## BOOKS



Kaare Rodahl and Eskimo Boy

### Eskimos Survive Despite Our Help

THE LAST OF THE FEW. tus by means normally reserved By Kaare Rodahl. Harper & Row. 204 Pages, with 16 pages of Photographs. \$4.95.

By PATRICIA McMAHON

The cream of non-fiction for any year is always that rarity, the book written by an author with a sense of humor, one who can lard his knowledge with an unforced chuckle or two.

As a case in point, "Last of the Few by Kaare Rodahl, a Norwegian-born medical research specialist, could well be the season's favorite.

The Last of the Few are Alaska's Eskimos, those who cling & to the remnants of a culture and a way of life that civilization has all but destroyed before realizing it had something to teach modern technology about survival in the Arctic.

The white man has endured the Arctic's rigors, but rarely has he been more than a visitor. Can he adapt to intense

To find out, Dr. Rodahl set out at the behest of the U. S! Government to study the Eskimo's adaptability. For nearly two years Rodahl and his wife traveled the remote areas of Alaska to gather data on Eskimo diet and living conditions, and to make innumerable medical tests on the usually willing

To do this it took the Rodahls, two Air Force medical technicians and an appalling load of delicate scientific apparatus, all of which had to be gotten to villages accessible only by dogsled or airplane. The moving of a mountain of medical appara-

for freshly killed caribou is almost a story in itself.

Happily Dr. Rodahl had a curiosity about his subjects as people that equals that of the Eskimo's most noted chronicler, anthropologist Peter Freuchen. The curiosity led him and his wife to enter into village with enthusiasm; sometimes he broke the routine of research by going along on Eskimo hunting trips. These more often than not proved spectacular, if not in catch at least as a demonstration of the average Eskimo's incredible stamina. He himself must have had good measure of stamina, since none of the rigors of the life abated his curiosity.

He spent a month on Pribilof Island during the sealing season attempting to track down a malady known as "sealer's finger." He found only one case of the disease but learned much about seals.

In each new location he and his wife endured living conditions "primitive" and "bizarre" only hint at with Nordic good humor. As a physician he treated and witnessed the small and large tragedies of a people who still have no medical heritage. He emerged from his two years' sojourn with his love of the far north reinforced and his admiration of the Eskimo and his remarkable qualities firmly fix-

The stay also convinced him that western civilization, far from being an alliance for progress, has been more devastating to the Eskimo than the worst furies of Arctic climate.

warless world - a world which

has voluntarily divested itself of

weapons of mass destruction-

as being not only a necessary,

Other contributors include his-

torian Arnold Toynbee, anthropologist Margaret Mead, Jules

Moch, former Permanent Repre-

sentative of France on the

UN's Disarmament Commission;

James J. Wadsworth, former U.

disarmament negotiator; U. S.

Sen. Hubert H. Humphrey (D-

Minn.), chairman of the Senate

Foreign Relations Committee's

Subcommittee on Disarmament:

and Dr. Larson himself, a form-

er director of the U.S. Informa-

Dr. Larson also includes an

appendix in which several of

Russia's leading thinkers give

their view of a world without

Among the aspects of a war-less world which the contribu-

tors explore are these: economic

implications of disarmament, in-

ternal change, the population ex-plosion, psychological problems

of humans without a war to

fight, spiritual effects, and in-

Praising the content of the

book. U Thant says of the con-

tributors,, "They deal not with

a Utopian concept but with a

U. Thant also voices the hope

that "Similar exercises will be

undertaken by more and more

individuals and organizations the

world over, so that out of a con-

tinuing study of this problem

a consensus might emerge point-

ing the way to a future without

The publisher is the McGraw-

Hill Book Co., Inc., of New York,

London and Toronto

ternational relationships

practical goal."

tion Agency.

Ambassador to the UN and

but even a realistic goal."

#### The Problems Of A Warless World

If disarmament ever can be achieved, what will be the problems and opportunities of a warless World?

Twelve of the leading statesmen, historians, philosophers and thinkers of our time examine different aspects of this question in a new book, "A Warless World," edited by Dr. Arthur Larson director of the World Rule of Law Center in the Duke University Law School.

