THE REVIEW

VI #1

25¢

for Ellen
who couldn't care less

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THE VERTICAL PRONOUN

I'm Larry Stark. I edit this mess. I've been reading books for about twenty-five years. I've been selling books in Harvard Square for about six years, and I've been specializing in paperbacks for about three. I like books.

I suppose you can guess why I call my editorial "The Vertical Pronoun", can't you? Anyway, this will be one more of those first-issue editorials, though perhaps I can add one new ingredient to The Mixture As Before: This is my magazine. Innumerable friends have given me time, help, encouragement, and even contributions; I am of course grateful, for I am aware that without all this help such a pompous statement as that would be as empty as dust. Yet it remains.

Take it as a beginning, as a model, as something to build on. This first issue is not quite what I hoped it could be; the form is here, the intent, but in several ways everything is on a much tinier scale than I had anticipated. I mean no criticism of my contributors. Much thought, effort, and conversation has gone into every idea here presented, and I feel all of them are worthy of presentation. Still, in my fever to have a first issue to put into your hands, little of my breadth of vision has been matched in my accomplishments. I shall do better. But just as I have found that even this pilot-model issue is not the work of my hands alone, I realize now just how much help I shall need to make "my magazine" approach closer to the image of it I hold in my mind.

I shall need your money. To be anything useful at all, this little magazine must grow bigger. Subscription money would be lovely. I can give no extras, only four issues for $1.00, but each subscriber will bring the interval between issues a little shorter, and will fatten the possible page-counts just a little more.

But, even more than money, interest and encouragement are essential if this is ever to be more than a "one-shot" publication. Suggest, argue, complain, by mail or in person, be ecstatic, angered, or disgusted, but please, for god's sake, REACT.

And, of course, the major plea in any first issue must be for material contributions. The formula is simple: after ten years of feverish publishing, the paperback field now finds itself with more wealth available than it knows what to do with. It is time NOW to stop being dazzled by the long lists of new titles issued every month, and to begin reviewing with an eye to depth rather than topicality. None of the books reviewed here are new books. They were all, however, thought worthy of examination by the critics in question. Each article marks out a limited territory in which judgements may be made, and proceeds to look for whatever of value might be on the resultant narrow list of books.

What field you chose to speak about is entirely your own. If you have one in mind, suggest it in a letter to me. If not, you might still contribute something of great value: just tell me what were the last five books which you remember liking.

The paperback field today is a rich jungle. I want people to plunge into it, and bring back word where the riches may be found.

Cheers, Larry Stark

THE LANCER SCIENCE FICTION "CLASSICS"

Lancer books, a previously minor, undistinguished publisher, has come out with a series of science fiction in an attractively designed "quality paperback" format. Particularly noteworthy are the covers of the first few issues, printed on heavy stock. The white borders are eye-pleasing and have an uncluttered look, and most of Ed Emsh's cover illustrations are nicely done. Although the books are evidently slanted to capture the casual browser as well as the steady s-f fan, they are also going to appeal to the large potential teen-age readership...and here's where the relatively high price of 75 cents will prove unfortunate. In contrast, we might mention that Bantam has recently issued a series "Pathfinder Editions" aimed particularly at the young adult market, in an almost identical format and at a much larger pages-to-price ratio.

As for the books themselves, the five that have been published as of this writing have been labelled variously as "classics" or "great books" of science fiction. Some are...and some are not. The main purpose of this article is to decide which are which.

As a science fiction novel, Jack Vance's THE DYING EARTH is a paradox, since it is neither science fiction nor a novel. Its "chapters" are really short stories written against a common background, and the result is often fragmentary and uneven. It could have been a far better book had the author stood by Turjan and T'sain, the primary characters of the first two chapters, and built a novel around them. Because of this lack of unity, the book is often confusing and ambiguous; one character, for example, apparently dies twice, in two different chapters.

The setting is the remote future, with the Earth fallen into decay and mankind resigned to frantic revelry before the sun finally burns down. Sorcery works here, and this makes the book a fantasy despite the occasional false attempts of the author to inject science fiction. In fact, the worst chapters (five and six) are those with the strongest science-fictional elements, while the most effective chapter (two) is straight fantasy. There are other faults as well. Vance treats death in a casual, offhand manner that becomes slightly sickening. His portrayal of the decadent society is unconvincing, and his characters frequently lapse into stilted, artificial speech. His prose is generally over-rich. And yet, for all that, he manages every once in a while to produce a passage of genuine poetry.

On the whole, there is more than enough that is good in the book to make it worth reading. A classic? Well...almost.

The paperback edition of Stanley G. Weinbaum's A MARTIAN ODYSSEY is disappointing, because it contains only three of the stories in the hardcover edition of the same name (the title story, "The Adaptive Ultimate", and "The Lotus Eaters"). For some unfathomable reason, Lancer's editor has decided to fill out the rest of the book with some of Weinbaum's least significant stories. "The Brink of Infinity", for example, is an atrocious potboiler that should not have been included. It isn't even science fiction. "The Valley of Dreams", a sequel to the "Odyssey" or even another story in the "Pat and Ham" series would have been a better choice.

