

tics, should appeal to all lovers of the game, and have considerable value for its governors.

POINT OF DEPARTURE

THE NEW ZEALAND SCHOLAR. by J. C. Beaglehole. Margaret Condliffe Memorial Lecture, Canterbury University College, 1954.

THE scholar's task is not only evaluation but continual self-evaluation. He has to think of events in relation to men, and himself in relation to both. It is when self-evaluation turns to self-satisfaction that the scholar gets out of focus, and the difference between scholarship and erudition becomes emptily apparent.

Who is your scholar? Dr. Beaglehole himself, certainly and modestly: it is with much diffidence that he invites us to examine the changes in his own attitude to the New Zealand scene, both changed a great deal over the last twenty-five years. But "I take him to be the thinker in general," says Dr. Beaglehole, and this broad view is more than welcome when it allows him to tell us of the work of Joe Heenan, "that passionately informal, that impulsive, generous, quick-tempered, wise, imaginative, romantic, pig-headed, enthusiastic, hard-boiled, sentimental, gullible, sceptical, prejudiced and tolerant man."

An opening quotation from Emerson leads to a comparison between New England of the eighteen-thirties and New Zealand today, the proposition being that both may be thought of as provincial rather than colonial. This leads to considerations of nationalism and the part a transferred tradition plays in it. For the New Zealand scholar, "he must be in the tradition: but he must also stand outside it, and with a double duty, to make real in New Zealand both the old-world tradition, that which we share with others, and the tradition that is peculiar to ourselves."

I do not know how widely this booklet has been published, but it will be widely discussed. It is, in lucid brevity, a point of departure. An historian and a scholar has fertilised the "seedbed" of the present and indicated the future of our ever—but never—changing problems of scholarship.

—D.G.

DICTATOR'S YOUTH

YOUNG HITLER. by August Kubizek; Allan Wingate, English price 18/-.

HITLER'S humble origin only partially accounts for the scarcity of information about his youth. A difficult, uncongenial disposition repelled friendly advances and made his life a solitary one. Indeed, he appears to have had only one real friend—the author of this book, who knew him intimately from the age of 15 to 19, or from 1904 to 1908. The picture drawn is that of a sickly young puritan with no sense of humour, who even in those days treated individual companions as though they were public meetings, and couldn't bear to be argued with or contradicted.

A father's mania for changing houses ("When I met Adolph he remembered seven removals and had been to five different schools") seems to have been indirectly perpetuated in the son, whose talent lay in the direction of architecture, by a mania for wanting to pull down and rebuild cities. While entertaining apparently fantastic ambitions Hitler shunned practice and cherished theory. He gave endless labour to the complete renovation, on paper, of Vienna and Linz, but refused to seek profitable employment, and, at least after being denied admission to the Vienna Academy of Fine Arts, carefully avoided any test of ability. An ardent

pacifist, he waited eagerly for the "Storm of Revolution" (presumably bloodless) to destroy the degenerate Hapsburg Empire. A devoted admirer of Wagner, he was inspired on first hearing the opera *Rienzi* to envisage himself as founder of the "Ideal State" by which that Empire would be succeeded. At one time he fell in love with a girl to whom he never even ventured to speak, an unexceptionable standard of propriety forbidding him to do so because he had not been introduced.

As is pointed out in a foreword by Trevor Roper, this memoir is important because it gives a unique insight into Hitler's character in process of formation. Less important, though possibly more entertaining, is the commentary it provides on the character of the long-suffering Mr. Kubizek, whose forbearance in the face of provocation compares favourably with that of either Job or Chaucer's patient Griselda.

—R. M. Burdon

MAN AND HIS PARASITES

POMP AND PESTILENCE. by Ronald Hare, M.D.; Victor Gollancz, English price 12/6.

THE sub-title—Infectious Disease, Its

Origin and Conquest—describes better what this book is about. Chapter 3, for instance, on Parasites and Pestilence, gives in outline the history of epidemic diseases; the next chapter, on Miasmas or Microbes, outlines man's views through the centuries on their cause. The topic throughout is man and his parasites. Discussion ranges from the problem how, in the course of his evolution, man acquired such a range of parasites that interfere with his well-being to the ways in which modern science has helped him to keep them under control, so that "it is now becoming difficult, given good and adequate treatment, to die of a parasitic infection." The author, no less an authority than Professor of Bacteriology in the University of London, has a nice sense of humour. The book, I should think, will prove as interesting to the medical man as it certainly is to the layman; the practitioner will not find it mere "elementary stuff," nor the layman too technical. There are ample references, but the index is inadequate.

—L.J.W.

BRILLIANT NOVEL

THE AFFABLE HANGMAN. by Ramon J. Sender; Jonathan Cape, English price 12/6.

THE title of this novel is gripping and apt. In all my years of reviewing I have seldom had such an exhilarating sense of "discovery," in finding a writer of fiction who is at the same time philosopher, historian, raconteur, and stylist. Sender sees things in the round, and tells them tellingly.

Let me admit that his philosophy is harsh. He sees society as violent, and law as dependent on the hangman. His historical setting is Spain, in Franco's Civil War; but in essence his strictures are universal, and his outlook anarchic. Even the Spanish anarchists, who come closest to being the "heroes" of his novel, inspire compassion rather than admiration; and they share his compassion with their worst enemies, who are also the victims of circumstance. The hangman himself is a victim. The main difference between Sender's hangman and other hangmen is that he accepts his responsibility. He is society's conscience, as well as its instrument.

The book, then, is about good and evil. These are timeless themes, requiring strict handling to avoid bathos. Fortunately, Sender is strict. The philosopher-historian is not in charge. He emerges, rather, from the story-teller

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