U Thant, Secretary-General of the United Nations, wrote the foreword in which he states that "Responsible people. . . . have come increasingly to envisage a



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# 10 American Critics Speak

ENT: NOTES ON CONTEM-PORARY AMERICAN FIC-TION. Edited by Nona Balakian and Charles Simmons. Doubleday. 265 pages. \$4.95.

By JAMES W. GARDNER

"We live in an age of criticism," we have said sometimes with shadings of apology and regret in our voices as if we meant our observation to be more a complaint. Looking before and after our own literary period, we imagine times when all the best talents were or will be making great new literature rather than dissecting, systematizing, or just being damned clever in general about the work of others. Our observation that we live in an age particularly given to criticism certainly is accurate; our regret perhaps is uninformed. We need only look back a hundred years to the period between Coleridge's unread criticism at the turn of the 19th century and Arnold's unbelieved criticism which began appearing in the late 1850's, to see the results of a time when criticism was thin and shoddy. We can't know what would have happened to the older Tennyson or the younger Browning if some genuinely perceptive critical thought had been directed to their works, but we may imagine that their best suspicions about their own qualities and defects would have been confirmed rather than inhibited. In America a hundred years ago popular criticism ran to biographical eulogy or damnation and pious moralistic judgment levelling. Poe and some other writers were seriously concerned about critical theory, but this side of their work was largely ignored. I suppose only people taking graduate courses in the period are likely to read popular mid-nineteenth century criticism in the Victorian equivalents of our better literary quarterlies today, but the effort would make any reader grateful for the difference exhibited by even a popular collection such as The Creative Present.

One will not find the adjectives "good" and "true" and "Beautiful" very often employed by the ten critics whose essays on seventeen contemporary American writers appear in this anthology. If one looks back to shallower times in criticism when these terms boomed or dripped from every paragraph of popular critical essays, then he can feel a little happier about the guarded sophistication and relativism that inhibit their use today. Of course in these essays there is cant and jargon whose colors will bleach out in time, but there is a lot of good sense too that will survive along with the literary works themselves to reveal not only how we felt but how we thought about how we felt in our "creative present."

We are rediscovering on the popular level now that criticism in its finest sense is a genuine art itself. Its subject matter is the creative expression of a man or a period, its form the definable categories of artistic experience the critic chooses to apply or discover in the work of

That it is a secondary art and derives its being from something that existed before it is true. But these conditions are true of every other art except the lyric whoop which itself, after all, depends on a voice to whoop it. The kind of criticism found in these ten essays is not, I think, the finest speculative and creative sort; but we cannot be anything but happy that we live in a time when a popular publisher like Doubleday will think it profitable to market ten essays of "reader-criticism" criticism directed to the explication and productive analysis of a work or a writer-and will find it very easy to gather up sev-eral competent intelligences at work on contemporary writers

and no really dull or silly ones. There is not space here to discuss each of these essays, and I would not be qualified to say very much that is helpful about some of them. Here, simply enough, is what the reader will find in this collection in terms subject matter and critic. Harvey Breit of The New York Times Book Review and a poet and playwright discusses "James Baldwin and Two Footnotes.' (The first of the footnotes is on Ralph Ellison and the second on a third Negro novelist, Willard Motley.) Robert Gorham Davis the English Department at Columbia treats two disparate novelists in his essay 'The American Individualist Tradition: Bellow and Styron." In what seems