"A Martian Odyssey" is worth the price of the book alone. It is unquestionably a classic, and probably the best short Weinbaum wrote. Even though written more then a quarter century ago, the story is still as fresh and as fascinatingas when it was first written.

Loosely speaking, there are two ways an author can produce a classic story. One way is the Sturgeon method: to take not necessarily new ideas and to examine them from new viewpoints, in new style. The other method is more difficult and considerably rarer these days. Since by now science fiction has used up almost of its basic plot situations, it is harder to think up new ideas in the first place. Weinbaum was a pioneer in the "idea" story.

What makes "A Martian Odyssey" distinctive is the unusual portrayal of Tweel, the Martian, surely one of the most delightful creatures science fiction has ever produced. Tweel's thoughts are partly incomprehensible, but that doesn't prevent him from being completely likeable...and more real than most of the human characters in the story.

The story is not without flaws. As in the original "Odyssey", events arestrung out like beads, with no element of suspense possible. It could easily have been as long as Homer's, too, and we can be thankful that Weinbaum sensibly avoided this. Yet the story's chief purpose is to amuse, entertain, and astound the reader with wonders...and this is where it succeeds.

"The Lotus Eaters" comes close to evoking the same sense of wonder that "Odyssey" does, but it doesn't quite make it. The writing is slicker and the story as a whole is more complete and well-rounded, yet it somehow fails to carry off the same suspension of disbelief that the first did. One reason may be that the characterization of the humans in this story is so beautifully done, that Oscar, the intelligent plant, doesn't stand a chance...just the reverse of the "Odyssey".

"Proteus Island" and "The Adaptive Ultimate" have not survived very well. Though reasonably well-written, both are based on some faulty ideas about genetics and sound sadly out of date. As fiction, they are light and entertaining, but no more. And "The Brink of Eternity", as mentioned, is a flimsy, predictable gimmick story, a real waste of space.

A classic collection? Yes, definitely. The presence of "A Martian Odyssey" and "The Lotus Eaters" is enough to justify calling it that.

Robert Silverberg is a young, incredibly prolific author who, in the three short years between his first novel and RECALLED TO LIFE, appeared in print well well over one hundred times. Quantity, regrettably, is no substitute for quality, and although Silverberg has on occasion turned out good, workmanlike stories, none of them seem destined for immortality. For all that, RECALLED TO LIFE is his best novel to date, and this is apparently enough reason for Lancer to label it a classic. They have some justification.

The success of a science fiction novel of the type Silverberg has written depends on how believable his characters are. Inevitably, the unfamiliar settings and plot are the weakest points of an s-f story and must be compensated for by the reality of the characterization. This is where Silverberg's previous novels have failed. For one thing, Silverberg has an unfortunate tendency to enlarge on his heroes at the expense of the minor characters, who have as much volition or reality as a pack of shadows. His villians are never evil; they are amoral, impersonal, and unconvincing.

These faults are partly overcome in RECALLED TO LIFE, but the book owes its success primarily to the realistic manner in which the social, political, and religious implications of reanimation are handled. The story is deceptively simple: a group of scientists discover that they can return a dead body to life provided that decay has not set in too far. The story leaks out, and humanity erupts into chaos. Silverberg takes it from there. What makes the story so believable is that if the reanimation technique existed today, things would probably happen just as Silverberg describes them. The year is supposedly 2032, and the political parties are the National-Liberals and the Ame ican-Conservatives instead of the Democrats and Republicans, but there is no major difference in the way people react.

All in all, Silverberg's is a fine novel despite a somewhat weak and predictab predictable ending. A minor classic perhaps, but his real classicslie ahead of him.

By tradition, Jack Williamson's THE HUMANOIDS is a classic. It does not deserve its reputation, however. It was based upon a three-part novel, "..And Searching Mind", which in turn was a sequel to a short story, "With Folded Hands". Both appeared fifteen years ago in Astounding Science Fiction. "With Folded Hands" is, undeniably, a classic short, and Williamson should have had the sense to stop there.

The Humanoids are perfect robots. Their sole function is "to serve, obey, and

guard men from harm." Trouble is, they do their job too well. They are silent, efficient, superior in every way to man. With their infinite memory capacity, there is no skill they cannot master. What Williamson gradually makes clear is that, instead of bringing man's salvation by giving him more leisure time, the Humanoids are causing the downfall of the human race by destroying initiative and creativity. Why bother to play a piano(or paint a picture, or write a story) when a perfect machine can do it so much better?

Williamson apparently had second thoughts on the matter, since he offerred an alternative to machine dmination in this sequel. His idea was that although mankind was barred from such dangerous pursuits as the study of the physical sciences, he could instead put his free time to use by mastering the mental sciences: telepathy, teleportation, et cetera, ad nauseum.

From this point of view, the Humanoids ARE the salvation of man. It seems obvious that Williamson himself believes this is so. Unfortunately, he has done too good a job convincing us of the opposite. The sudden transition to a different viewpoint on the part of the hero seems the tragic result of a case of brainwashing ...until we realize that to the author this is no tragedy. Because the reader is not brainwashed along with the hero, he finds it impossible to acceptWilliamsons thesis.

