

Suddenly the reader comes face to face with the last two chapters, of naivest and stalest preachment, based on the fantastic idea that my values are everybody's values, and woe to them who reject, modify, or employ them differently. To take the major issue considered: The author assumes that all war is evil, has been so, and should be for everybody, at all times. Yet, one may well ask, could the Jews in the Warsaw Ghetto possibly have thought so when they preferred death on the streets to death in gas chambers? Others to whom Hitler was not the same menace might well have declared—Better Nazi than Dead. Still others might have wished to say so but chose not to. None of these real situations are taken into account. There is only the dogmatic verdict, uttered not in the name of an absolute God or in the spirit of "We hold these truths . . ." but in the name of Lillian Lieber's final decision upon what is clearly obvious, inevitable, and mandatory. The upshot of her effort is the moral that no one who fails to see the variable of human values and goals should play around with equations which necessarily implicate such unknowns.

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## Men and Animals

**The World of Animals.** A treasury of lore, legend, and literature by great writers and naturalists from the 5th century B.C. to the present. Joseph Wood Krutch, Ed. Simon and Schuster, New York, 1961. 508 pp. Illus. \$10.

**Discovery: Great Moments in the Lives of Outstanding Naturalists.** John K. Terres, Ed. Lippincott, Philadelphia, Pa., 1961. xiii + 338 pp. \$6.50.

Both of these anthologies invite the reader to pick them up, savor a short chapter, and set them aside to mull over the significance of the sample. Yet the ideas back of the books are poles apart.

For *The World of Animals*, J. W. Krutch dipped into his vast experience among the published writings of past and modern authors and picked out 120 selections for introduction under general sections entitled Profiles and Portraits, Hunters and Sportsmen, The Wide Wide World, Cruelty and Fellow

Feeling, Legends, Fantasies, and Fictions, From Aristotle to Darwin to ?, Destruction and Conservation, and Head and Heart. In section after section, through intriguing prefatory notes and the choice and sequence of selections, this handsome treasury of writings traces the history of ideas from antiquity to the present. Woodcuts, prints, and paintings decorate the book and show graphically how men have regarded animals over the centuries. Readers will recognize many of their own favorites among the selections, and miss some too. The unfamiliar pieces among Krutch's curiosa are sure to delight, for they reflect his wide interests and informed sympathies.

For *Discovery*, John Terres went exploring. He invited 40 distinguished living naturalists each to write a brief account of the most outstanding adventure they had had, showing why the "shock, ecstasy, beauty, wonder, tragedy, or intellectual illumination of that moment, hour, or day" had stayed with them. Three dozen, chiefly ornithologists, found time to do so, and their fresh writings comprise the unrelated chapters.

Some might have been predicted from knowing that Terres edited *Audubon Magazine* for many years. Accounts of whooping cranes, ivory-billed woodpeckers, and South American flamingoes almost *had* to go in. As first-hand, wide-eyed experiences vividly told, they fully live up to the reputations of their several authors. Other chapters on birds tell of paradise parrots in Australia, lammergeier vultures in Baluchistan, crowned eagles and lyretail honeyguides in Africa, wrens and nightingales in Europe, ant-thrushes, Cooper's hawks, eider ducks, killdeers, and the bones of great auks in the New World. Other chapters paint ecological pictures: both J. Dewey Soper and Alexander B. Klots write on areas in the Canadian Arctic; David Lack, on birds and insects migrating through a pass in the Pyrenees; Victor H. Cahalane, on being overwhelmed by the richness of animal life in Kruger National Park; Ira N. Gabrielson, on the death and rebirth of the Malheur National Wildlife Refuge. For exciting adventures, it would be hard to beat Arthur A. Allen's account of the time he was reported drowned in the Gulf of Mexico, or Olaus J. Murie's tale of escape at Three Arch Rocks—or the retelling of George Miksch Sutton's engulfment by a dust storm, or Olin S. Pettingill, Jr.'s honeymoon brush with

the sea on Cobb Island, or E. Thomas Gilliard's clamberings on Funk Island, or even Alexander Sprunt, Jr.'s ridiculous adventure: bitten by a dead alligator! But the one we like best, and wish all naturalists and would-be naturalists would read, is F. Fraser Darling's sensitive account of the experiences that led him to become a naturalist.

Both of these books have a timeless quality that will make them stimulating reading for years to come. We wonder how many people will wish the volumes had indexes, to make it easy to find again half-remembered tidbits of special appeal. That the reader will want to return repeatedly for more is an outstanding feature of each volume.

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## On Virtuosity

**The Seeing Eye.** H. Asher. Duckworth, London, 1962. viii + 270 pp. Illus. 30s.

**Pain, Its Modes and Functions.** F. J. J. Buytendijk. Translated by Eda O'Shiel. University of Chicago Press, Chicago, Ill., 1962 (translated from *Over de Pijn*, 1943, 1957). 189 pp. \$3.95.

These small volumes are both intended for the general scientific reader, but there the similarity ends. Asher gives us a delightful book packed with provocative but testable scientific theories and precise information. It is clearly the product of his early work in the development of radar and of his subsequent life of love and labor in the Physiological Laboratory of the University of Birmingham (England). His topics embrace a very wide subject matter that ranges from the psychology of vision and the effects on it of alcohol and lysergic acid to directions for producing a great variety of optical effects and measurements, which would be equally at home in the diagnostic clinic or as startling innovations for the after-dinner hour in the rumpus room.

Asher uses over 150 illustrations of conventional and unconventional optical apparatus and experiments, drawn in the style of the "Amateur Scientist" section of the *Scientific American*. Throughout the book there is no page that does not attest to an exuberant and imaginative ingenuity and often to a salty and down-to-earth humor as well. We can readily believe that a colleague