

world history. The authors of the Survey are well chosen and, despite its bulk and detail, it makes fascinating reading. The volume as a whole presents the drama of a spectacular empire, which was never so securely based as outwardly appeared, and which collapsed in utter ruin after a few years of glory. In the occupied countries, too, there was the tragedy of the resistance movements, heroic, but only too often frustrated by the power of the Germans, by the powerlessness or suspicions of the Allies, and at times by their own over-playing of a difficult hand. Their contribution to the spiritual life of their countries was of precious value, but at a human cost terrible to contemplate. The overall impression remains one of disappointment that, in spite of high hopes and sustained heroism of the war-time years, we should have fashioned no better a world than that of the 1950s.

The Documents are well chosen and build out the picture vividly. Two phrases caught the eye of a hurried reader: the German direction of 1941 "whatever the particular circumstances, every case of resistance to the German occupation forces must be treated as due to Communism," followed by the murderous direction that the death of fifty to one hundred Communists would be suitable atonement for the killing of each German. The second is General Eisenhower's remark of 1942 that "existing French sentiment in North Africa does not even remotely resemble prior calculations."

To those who believe that accurate knowledge will help politicians towards wise action these volumes will be a powerful aid. With them, as with other companion volumes, there is an important condition; the recollection that for all the learning and balance and humanity here embodied, it is still necessary to check interpretations and seek supplementary facts from additional sources.

—F. L. W. Wood

## SATURDAY, SUNDAY

**CHILDREN ARE BORED ON SUNDAY**, by Jean Stafford; Victor Gollancz, English price 12/6. **ADAMS' WAY**, by Lonne Coleman; Victor Gollancz, English price 12/6. **COCKATOOS**, by Brent of Bin Bin; Angus and Robertson, Australian price 16/-. **ALICIA DEANE**, by E. V. Timms; Angus and Robertson, Australian price 16/-.  
**IN** the ten short stories of *Children Are Bored on Sunday* we are regaled, skillfully, with the emotional adventures of the tired, the frustrated and the lonely in the thickest underbrush of civilised America or Europe. Jean Stafford specialises in the state of mind of suspended reality. We mortal millions live alone, and here we experience to the full the clinical terrors of this isolation.

The second American contribution to our scrutiny, *Adams' Way*, is a novel of the deep South in which an elderly eccentric and scholar ostentatiously co-opts a young Negress, partly simply to horrify the neighbours, partly in the hope of creating an American Eliza Doolittle. It begins briskly and works up to a pretty climax with the whole town clamouring for Adams's blood, but then breaks down into a commonplace and heavily-contrived happy ending with the intervention of the goddess *ex machina*, Emma Ford, apostle of sanity.

The fourth novel in a saga of Australian country life, *Cockatoos*, deals with the fortunes of a group of small farming families in New South Wales round about the Boer War period. It is desperately matey and successfully keeps in play a bewildering array of themes and characters. (One of the many heroes seemed to change his

Christian name halfway through, but that may have been just my bemused attention.) The detail has essential truth, but the total effect is somehow static, rather like disturbing an ant's nest—a busyness with a disrupted purpose.

*Alicia Deane* is ye old-tyme romance—Monmouth's rebellion, Judge Jeffries, the West Indies, pirates, and manifold acts of violence and skulduggery—a tale of sound and fury, which vies with those comics.

—David Hall

## DISPLACED LIVES

**THE WILD PLACE**, by Kathryn Hulme; Shakespeare Head, English price 15/6.

**THE Wild Place**, or *Wildflecken* as the Germans called it when they used it as a camp for S.S. and Ski Troops, was a camp for displaced Poles awaiting repatriation. In July, 1945, Miss Hulme set out with a team of UNRRA officers to take charge of it.

The team seemed to reflect the international flavour of its sponsor organisation: in a team of 12, its members spoke French, Dutch, Norwegian, Flemish and English. On arrival at their destination they were somewhat awed by the magnitude of the task. They found a camp consisting of 60 blockhouses and covering an area of 15 square miles. To feed the 20,000 inhabitants rations had to be provided at the rate of 600 tons a month. A miracle of organisation was needed to cope with the trainloads of newcomers, to despatch similar trainloads of "placed" families, and to feed, clothe, and minister to the inhabitants. That side was a permanent problem in logistics, but superimposed on it was what might be termed a concentration of human existence. In other words, within the camp boundaries, lived enough people to populate a fair-sized town. There were the murders, love affairs, family lives, petty jealousies, and all the other familiar manifestations of the normal human behaviour pattern. All this against the pitiful background of "How soon will it be my turn?"

This straightforward, unsentimental and often humorous account of the monumental task of clearing up the tragic aftermath of war earned for Kathryn Hulme the Atlantic Non-Fiction Prize for 1953.

—B.C.

## POEMS FROM CHINA

**THE PEOPLE SPEAK OUT**, translations of poems and songs of the people of China; **PEACE THROUGH THE AGES**, translations from the poets of China; translated and published by Rewi Alley, Peking.

**THESE** anthologies have a background of hunger, war and the fear of war. Beginning with extracts from the *Shih Ching*, or Book of Odes, which dates back to the days of Confucius, and concluding with some recent poetry written under the new Communist regime, the poems that have been selected have for theme the unrest and suffering of the Chinese peasant and soldier over the centuries in the ever-recurring floods, famine and wars. *The People Speak Out*, which is divided into two sections, is arranged to illustrate some of the changes that have come to the peasant with the coming of Communism, the first section containing titles like "The Last Bit of Bran," "The Hired Man," "The Yoke of the Landlord," and the second, "People's Hope," "Widening Horizons," "Group Song."

*Peace Through the Ages* is concerned with soldiering, hardships of war and the desire of the Chinese for peace. In the later poems there is much bitter

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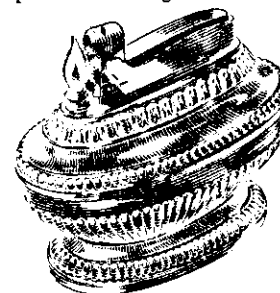


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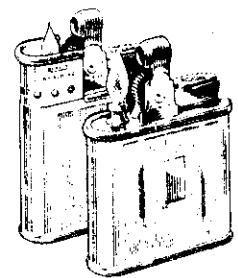
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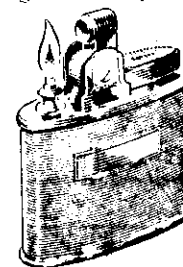


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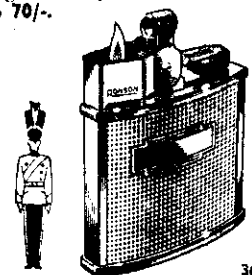
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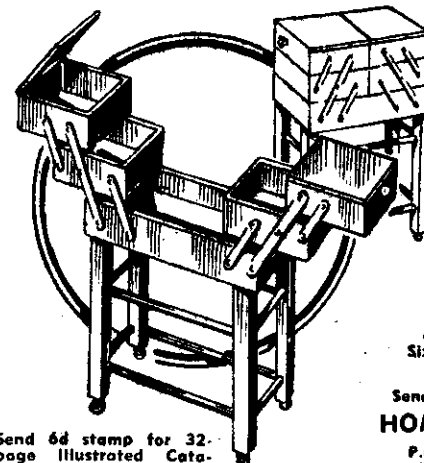
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