As a result, THE HUMANOIDS is a failure. Its central theme was stated more economically and convincingly in "With Folded Hands". It is overwritten, clumsily plotted, weighted down with ridiculous pseudoscientific trappings. Classic? Just barely...by virtue of that single great idea.

THE TWENTY-SECOND CENTURY, by the British author John Christopher, is Lancer's second collection of science fiction shorts; it is also Lancer's first total failure. By no stretch of the imagination can any story herein be called "classic" or even "outstanding". The simple reason seems to be that Christopher can't write.

The stories in THE TWENTY-SECOND CENTURY fall into two categories: One kind is the short, sharp "gimmick" story of the type so well mastered by Frederick Brown. The other is the series-type story, pitting the same hero (Max Larkin) against a monotonous string of problems. The gimmick stories are not well done: instead of being short and sharp, they are long and dull. Even in "Rich And Strange", the funniest short in the collection, Christopher takes about three times as much space into tell it as any competent American author would.

Worst of all, none of the story ideas are fresh, with the one exception above. They have all been done before with a good deal more skill, by Frederick Brown, William Tenn, and Robert Sheckley, who specialize in this technique, and by others. This particular story form--the "clever tale" of Maugham--can be read to appreciate the cleverness of the telling, but noth ng more. In Christopher's case, not even the telling is very clever.

The "Max Larkin" stories are better constructed in the sense that they are whole and well-rounded. Not much else can be said in their favor. The hero faces and solves paper problems in a dull, predictable fashion. There is no tension or suspense, only a monotonous SAMENESS.

At best, Christopher is slow and stodgy, the typical image of a British author. At worst, he commits the sins of triviality and unsubtlety. Not all the faults of the book are his own, however. The editing is extremely sloppy. The series stories, which should fit together, are scattered around in the first half of the book in no apparent order. In one case, two stories refer in footnotes to a previous story in the series. The story referred to is printed after these two in the collection.

It is a pity that Lancer wasted so much space(190 pages--their largest book to date)on so poor a selection. Considering the word "classic" here is ridiculous.

The five "classics" that we've examined space themselves out between an unquestioned classic(A MARTIAN ODYSSEY) and a silly mistake(THE TWENTY-SECOND CENTURY). Let us hope that Lancer abandons this advertising gimmick, and begins to call its science-fiction line something else. Classics or not, any book in this series would be a more than adequate introduction to science fiction for neophytes. They can then discover the TRUE classics of science fiction themselves.

--Bill Sarill

FOREIGN LANGUAGE DICTIONARIES

The English-speaking user of a foreign-language dictionary needs a certain amount of information about each foreign word, in addition to an English meaning, to be able to tell what the word is doing in the sentence, or to be able to put it into his own sentence. How much extra information he needs depends on the particular language; but first of all, of course, he DOES need an accurate English meaning. A single English word that covers just the same ground as a given French or other foreign word is very rarely as rare as a hen's tooth, and one should distrust on principle all "dictionaries" that give column after column of words with only one or two translations each...particularly the "vest pocket" dictionaries. Words are often used as components of idioms, too, as well as in their literal meanings; an idiom by definition has a meaning different from the sum of its parts, and any dictionary worth its salt will contain a good sprinkling of such deceptive combinations of words.

The user of a French-English dictionary needs to know the gender of each noun (m. or f.); he should also be told noun plurals when they are irregular, feminine forms of adjectives when they are not regularly related to the masculine, and forms of the many irregular verbs. The value of a dictionary is severely limited unless the pronunciation -- at least in the more difficult situations -- is indicated. For anyone intending to speak or write French, an indicatinn of helping verbs, prepositions, and particles(de, à, etc.) used with each word is essential.

LAROUSSE'S FRENCH-ENGLISH, ENGLISH-FRENCH DICTIONARY consistently supplies the information mentioned above; the examples of idioms, and the discriminations between different senses of words are generally good. Irregular verbs are indicated"v*".

For those already fairly competent in French, the all-French LAROUSSE DE POCHE provides definitions and examples of usage, with some idioms and the necessary grammatical information. Pronunciation is indicated in a simplified French spelling for the more difficult words. An appendix gives a great deal of biographical, historical, and geographical data.

You can always tell the pronunciationsof Spanish words from their spellings, and noun plurals and adjective forms virtually never break the rules found in the grammar books. Irregular verbs, however, are many and frequent, and any dictionary should note them. The genders of nouns should also be indicated.

Of two leading paperback Spanish dictionaries, THE UNIVERSITY OF CHICAGO SPANISH-ENGLISH, ENGLISH-SPANISH DICTIONARY, and FUCILLA SPANISH DICTIONARY, the second lists more words, while the first is notably richer in idioms. Both supply information on irregular verbs, the first's being more complete for each verb. Both note words which are used only in Spanish America. The second often tells the particular country where a word is used in one or another meaning--very useful information, for Spanish is subject to wide regional variations. Both have guides to pronunciation; the Chicago dictionary gives the pronunciation of English words as well, and short sketches of English and Spanish grammar. In spite of recent publication dates, neither could be called particularly up to date: The Chicago dictionary was written fifteen years ago, the Fucilla twenty.

