

every case his overriding interest is the military services' relations with Hollywood film factories in the making of these movies. Readers may disagree with Suid's interpretation of some films but will find much to ponder in his overall analysis of how Hollywood has reflected changes in America's image of its soldiers, sailors, airmen, and Marines.

ELS QUATRE GATS: Art in Barcelona Around 1900. By Marilyn McCully. Princeton, 1978. 160 pp. \$10.50 (cloth, \$25)

Spain's Catalonia between 1890 and 1910 was a nursery for modern art. The name of a Barcelona tavern that became a headquarters for the best Catalan artists, Els Quatre Gats, is still attached to *modernismo*. During the six lively years the café was open it was always filled with popular ceramic art, and crowds were attracted to its puppet shows and exhibitions of paintings. Pablo Picasso had a show there in 1900. He also designed many of the tavern's flyers, posters, menu covers, and possibly its sign of four (really two, shadowed) cats. All are among this book's 76 spirited illustrations. Others are by painters Pere Romeu, Miguel Utrillo, Santiago Rusinol, and Ramon Casas, the moving spirits of the place and its real-life "four cats"—a colloquial Catalan expression for "only a few people." When they began to disperse, going to Paris and elsewhere, their meeting place closed, signaling the end of a brief moment of intense artistic activity in the history of modern Spain.

STALKING THE WILD TABOO. By Garrett Hardin. Kaufmann, 1978. 293 pp. \$4.95 (cloth, \$11.95)

In 1956 Garrett Hardin, professor of human ecology at the University of California, published an essay entitled "The Meaninglessness of the Word Protoplasm." It raised enough dust to set him

on the track of taboos or prohibitions that, in our society as in more primitive cultures, exclude words or subjects from "use, approach, or mention, because of their sacred and inviolable nature." In this book he discusses abortion (Right-to-Lifers operate within "the mainstream of Western civilization," making a Twenty-Eighth Amendment "giving the zygote all the rights to existence enjoyed by an adult" still a possibility). He also swings into religion (the meek "have inherited the earth. How many heroes do you number among your neighbors?"); certain aspects of technology (the high cost of predicting earthquakes makes it more sensible not to try); certain kinds of competition (the abyss within academe that separates biologists and sociologists is hidden behind "professional courtesy"—to him "a euphemism for taboo"). No breast-beater, Hardin depends on wit and verve to hold the reader.

THE DIFFERENCE BETWEEN NIGHT AND DAY. By Bin Ramke. Yale, 1978. 74 pp. \$2.95 (cloth, \$7.95)

Editor Richard Hugo's fine first selection for the Yale Younger Poets series introduces a Texas writer whose subjects seem to make up an impossible conglomeration: Corpus Christi processions in Texas Baptist towns, the science and apparatus of astronomy, infidelity and lust, the voice of Baron Corvo, the death of a dog. But with these images Bin Ramke forges a poetry of great strength, even at its most personal and arcane. Isolation is a constant theme: that of "my first major sacrilege" (taking communion without having gone to confession); the loneliness of a man driving the long miles from his lover to his wife; the separateness of a man hearing the faint cries of his wife in childbirth ("the bones of the ear are unbelievably small and can never be mended"). The moments of human connection are rare; only a dog "loved me like clockwork until he died."