piete Book Store' DURHAM, N. C. South's largest and most or

in the collection Alan Pryce-Jones, for twelve years editor of The (London) Times Literary Supplement reviews the long span of Nabokov's career in The Fabulist's Worlds: Vladimir Nabokov." David L. Stevenson of Hunter College writes of "James Jones and Jack Kerouac: Novelists of Disjunction." John Chamberlain of the King Feature Syndicate takes on and doesn't quite succeed in the task of saying something genuinely perceptive about "The Novels of Mary McCarthy." Diana Trilling, the D. H. Lawrence scholar, writes of "The Radical Moralism of Norman Mailer." Another Englishman Jones, this one Adun R. Jones of Hull University and now visiting at Rochester, discusses "The World of Love: The Fiction of Eudora Welty." "Generations of the Fifties: Malamud, Gold, and Updike" is the title of the well-known contributing editor of The Saturday Review, Granville Hicks. J. D. Salinger is treated by Donald Barra formerly English professor at Columbia and now an associate director for the National Science Foundation, in an excellent contribution to the canon entitled "Ah; Buddy: Salinger." The tenth study in the collection is by the University of California's extremely productive English Department chairman, Mark Schorer, and treats "Mc-Cullers and Capote: Basic Pat-

None of these critics is as yet. at least, generally thought of as

figure in the history of criticism, but almost all of them are thorthoughtful, established essayists. Granville Hicks is the oldest and has probably played a clearer hand in the history of American criticism in earlier decades of this century. He writes about three of the younger novelists discussed in the collection. Mark Schorer, who must be the name of an ingenious literary machine on the West Coast turning out major studies, biographies and introductions by the week, is next best widely known. (Who's Who is about the only important piece of literature that doesn't exist in at least one edition introduced by Mark Schorer.) Schorer's essay on Carson McCullers and Truman Capote is typical in its competence and clarity. The only really wasteful choice in the collection to my mind is John Chamberlain's half-"nice", half-sniping critique of Mary McCarthy who will not bother to be nice if she bothers at all about Mr. Chamberlain, I think most readers would rather have had an essay by Mary McCarthy than about her, and if this were not available would have enjoyed a little more risky discussion of very recent writers of great accomplishment and promise, say Reynolds Price in the Southeast and some of the raunchier experimentalists on the West Coast who keep daring the Post Office Department to take the Evergreen Review out of the mails. Naturally, no selection of only

to me the most rewarding item a major creative or innovative seventeen novelists and short story writers will please everyone. The editors have offered feasible defense of their choices in two brief and thoughtful introductions.

Readers with special interests in any one of the seventeen writers discussed here will find these essays in all but two instances new comments. Diana Trilling's article on Norman Mailer appeared in Encounter last year and Alan Pryce-Jones "The Fabulist's Worlds: Vladimir Nabokov" was first published in the April, 1963 issue of Harper's magazine under the simpler title "The Art of Nabokov." The editors have provided a brief biography of each of the novelists discussed here and a not always complete bibliography of their works. (Nabokov's "Three Russian Poets" is not cited nor Updike's poetry.) The appendix also includes very brief descriptions of the critics.

There seem to be no really bad blunders in this collection which has its roots rather firmly in The New York Times Book Review for which both Miss Balakian and Mr. Simmons work. There is no attempt here to give first publication to a deeply significant review nor to provide a spectrum of types of current critical approaches, a tour de force the editors might easily have brought off along with presenting handsomely what in their views are the most creative new writers of the post-Hemingway and Faulkner pe-

### A Grisly Chapter In Man's History

HEROD'S CHILDREN. By Nazi persecution, they survive Ilse Aichinger, translated from the German by Cornelia Schaeffer. (Originally published in German under the title DIE GROESSERE HOFFNUNG by Fischer Bucherei, 1960), Atheneum 238 Pages. \$4.50.

By JANET WINECOFF

"Herod's children" are a miscellaneous group of Jewish children in Vienna during the second World War, joined together by common peril. This is certain, but few other things in the novel are equally definite. The number of the children in the group is vague but it is constantly and ominously reduced). There is a semi-anonymity as no last names are ever used. while nicknames and the names of allegorical roles from the children's plays-War, Peace, the World, Mary, Joseph-are used more or less interchangeably with the first names-Ruth, Herbert, Ellen, George, etc. tending to increase the vagueness about the number and identity of children involved. There are few or no distinguishing personality traits; only Ellen can be said to be more than an out-

There is little doubt that this indefiniteness is consistent with the author's artistic aims: it may well be a deliberately calculated effect. Lacking the concrete individuality to bring them to life as human beings, these figures lend themselves to allegory. They exist more as symbols than as children, precluding consideration of the novel in such terms as character development, psychological analysis, or even plot. These children are basically undifferentiated: they are all the same child, and at the same time, they are all Jewish children.

