

dramatically convincing—of the ambiguous character of Isabel. His last chapter (perhaps hardly strong enough to justify the promising title of the whole) places at the now fashionable theory that Shakespeare's histories may have been first in the field of the public theatre, and that there is more likelihood of Shakespeare having influenced Marlowe than the other way round. A final query, which dallies with acceptance of Dr. Hotson's very questionable early dating of Shakespeare's sonnets, revives the old notion that Marlowe, rather than Chapman, may have been the "rival poet" there referred to.

All this is obviously of interest to the student of the period and of the English stage. It need hardly be added that Professor Wilson writes with urbanity and a nice, if occasionally rather precious, scholarship. The volume as a whole is slight enough; but the book itself is a model of university printing, with a beautiful reading page.

—James Bertram

AMERICAN POLICY-MAKING

THE PRIVATE PAPERS OF SENATOR VANDENBERG, edited by Arthur H. Vandenberg, Jr.; Victor Gollancz. English price, 25/-.

IN Washington, it is said, what is a state secret before lunch may be public knowledge in the New York afternoon papers published at mid-day. In London, a Chancellor of the Exchequer resigns if, on Budget night, a part of his financial proposals appears in the evening papers. Without passing any judgments, we can be grateful that the developing traditions of the U.S.A. give us, oven-fresh, what has been cooking in the period before a high official leaves his job. Amongst others, we have had Stettinius, Byrnes and Forrestal; and now, shortly after his death, we have the private papers of Senator Vandenberg, together with at least one document, hitherto secret, which an obliging State Department has released for the purposes of this book.



Senator Vandenberg

The extracts from scrapbooks, diaries, letters, articles and speeches cover the period from the outbreak of World War II to the "Korean mess," to quote the Senator. They show the making of a foreign policy through the eyes of one man, but a man who had a key part in the San Francisco Conference which wrote the Charter of the United Nations, and at several subsequent important meetings involving the great Powers.

Other reviewers have noted one of the most important disclosures in the book (one which incidentally complements *The Forrestal Diaries*), namely, the "top-level behind-the-scenes controversy over atomic agreements with Great Britain and Canada" in 1947-49. Vandenberg and others objected to the secret wartime agreement made at Quebec between Churchill and Roosevelt that an atomic bomb would not be used "against any other country unless both Britain and the United States agreed," and also to the substantial portion of Congo ores being sent to and stored in Britain. The Senators insisted that there must be satisfaction on this "before final action on the Marshall Plan programme." There followed discussions in Washington with the United Kingdom and Canada in January, 1948. "As a result the final decision for use of the

bomb was left in the hands of the President. . . . The Washington meeting also assured the United States of more adequate ore supplies. . . ." —W.B.S.

THE MULBERRY BUSH

HONOUR THE SHRINE, by Francis Clifford; Jonathan Cape. English price, 12/6. **DRUM SINGERS**, by Lau Shaw; Victor Gollancz. English price, 12/6. **THE EASTER PARTY**, by V. Sackville West; Michael Joseph. English price, 10/6. **THE HOUSE OF MOREYS**, by Phyllis Bentley; Victor Gollancz. English price, 12/6.

A GOOD story of action in the British counter-attack in Burma in 1943. *Honour the Shrine* does not quite reach the pitch of emotional intensity its author seems to have designed for it when he introduced the Roman Catholic missionaries who suffer martyrdom at the hands of the Japanese army. But the attempt deserves its own honour, especially as it is probably through the deliberate decision to keep everything at the level of quiet surface realism that Francis Clifford has not done even better. One trembles to think of what Graham Greene would have made of this theme.

In Lau Shaw's translated novel of a phase of modern Chinese life, social purpose is laid on with a trowel, but on the whole it is daubed on in the right places. China in transition is well depicted, with all the contrived picturesqueness of a Dame Laura Knight on a circus-painting jag.

The Easter Party is the most artificial novel I have read in years. An Alsatian dog is an important character, and one of the few that bears some resemblance, among these impossibly high-minded people, to real life. The book has at least the gift of surprise, simply because we don't often meet up with such artful creations. A further surprise is that its author is V. Sackville West.

Strong trace elements of the Brontës contribute their well-tried sombre colours to what Phyllis Bentley modestly calls a romance. Rather too many things happen, and happen violently, on this Yorkshire upland 150 years ago for the reader of *The House of Moreys* to keep from constantly gasping for his taken breath. Romance—surely; Daphne du Maurier must look to her laurels.

—David Hall

DARING THE BLITZ

I STILL HAVEN'T UNPACKED, by William Holt; Harrap. English price, 12/6.

THE second instalment of William Holt's autobiography, after a brief recapitulation of the early part of his life, tells of the author's experiences during the war. After a spell in the Merchant Navy, Holt decided to go to London to see what he, a free lance author and self-taught linguist, could do for the war effort. He became a successful broadcaster in the Overseas Service

(continued on next page)

THE Rev. E. O. Blamires (below), who is a New Zealand authority on cricket, is to talk about "Bumper," by Keith Miller and R. S. Whittington, in ZB Book Review on September 20.



The three other books scheduled for discussion in the same session are: "Where Winter Never Comes," by Marston Bates (Eric Ramsden); "A Country of Memorable Honour," by Thomas Firbank (Oliver Duff); and "Together We Wandered," by C. J. Lambert (Jim Henderson).

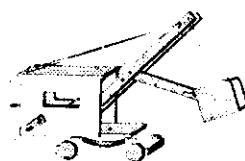
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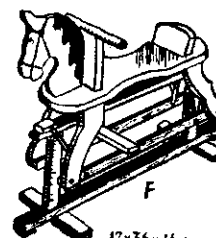
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