, and rejoicing in the decline of free verse.

Monroe K. Spears's *Dionysus and the City: Modernism in Twentieth-Century Poetry* (Oxford, \$1.95) explores the manifestations of that pagan spirit in our own times. Poets who have transcended the particular demands made upon the creative imagination by an urbanized culture range from Ezra Pound and T. S. Eliot to Robert Lowell and James Dickey, each of whom Spears discusses with great verve.

"The explication must illuminate the poem without limiting its meaning," writes Karl Malkoff in *Theodore Roethke* (Columbia, \$2.95), an analysis of the subtle, metaphysical verse of the Michigan-born poet who chose the Pacific Northwest as the setting for his life and his poems. Malkoff is true to his dictum by opening a door to, but never intruding upon, Roethke's special and often private vision.

An unusually contemporary book is Alethea Hayter's *Opium and the Romantic Imagination* (California, \$3.45), which deals with the effects of laudanum upon the nineteenth-century creative mind. De Quincey, Wilkie Collins, and Coleridge were well-known addicts, but in fact scores of writers, among them Dickens and Elizabeth Barrett Browning ("I have had restlessness till it made me almost mad. . ."), were occasional users. How mind-expanding or thought-shrinking the

drug actually was makes an odd and offbeat literary footnote.

In *Radical Innocence: Studies in the Contemporary American Novel* (Princeton, \$2.95) Ihab Hassan sets forth the hero of the Fifties as both impulsive and anarchic, as well as divinely innocent in his refusal to accept mid-century realities. James Baldwin, J. D. Salinger, Truman Capote, and Norman Mailer are a few of the authors Hassan discusses in this provocative but annoyingly persistent book.

Malamud, in whom Ihab Hassan observes "a wry vision of pain, and also of hope," gets a proper literary going-over in *Bernard Malamud and the Critics* (New York, \$3.50), an anthology, edited by Leslie A. Field and Joyce W. Field. The collection, which comes to terms with Malamud's curious mixture of myth and folklore, places him in the first ranks of American writers.

The Orient

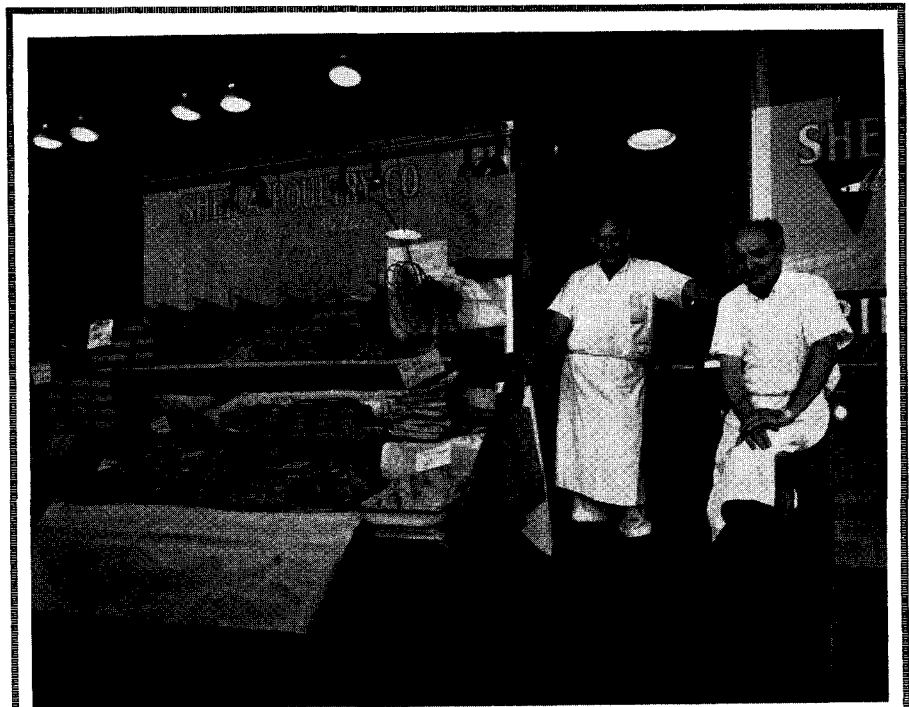
Though we haven't come upon any studies of Ping-Pong, the university presses have a healthy representation of books on the Orient, including both scholarly works and titles as subtle and recherché as Burton Watson's *Chinese Lyricism (Shih Poetry)* (Columbia, \$3.45), which tells us that *shih* insists upon a four-character formalized line, that it flowered from the second to the twelfth century, and that some of China's greatest lyrical verse