On another plane exisit more vague and shadowy shapes, the Jewish adults ; the mother, the aunt, the lady next door - all somehow preoccupied with their own terror and alienated from the children's world. They have in common the fact that all of them have in some way failed the children, though no such overt accusation is made. These figures have even less individuality than the children, and can be seen as symbolic of all Jewish adults. The remaining characters are

all "guilty" in varying degrees: the consul, the invisible announcer, old men, the gravediggers, the Hitlers, youth, guards, policemen, the stationmaster, the informers, the captain, the engineer, the robbers. persecution, deportation and extermination carried out by army and police; there is harassment by the Hitler youth; Ellen's abandonment by her soldier father; and the collaboration and betrayals of informers. In another group are those guilty through negligence or not caring, or by tacit consent, such as the stationmaster, and those who seek to turn the situation to personal profit (the robbers, the carriage driver). Finally there are moral cowards, such as the consul, who may cry out within against injustice but externally do nothing. All of these characters appear once, haphazardly, arbitrarily, like figures in a dream, and then vanish into fantasy or the chaos of war.

"Herod's children" are only not living, individual children-they are not childlike, either. Their insights into the world around them are devoid of innocence and wonder; in their seeing straight to the true meaning of things, they are as old as the world itself. In the terrifying and illogical world of

by creating their own world of illusion, making up their own stories to explain what is happening to them. Over and over they act out the story of the biblical flight into Egypt, the persecution of the Christ child (with the obvious suggestion that their particular niche in, this tale comes with the Slaughter of the Innocents). Interspersed between their performances are references to the actors who have been "taken" away" since the previous act. Time throughout the novel is unreal, and it is particularly distorted in the make-believe scenes. They escape from the present and the future does not exist. It is frequently difficult and sometimes almost impossible to

distinguish the line between what are supposedly objective events and what exists only in the fantasy of the children, whether as escape from the war or as hallucination. There is sometimes an even more fantastic quality about "reality" than about the children's make-believe, a stark nightmarish tone suggesting that the worst nightmares are those that really happen. A large part of the novel is fantasy, make-believe, or nightmare reality given a fantasy treatment, so that a verdict on the novel as artistic achievement must be based largely on the author's skill in the creation of illusion, and in making the fantasy convincing or effective. Perhaps it is not quite fair to judge at all on the basis of translation, for fantasy, depending heavily on associations and the evocative power of words, of objects and of the bizarre, must lose immeasurably when divorced from the original language and culture. Insofar as this translation is concerned, the fantasy occasionally seems too heavy, pedestrian, even when there has apparently been an effort to reproduce the fantasies of a child. In certain ways a heavy touch is not unsuited to this subject-it would probably be shocking to see it treated lightly. But a child's fantasy, even in war, is not earthbound as is too frequently the case with Ellen. The author has done better in bringing out the nightmare qualities or fantastic nature of reality, particularly as experienced by the child in war. Some of the chase scenes (pursuit by police or guards) and scenes in the police station are effectively absurd bizarre reminiscent of surrealistic paintings.

'Herod's Children' shares the basic situation, terrors and final tragic outcome of "The Diary of Anne Frank." It shows likewise the effects of war and persecution on the minds of children. in a consciously artistic and in tentionally poetic fashion. But somehow it is less moving, perhaps because of its calculated creativity. While it is sometimes overloaded with sentimentality, one sees the thesis behind it, not the pathos and warmth and humanity of Anne Frank.