The Dover DICTIONARY OF SPOKEN SPANISH (Spanish-English, English-Spanish) contains many fewer words than either of the above, but the words are given IN SENTENCES illustrating their various uses. There is also a condensed but complete grammar of Spanish. Clearly, this dictionary is more for students and translators than for the reader of ordinary prose. It also is rather old, having been prepared for the army during World War II.

In Italian you must know genders and irregular plurals of nouns, and irregular forms of verbs. The proper prepositions and auxilliary verbs should also be listed

with each verb. Italian pronunciation is clearly shown by the spelling, with these exceptions: 1) the letters o and e, when stressed, can stand either for "closed" sounds (rather like go, they) or "open" sounds(get, caught); 2) the Italian s can stand for s or for (English) z, while Italian z may represent either ts or dz. Most words have the stress on the next-to-last syllable; the standard spelling uses an accent mark when the last syllable is stressed; when the stress fals anywhere else, a dictionary should note it.

MONDADORI'S ITALIAN-ENGLISH,ENGLISH-ITALIAN DICTIONARY gives noun genders, but no plurals. There is a good list of irregular verbs (although unaccountably it leaves out avere, to have, and essere, to be), and each irregular verb in the main part of the dictionary carries a note referring you to this list. English prepositi ns used with verbs are given, but not Italian prepositions or auxilliary verbs. A mark is written after a word's stressed syllable when necessary, and stressed closed e and o are printed in italic type. Unfortunately, this is done only in the definitions, and not in the list of irregular verbs in the beginning. The different sounds of s and z are not noted in any way. There is a short, not very useful, grammatical sketch. The definitions are fairly good, but there are not enough examples to make this a really adequate dictionary.

To read German without misunderstandings, you must know how each noun forms its plural and which gender it belongs to. (To write correctly, you must know irregular genitive singulars too.) Irregular comparison of adjectives (like our good, better, best) should also be noted in a dictionary. Many common verbs are irregular;without a list, you may have great trouble figuring out what form to look up.(Does gelogen come from liegen or lügen?) Further, there are many compound verbs, like English for-get, dis-please; in some, the prefix is firmly attached (übersetzen, ich übersetze, "Translate"), while in others it can come and lead a life of its own (übersetzen, ich setze...über "ferry across"). Clearly, a dictionary should indicate which compounds are separable and which are not. Finally -- more to write German than to read it -- one should be warned when a verb uses sein instead of haben to form its perfect tense.
LANGENSCHEIDT'S GERMAN-ENGLISH,ENGLISH-GERMAN DICTIONARY gives noun genders, but no genitive or plural forms. No warning of irregularities in verbs or adjectives is given in the main body of the book. Moreover, the verb list at the end gives only irregular past tenses and past participles -- not 3rd person singular present tense forms. Verbs using sein in the perfect carry the notation "(sn)" in their definitions. The pronunciation and accent of German words is shown in a (rather too complicated) transcription. The dictionary does not state whether compound verbs are separable or inseparable, and the only way to tell which type a verb belongs to is to remember that -- as a rule -- separables accent the prefix (UBER-setzen) while inseparables stress the verb itself(uber-SETZen). The dictionary does indicate the case or preposition demanded by verbs, and it contains a fair selection of idioms. Meanings are good, but the inadequacies I have mentioned seriously impair the book's usefulness.

In Russian, you should be told the gender of nouns (when, as with nouns ending in soft-sign, you can't tell from their form), and their plurals or other forms when they are irregular or have inserted vowels. Irregular comparison of adjectives and adverbs must also be noted. Russian verbs come in either of two ASPECTS: the IMPERFECTIVE member of a pair signifies the action in progress, while its PERFECTIVE partner is used to specify an action looked upon as a completed unit. Obviously, a dictionary should tell you which type a verb belongs to, and it is highly desirable to have both forms given together, in one listing. Just looking at the infinitive (the form defined in dictionaries) is not enough to tell you what the rest of the verb's forms will be, and so some extra information on conjugation must be given. It is also essential to be told the prepositions or cases used with various nouns, adjectives, and verbs.

There are a handful of exceptions, but in general the pronunciation is no problem to anyone who knows how the Russian alphabet works -- except for the stress.

The stress quite often falls on different syllables in different forms OF THE SAME WORD, and these shifts should be noted.

There are three paperback Russian dictionaries out: NEW RUSSIAN-ENGLISH,ENGLISH RUSSIAN DICTIONARY, by МпАп O'Brien; THE AKHMANOVA RUSSIAN DICTIONARY, and the Dover DICTIONARY OF SPOKEN RUSSIAN. The last two are Russian-English,English-Russian also.