belongs to *shih*. Here's a sample, written by a non-Chinese prisoner in the north: "Far off I see the River at Meng Ford,/willows thick and leafy there./ I am the son of a captive family/and cannot understand the Han man's song."

In *The Taoist Vision* (Michigan/Ann Arbor, \$1.95) William McNaughton doesn't try to explain Taoist philosophy; instead, he reveals its essence through poetry, epigrams, and brief essays. Writers in the Tao spirit—from Lao Tzu (whose name means "the old guy") to E. E. Cummings and William Carlos Williams—span twenty-six centuries.

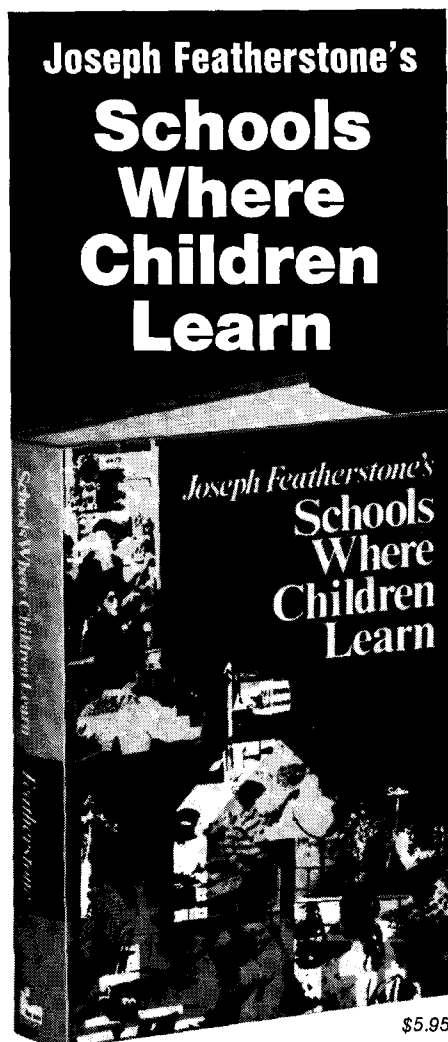
Daisetz Teitaro Suzuki, who died in 1966 at the age of ninety-five, had spent his lifetime interpreting Zen Buddhism for the West. His distinguished book *Zen and Japanese Culture* (Princeton/Bollingen, \$3.95) depicts the Zen lifestyle, with its tea ceremonies, intricate swordplay, *haiku* poetry, and paintings, many of which are reproduced in this particularly handsome edition.

Japan is booming and many economists predict that that expanding industrial nation will soon dominate not only the Orient but the entire world. *Aspects of Social Change in Modern Japan* (Princeton, \$3.95), edited by R. P. Dore, based on papers presented at an international conference, sifts through the razzle-dazzle of postwar success to see how it has affected the personal lives of Japan's citizens.



In the shadows of Boston's historic Faneuil Hall, one of the great open-air markets still holds out against an encroaching supermarket culture. Wendy Snyder's *Haymarket* (MIT, \$3.95) fuses dramatic pictures and vernacular poetry into a nostalgic appreciation of a dwindling institution.

"The best description so far of the flexible and noncoercive British primary schools, and how and why they work so effectively. **Should be read by parents and teachers alike.**"
—John Holt



"Joseph Featherstone seeks answers to some very fundamental questions: why are some schools good, what is a good school, why aren't there more. This perceptive book, based on Mr. Featherstone's visits to a wide range of schools—the 'infant schools' of Britain, community-controlled schools, street academies—clearly establishes him as one of our more well-informed contemporary writer-critics on the educational scene. It is an important contribution."