There is no doubt that the author feels very strongly about her subject. Morally and objectively one must agree with most of what she says (with the reservation that things-people - are seldom quite so black and white as shown). "Herod's Children" deals with a chapter of history which most people would rather forget, and is almost guaranteed make the average reader acutely uncomfortable with its vivid reminder. We should remember in this connection, however, that it is when the collective conscience is lulled into forgetfulness that such atrocities

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#### with an additional 35 cents charge to gue. The Cookbook, which was pubcover mailing. lished by the League, is now on sale Debunking G. Washington

MORNING OF A HERO. By Burke Boyce. Harper and Row. 340 Pages. \$4.95,

BOOK COUNTERS—Getting copies

of the new "Chapel Hill Cookbook"

ready for distribution are, from left,

Mrs. Fred Vinson, Mrs. Layton Mc-

Curdy, and Mrs. Thad Monroe, all

members of the Junior Service Lea-

By JOAN BISSELL

In keeping with the "let'shumanize - the - heroes" trend Burke Boyce has written of George Washington during his late teens and early twenties. For once, Washington is not seen in uniform, exhorting his starved, ragged men at Valley Forge. Instead, the seventeen-year-old surveyor, in the employ of Lord Fairfax, is seen in frontier clothing at the Yellow Tavern. He orders whiskey, which he pays for with a coonskin. His 'change' amounts to 158 rabbit skins with which Washington orders free drinks for everybody. His generosity is matched by his independence. When the other drinkers complain about the surveying of the land on which they have farms and when they state that they will not pay rent to Lord Fairfax, Washington bluntly says that he doesn't care what they do or don't do; they can take up their grievances with Fairfax; he, Washington, is only in the surveying for the money. Returning to the surveyors' camp, George—he has now become "George" to has now become the reader-is told by Will Fairfax that Indians in the vicinity are holding tribal dances.

It is at this point, unfortunately, that Mr. Boyce bows to the dramatic effect. The two young men attend the dance. George wants to examine a scalp that is hanging from an Indian

strong signs of wanting to add George's scalp to his belt. After both have drawn their hunting knives and glared defiance at one another, George suddenly offers his knife, hilt first, to the brave. The Indian accepts the offer to exchange knives. Thus, George gets a chance to see the French markings on the blade and to wonder what Delawares are doing with French knives in the Shenandoah Valley.

The reader has now seen a courageous, intelligent George Washington. To give us a wellrounded view of the young man, Mr. Boyce depicts him in loveno less than four times. One affair of the heart concerns the eternal triangle: Will Fairfax, his wife, Sally, and, of course, George. Despite the fact that Will is young, handsome, cultured and rich, Sally finds George attractive. Perhaps his bout with smallpox, the disease that left his face scarred, or his relatively poor position in the Tidewater area, make him pathetically attractive to Sally. Boyce never makes the reason quite clear, yet he keeps insisting that Washington was not a ladies' man. George supposedly proposed to several, but loved only Sally.

Influenced by the wish of his late half-brother, Lawrence Washington, George applied to Governor Dinwiddie for the position of adjutant to the colony, the post held by Lawrence. Securing the position, George began his strange military career: he was to be called an assassin

brave's waist. The brave shows by the French; he was to suffer a nervous breakdown after a disastrous frontier campaign; and he was ultimately to be called a hero in the Virginia House of Burgesses

at the Country Store, Huggins Hard-

ware. Ledbetter-Pickard, the Carolina

Inn and Mann's Drug Store at East-

gate. The cookbooks are \$2. They may

also be obtained by writing the Junior

Service League, Box 374, Chapel Hill,

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Mr. Burke seems to advocate debunking Washington's life, and he is especially successful when writing of Washington's mother. He portrays her as anything but the stereotype of a hero's mother. She is petulant, domineering, and disparaging. A possessive woman, she attempts to keep her son with her at Ferry Farm. Had she succeeded, he would have had virtually nothing, literally and figuratively.

'Morning of a Hero' may appeal to some readers who appreciate fictionalized biography, the sugar-coated pill of history. Ma ture readers, however, will find the romances childish and the frontier campaigns repetitious. The last 325 pages just do not live up to the promise of those first fifteen pages.

#### **Finishes Course**

Army Pvt. Cecil U. Davis, whose wife, Anna, lives on Route 3, Chapel Hill, completed an eight-week radio relay and carrier operation course at The Southeastern Signal School, Fort Gordon, Ga., this month. During the course, Pvt. Davis

received instruction in the operation and maintenance of field radio relay and carrier equipment. The 24-year-old soldier entered the Army last June and completed basic combat training at Fort Gordon

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