The last supplies all needed information and an abundance of examples, but lists comparatively few words. See the DICTIONARY OF SPOKEN SPANISH discussed above for details. (Note that it uses "(pct)" (punctual) for "perfective" and "(dur)" (durative) for "imperfective"π) O'Brien does not note cases of disagreement between spelling and pronunciation; it supplies all other information wanted, although the symbol system is complicated and not free from errors. Akhmanova contains far fewer words than O'Brien; it notes uses of prepositions and cases, but little else -- neither gender, nor irregularities, nor verb conjugation or aspect, nor stress shifts. It is somewhat richer in examples, idioms, and discriminations between senses of words than O'Brien, but is clearly made for Russian-speaking students of English, rather than for lerners of Russian. It has many words O'Brien does not, though, for it was revised in 1960, while O;Brien dates from 1944.--E. Wayles Browne

A- 1 THE CHARTERHOUSE OF PARMA, Stendahl
A- 2 THE ROMANCE OF TRISTAN AND ISEULT, Bedier
(A-3*) AN ESSAY ON MAN, Cassirer
A- 4 THE IDEA OF A THEATRE, Fergusson
A- 5 STUDIES IN CLASSIC AMERICAN THEATRE, Lawrence
A- 6 TO THE FINLAND STATION, Wilson
(A-7*[1]) LAFCADIO'S ADVENTURES, Gide
A- 8 THE SECRET AGENT, Conrad
A- 9 SOCRATES, Taylor
A- 10 MODERN SCIENCE AND MODERN MAN, Conant
A- 11 SHAKESPEARE, VanDoren
A- 12 AMERICAN HUMOR, Rourke
A- 13 THE LIBERAL IMAGINATION, Trilling
A- 14 THE WANDERER, Alain-Fournier
(A-15*[2]) MAN ON HIS NATURE, Sherrington
(A-16*[3]) THE LONELY CROWD, Riesman
A- 17 THREE PHILOSOPHICAL POETS, Santayana
A- 18 LOVING, Green
A- 19 THE SEVENTEENTH CENTURY BACKGROUND, Willey
A- 20 AENEID, Virgil (C.Day Lewis, trans.)
(A-21*) THREE GREEK ROMANCES, Hadas, trans.
A- 22 HISTORY OF ENGLAND (3 volumes), Trevelyan
A- 23 MAGIC, SCIENCE, AND RELIGION, Malinowski
(A-24*[1]) MOZART: THE MAN AND HIS WORK, Turner
A- 25 TEACHER IN AMERICA, Barzun
A- 26 THE COUNTRY OF THE POINTED FIRS, Jewett
(A-27*[1]) THE MIND OF THE SOUTH, Cash
A- 28 THE TWO SOURCES OF MORALITY AND RELIGION, Bergson
A- 29 A COLLECTION OF ESSAYS, Orwell
A- 30 A FEAR AND TREMBLING/A SICKNESS UNTO DEATH, Kierkegaard
A- 31 HAMLET AND OEDIPUS, Jones
A- 32 MEDIEVAL PEOPLE, Power
A- 33 THE ARCHITECTURE OF HUMANISM, Scott
A- 34 THE HUMAN USE OF HUMAN BEINGS, Wiener
(A-35*[4]) VICTORIAN ENGLAND, Young
A- 36 AESTHETICS AND HISTORY, Berenson
(A-37*) EIGHT ESSAYS, Wilson
A- 38 GREEK TRAGEDY, Kitto
(A-39*[5]) SEA AND SARDINIA/TWILIGHT IN ITALY, Lawrence
(A-40*) THE GREAT TRADITION, Leavis
A- 41 THE METAPHYSICAL FOUNDATIONS OF MODERN SCIENCE, Burtt
A- 42 THE WANING OF THE MIDDLE AGES, Huizinga
A- 43 WHAT MAISIE KNEW, James
(A-44*) THE EXPLORERS OF NORTH AMERICA, Brebner
A- 45 FOUR STAGES OF RENAISSANCE STYLE, Sypher
A- 46 THE GROWTH AND STRUCTURE OF THE ENGLISH LANGUAGE, Jesperson
(A-47*[6]) THE HOUSE BY THE MEDLAR TREE, Verga
A- 48 THE MODERN THEATRE(2 of 6 volumes), Bentley, ed.
A- 49 AMERIKA, Kafka
(A-50*) TRAVELS IN ARABIA DESERTA, Doughty

* Out of Print
*1 Out of Print; republished by Vintage
*2 Out of Print; republished by Cambridge University Press
*3 Out of Print; republished by Yale University Press
*4 Out of Print; republished by Oxford University Press under a new title
*5 Out of Print; republished by Viking in two separate volumes
*6 Out of Print; republished by Farrar, Straus

Part I of a series:
"TEN YEARS OF PAPERBACKS"

THE FIRST FIFTY TITLES: ANCHOR

The "Paperback Revolution" is ten years old. In April of 1953, the first six Anchor books appeared in bookstores, and began an avalanche of publishing which appears endless. That little puff of wind quickly blew up into a whirlwind which has affected every phase of publishing in America. On this anniversary, the phenomenon deserves some study.

Those original Anchors differred in specific ways from the normal paperbound products of the time, and those differences have turned into descriptive terms which still stand for a category of books coming from many publishers. First, instead of 35 cents or 50 cents, these strange new paperbacks cost .65, .75, or .95. They were, then, "Expensive paperbacks". Also, in jacket-design, in choice of subject-matter, in paper-stock, they seemed of more permanent value...physically and intellectually. They were "Quality paperbacks". In addition, they appealed directly to an audience which most publishers had ignored till then: the aware, intelligent, but decidedly un-rich individual. They were "Highbrow paperbacks". Each epithet has remained, and none seems better applicable than the others even today. But whatever we call the category, I propose to examine the growth of the typical product by looking at the early titles put out by the leading publishing houses. Naturally, Anchor books come first.