—Ronald Evans,
Principal of I.S. 201, New York

"After decades of waste, we are finally learning something about learning in this country. And Joseph Featherstone is one of our most useful illuminators—as this book again demonstrates."—Nat Hentoff



386 PARK AVE. SO., NEW YORK 10016

THE NOTEBOOKS FOR THE BROTHERS KARAMAZOV

by Fyodor Dostoevsky
edited and translated from the Russian by Edward Wasiolek
Chicago, 279 pp., \$9.50

Reviewed by Vasa D. Mihailovich

■ Dostoevsky's notebooks for his five major novels, published in Russian and in French long ago, have, since 1967, been appearing in English for the first time, translated, edited, and annotated by Edward Wasiolek. The latest volume, comprising 232 pages of several notebooks, records Dostoevsky's preparations for his last work, *The Brothers Karamazov*. As did the previous volumes, it affords a fascinating glimpse into the author's mental laboratory before and during the writing of the novel. This is one of those rare occasions in literature when many puzzling questions that have baffled readers and critics can be answered from the most authoritative source.

What is the extent of Dmitri's guilt in the death of his father? What about Ivan's guilt? Would Smerdyakov have killed the old man if it had not been for his brothers' expressed intent or desire to do likewise? Was Alyosha's apparent artificiality intended, or was it simply an artistic failure? One could go on and on. With some detective effort one can find in these notebooks confirmations for inferences from the novel. The value of the volume, therefore, cannot be stated emphatically enough. Indeed, no teacher, student, interpreter, or critic of Dostoevsky's novel can afford not to read these notebooks.

The editor employs the same method as in the earlier volumes: a short but helpful introduction, followed by the notes themselves divided into chapters paralleling those of the novels and prefaced by brief comments. The text is annotated throughout.

The scope of the notebooks is relatively small. As Wasiolek explains in his introduction, "The notes for *The Brothers Karamazov* are not those of germination, quest, and discovery. Dostoevsky knows what he is writing about; the subject is firm, the identities of the chief characters are fixed, and the basic dramatic situation is clear. What the notebooks say and what the novel says are largely the same." Even when the correlation between the notes and the novel becomes tenuous, the changes are mostly in the nature of elaboration. It is as though Dostoevsky, having received the main idea, followed the inspiration of the moment and enlarged, refined, or

added psychological illumination. The extent of the notes generally corresponds to the complexity of the relevant chapter. Thus the section on the tale of the Grand Inquisitor—for many critics the backbone of the novel—required fuller notes, and there was greater vacillation in transferring them to the novel. Yet even here one is astounded at the clarity of the general intention.

It would be pointless to read these notebooks without having read the novel, though one can derive enjoyment from observing the great novelist's note-taking technique, and especially from his whimsical and playful remarks to himself. Dostoevsky was in the habit of writing through the night; one can conjure up a fascinating vision of the author sitting alone and engaged in a silent dialogue with himself and his inflamed imagination.

This volume completes the series begun with the notebooks for *Crime and Punishment* (1967) and *The Idiot* (1967), and followed by those for *The Possessed* (1968) and *A Raw Youth* (1969). It is interesting to compare the five volumes. Generally speaking, the more complex and less successfully executed the novel, the larger the notebooks. *A Raw Youth* and *The Possessed*—admittedly the most baffling of Dostoevsky's novels—command the most voluminous notes. Similarly, the nature of the notes varies according to the novel. *The Idiot* went through eight different versions before Dostoevsky settled on the final one. If anything, these notebooks should convince us

FRASER YOUNG LITERARY CRYPT NO. 1451

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1451 will be found in the next issue.

FW FY CHO UXY WXJ YLN

IXVZHUS XW WXXPO, H CFYYS

VHU CXAPQ XWYNU GN MJNH-

YPS HY H PXOO.

—PH JXILNWXAIHAPO

Answer to Literary Crypt No. 1450

An omnibus conductor has hardly time to love his own wife, let alone other people's.

—CHESTERTON.