Physically, Anchor books are rather tall and narrow, with very narrow side-margins, rather small type-faces, and quite thin leads separating the lines. They are held together by a smear of thick brown glue, and by the stiff-paper cover which is wrapped around the back, and pressed neatly square.

Unfortunately, they are poorly made books. Because of the narrow margins, each page must be opened rather thoroughly to be read. This spreads the binding perceptibly; one's progress through an Anchor book can be noted by the wrinkling and gnarling which spreads progressively across its back. Since the book was made neatly square in the beginning, the expansion of the binding which accompanies reading can only have a harmful effect. If one is lucky, the front cover will crease a quarter of an inch in from the original binding-edge, and the enlarged volume will fit itself uncomfortably into this new form. If one is not, the paper across the backing will come loose, and begin to peel itself away from the book, until the front cover and the binding hang piteously to the book by only the glue of the last dozen pages; or the binding will suddenly buckle inward after around fifty pages, and ressemble a geological cross-section; or it will be a copy old enough tp have had the glue harden, and it will break with a bone-like snap somewhere about the middle, and shed pages from the split profusely.

The contents of the books are something else again. I doubt if there is a better monument to creative editorship in all of publishing than the series of Anchor books. The characteristic flavor of the line comes primarily from the fact that each title is unique. In beginning this survey, I've tried several times to break down these fifty books into major categories, and each time I have found books that fit into several categories more or less uncomfortably, and several titles which will fit no category at all.

Even those books which appear to nestle easily in their pigeon-holes have an aura of the unique about them. There can be little quarrel that the three-volume HISTORY OF ENGLAND by G. M. Trevelyan is a book of history. It is thorough enough, and unfortunately dry enough to be a history in anyone's eye. But what of Eileen Power's MEDIEVAL PEOPLE? Here is a work of synthesis, creating six individual portraits from a wealth of scattered information. The point-of-view of the author is almost more that of a historical novelist than a historian...yet the final result is obviously more factual than fictional. Only one thing is certain: it is not in the least like Trevelyan.

Basil Willey's SEVENTEENTH CENTURY BACKGROUND is another history, highly selective in its point of view. In describing the intellectual turmoil of the age, he centers his attention on the conflict of religion and scientific thinking, and on poetry. He treats in detail Thomas Browne, Bacon, Descartes, and finally Milton. Such a cast of characters would seem quite inadequate for a history on the scale of Trevelyan's, though this is more a history than it is a treatise on philosophy, or a work of criticism.

And what Willey attempts, in a narrow sense, for the seventeenth century, Johan Huizinga does for the fifteenth. His WANING OF THE MIDDLE AGES is a broad study of life in flux, of the breakup and reshuffling of wide sociological patterns. Again, the major concern of the work is the change in intellectual climate, and specific dates and occurrences and individuals are cited only as examples of more general trends. The point of attack is, again, unique.

This peculiar affinity that Anchor seems to have for the unique book is best demonstrated by their choices of fiction. Anchor one is Stendahl's CHARTERHOUSE OF PARMA, called the first modern novel. Written in 1838, the novel was predicted, by Stendahl himself, to await its true appreciation till at least 1935. He was quite correct, for only lately have critics found in Stendahl the first hints of modern feelings and techniques. However, these critics have found THE CHARTERHOUSE easier to read than I have.

The last novel in this list of fifty is AMERIKA, which Franz Kafka left unfinished. It is a labyrinthine, enigmatic work which defies reason, inflames the imagination, and defies description. It is wholly unforgettable, and it is also the sort of work which has fostered the image of "highbrow" paperbacks.

Two of the fiction selections in this list of books are among my favorite phenomena in all paperback publishing. Both THE WANDERER by Alain-Fournier, and Sarah Orne Jewett's COUNTRY OF THE POINTED FIRS recieve almost the same reaction from browsers: an eager, excited exclamation of "I didn't know THAT was in paperback!" Everyone who buys these books seems already to have read them, or at least to have heard wildly enthusiastic praise from friends. Most often, they are either replacing copies which have been lost or borrowed, or buying a copy for a friend who "simply MUST read it!" These two books have each created a clique of passionate readers, who keep the book constantly in demand, and each person who buys it seems to feel he is the only one who is aware of its tremendous value.

One of the factors which has gone into the recent explosion of paperback publishing is the increased use of paperback books for outside readings in college classes. Anchor seems never to have published books specifically for this purpose, but nevertheless several Anchor titles have become standard works in reading lists throughout the country.

The most obvious example is David Riesman's THE LONELY CROWD. This soon became the backbone of introductory sociology classes everywhere. Another which has become a standard work, read by students every year, is Kitto's GREEK TRAGEDY. Francis Fergusson's THE IDEA OF A THEATRE was for a time another constant on freshman reading lists. Other titles familiar to the seller of college textbooks are: MAGIC, SCIENCE, AND RELIGION, by Bronislaw Malinowski, VavDoren's SHAKESPEARE, Kierkegaard's A FEAR AND TREMBLING, Norbert Weiner's HUMAN USE OF HUMAN BEINGS, and Conant's MODERN SCIENCE AND MODERN MAN. These Anchor books have been a godsend to liberal arts departments, because they are cheap enough for students to buy easily, and yet they contain material of genuine value.

To prevent confusion, it should be noted here that many of the early Anchor titles have gone out of print, only to be republished by their original publishers in other paperback lines. Thus, the new revised edition of THE LONELY CROWD is Yale paperback, not an Anchor. Similarly, Cash's THE MIND OF THE SOUTH, Gide's LAFCADIO'S ADVENTURES, and Turner's MOZART have all been republished as Vintage books. Anchor's pioneering efforts have thus benefited other publishers in two ways. First, Anchor proved the popularity of certain types of books, and other publishers have then published similar titles in these categories. Second, Anchor originally published eight titles of their original fifty which have since been taken back and republish republished in other paperback series.

Not all Anchor titles have been rousing successes, however. The continued popularity of the C.Day Lewis translation of Virgil's AENEID was not shared by Moses Hadas' THREE GREEK ROMANCES. Though Burtt's METAPHYSICAL FOUNDATIONS OF MODERN SCIENCE is assigned often in both science and philosophy classes, Bergson's TWO SOURCES OF MORALITY AND RELIGION has not yet found a widespread audience. Despite the healthy continuance of most of these fifty titles, Anchor is not without its share of duds.

About a year or so ago, I felt I could detect a genuine decline in the quality of Anchor books. The new Anchor titles seemed to me quite esoteric, and interesting to only very small groups of people. I felt they had somehow lost the wide popular appeal which most paperback publishers are bent on cultivating.

But then, recently, I picked up and read two Anchor titles, out of simple curiosity. The first was FIVE STAGES OF GREEK RELIGION, by Gilbert Murray (Anchor 51) and the other THE EASTERN ORTHODOX CHURCH by Ernst Benz (Anchor 332). Each one was an exciting revelation of ideas I would have remained unaware of, but for these books. Since I read them a few weeks apart, the implications of my enjoyment of them were not immediately apparent. I chose these books because of factors peculiar to me. Another reader might never even consider such books, or, dipping into them, might easily find nothing to his liking. But, to anyone with a curiosity about their subject, these books are exciting and rewarding reading.

It finally occurred to me that Anchor is still publishing books in the same way now as when they began: they are publishing unique titles of genuine quality, and without regard to mass popularity. The success of the initial Anchor titles was due simply to the fact that there were many more discriminating, intelligent readers willing to buy them than publishers had previously supposed. Anchor books, now nearing their four-hundredth title, continue to publish books for the discriminating few, and for the intellectually curious, and popularity comes only after publication.

---Larry Stark

This is part I of a series surveying the state of the paperback field today.
Part II, "The First Fifty Titles: Vintage Books" will appear in the next issue.

ANIMALS & PEOPLE

In the past few years there has been quite a rash of books about people and animals -- in particular, about people and some of the more exotic animals. The "Elsa" books are probably the most publicized and most widely-known of these; but several others are worthy of being read, some of which are notably better than BORN FREEπ

This is not to say that animal books are limited to ones about unusual creatures. Farley Mowatt's THE DOG WHO WOULD NOT BE has fairly recently come out in paper, and Thurbur's THURBUR'S DOGS has just been released in paper by Simon and Schuster. Since I am admittedly attracted by the outre, I have not had a chance to read either of these books, and I shall discuss a few recent books about man's relation to certain more exotic fauna.

In fact, because of the overdone publicity, I approached Joy Adamson's two books with the feeling that this was, in some sense, a fake, a thing done purely for publicity and money. The books themselves make it plain that this is not at all the case. The thing that is remarkable about them is, indeed, the very unusual, almost incredible relationship they describe. They are not notably well-written, and the only continuity in them is that of actuality -- day follows day follows day, for three years or so. They are even more episodic in structure than most "incidental" books about pets (and of course it is in the nature of such books to be episodic), to the extent that I find it hard to remember what incident happened where, and when.

The surprising thing about this relationship between the Adamsons and Elsa -- beside the fact that any relationship at all with a lion is fairly unusual -- is how much like a child Elsa was to them. She evidently filled some gap in their lives, and they, with great restraint, brought her up, helped her grow and become mature and make her own way in the world. This is not the attitude or approach of a master to a pet -- and indeed, it is something different from a relationship between friends, such as existed between Gavin Maxwell and his otters. The Adamsons were Elsa's parents, and she treated them as such. Her selection of a mate, and her cautiousness in guarding her cubs and showing them off to the Adamsons, are almost funny, they are so like the process a young bride and mother goes through.

It is a great pity that the book is not better written; Mrs. Adamson quite plainly has an excellent sense of locale, an eye for landscape, setting, and emotional aura. There is throughout the books a sense of someone who feels something strongly, tries to communicate it, and doesn't make it. Clearly, she felt much... and, unhappily, I don't.

The photographs are interesting, although they suffer a little in being reduced for paperback size. Some of the shots are excellent, though others are a bit confused.

Seals, sea lions, dolphins, porpoises, and various other aquatic mammals have always fascinated people. In many northern regions there are legends about them, in which they are generally regarded as a kind of sea-people. They apparently gave rise to the legends of mermaids and mermen. Stories of changelings are very common. Recently, two books by people who have kept seals as pets have appeared: SEAL MORNING, by Rowena Farre, and A SEAL FLIES BY, by R.H. Pearson. Both are subject to the inherent anecdotal quality that besets all books about animals. Thurbur, among others, was aware of this, and contrived to make each of his episodes separate, interesting, and witty. Mr. Pearson tries to be funny. He sounds as thoughhhewanted to be Thurbur, with a touch of Clarence Day thrown in, but didn't quite make it. Miss Farre sounds as though she didn't try to be anybody in particular, and turns out sounding like herself -- a very good thing to sound like, in fact.

Miss Farre and her aunt lived on a small farm in the north of Scotland for seven or eight years, surrounded by animals of all kinds. Rowena loves her animal

pets for what they are, and rarely tries to make something else out of them, or to train them for particular service to humans. Mr. Pearson says somewhere in his book that he couldn't quite believe that Miss Farre's seal helped with the housework. -- Well, in a sense, he's right. Rowena never trained Lora, her seal, to do any housework. She just happened to LIKE carrying a picnic basket.

The Farres learned from their friends, too -- from all the different creatures that lived with them: rats, squirrels, a dog, even a deer that was mighty destructive in the back yard, and several untamable wild cats.

I shouldn't like to be a seal for Mr. Pearson. His seals die. Besides, it is an uncomfortable existence to be an excuse for somebody to go on TV. Nor should I like an owner who had dreams of me and my brothers or sisters pulling an underwater chariot for him. I don't think I'd like his little boy who rigs spring-loaded doors and other mechanical devices around the place, either. If I didn't die, like Mr. Pearson's first seal, I would surely have run off, like his second.

I tend to mistrust books which reviewers have called enchanting, and I put off getting RING OF BRIGHT WATER by Gavin Maxwell while it was still hard-bound. I figured, however, that I could risk 60 cents on anybody who could think up such a lovely title; and this was, in fact, the book that started me on this cycle of nature-books.

This is a personal narrative of a number of years in a man's life, and of his relations with a piece of land and all that was in it, and himself. His delight in Camusfearna, the Bay of Alders, in Nature in all forms, and in animals, is entirely real and unforced, and therefore forceful. He is not a man who keeps otters for pets. He is a man who went somewhere to live, somewhere far away from cities and even villages, taking his dog with him. The whole first part of the book is about life at Camusfearna with Jonnie, his springer spaniel. When Jonnie died, Maxwell felt his loss very deeply, and after quite a long time and a good deal of travel, he obtained an otter pup, whom he loved just as dearly. He describes his fondness for Mij, their daily routine in the quiet life of the Bay, their occasional journeys to London, where his apartment had to be otter-proofed, and Mij's eventual death. (A local man killed him while the poor creature was standing still, unafraid and friendly.) After much searching and sorrow, and through an amazingly fortunate chance meeting, Maxwell found another otter, Edal, who now lives with him at Camusfearna.

I sometimes think it strange that Mr. Maxwell preferrs animals to people; in anybody else I'd think it put-on; but Maxwell never says a word that doesn't sound true and honest. If you are going to have animals about you, it seems to me a much better thing to regard them as friends, as creatures different from people, not lower, as beings in themselves and not as extensions of man, which is what pets are. I like maxwell's attitude towards his friends, and his descriptions of life on the Scottish coast.

Konrad Lorenz has a chapter on pets in KING SOLOMON'S RING, in which he gives many valuable suggestions about the kind of pet most suited to people of different types, occupations, and modes of life. Although he is fond of dogs (he has many witty and perceptive comments on his wife's dog and his own, two very different animals), he suggests some of the commoner wild animals -- notably ravens and hamsters -- as pets easy to care for and rewarding for their owners. He has many bitter things to say about animals that are poorly tended, owners who do not trouble to find out anything about the pets they own, who buy exotic animals, often diseased specimens, and simply watch them die, and animal dealers who sell sickly or weak individuals. He has no direct comments on the aquatic mammals, but I presume he would feel that one was not justified in keeping one of these animals unless he was sure of providing adequate facillities and companionship.

Dr. Lorenz is a rare example of the mediaeval "complete scholar", occasionally still found in the old school of European naturalists. Any kind of animal or plant --as well as most people -- are possible subjects of study, understanding, and delight. His work with the language of birds is famous throughout the scientific world, and is still witty and charming reading. The whole is embellished with many pointed little drawings, in most of which he himself is the most comical figure.

He has a totally enthralling brief chapter entitled "Laughing at Animals", which shows successive drawings of a man laughing at an animal, and an animal laughing at a man...

KING SOLOMON'S RING is often assigned in high school and college natural science classes; and it is one indication of its excellence that most of those people who have been forced to read it, like it anyway.

In general, then, I would like to say that the last two books discussed are by far the best, although quite different from each other. Both, however, have the quality of being intensely personal and very well written, and demonstrate most clearly a most genuine love of animals and nature, and a certain...nobility of character. Mrs. Adamson's books probably describe the most unusual relationship, and Miss Farre's has a definite quite charm. Mr. Pearson is a little too concerned with himself and his schemes to be a very sympathetic character.--Mrs. Jean Rose

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ANIMALS AND PEOPLE

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