
PAPERBOUNDS

THE RETURN OF EVA PERON, with The Killings in Trinidad. By V. S. Naipaul. Vintage reprint, 1981. 245 pp. \$2.95

Much of the Third World is "doomed to remain half-made." Such is the estimate of V. S. Naipaul, whose novels and "obsessional" reports from underdeveloped nations have earned him a reputation as a successor to Joseph Conrad. This book of travel essays from the 1970s—on Trinidad, Zaire, and Argentina (with a side trip to Uruguay)—paints a mottled picture of delusions and decay. Argentines lack history, asserts Naipaul, himself a Trinidad-born Indian. Unable to face their own "artificial, fragmented colonial society," they claim "the achievements and authority of Europe." Meanwhile, in Uruguay, interest rates swell to 60 percent, and employees of the state oil company rush to work early because there are not enough chairs to go around. In Zaire, Joseph Mobutu honors the 19th-century despotism of Belgium's King Leopold II by imitating it. Writes Naipaul: "The chief threatens; the people are cowed; the chief relents; the people praise his magnanimity." Finally, Naipaul dissects a fraudulent black-power commune in Trinidad. It was financed, he says, by chic British do-gooders who "keep up with revolution as with theatre" and visit trouble spots "with return air tickets." Somber reading.

POLITICAL CONTROL OF THE ECONOMY. By Edward R. Tufte. Princeton reprint, 1981. 168 pp. \$4.95.

Most Americans do not particularly care *what* economic policies are implemented, just so long as they *work*. In this widely praised study, Tufte, a Yale political sci-

entist, quantifies the voters' influence on economic planning—and the impact of prosperity (or the lack of it) on elections. He calculates that an average 1 percent increase in real disposable income nationwide leads to a 1.3 percent increase in the vote for an incumbent President (Democrat or Republican). Moreover, from 1946 to 1976, the median rate of growth in real disposable income per capita was 3.3 percent in years when incumbent Presidents sought re-election, compared to 1.7 percent otherwise. (During campaigns, Presidents typically boosted veterans' and social security benefits and federal aid to states and cities; taxes to help cover these costs were raised later.) Tufte strongly favors the "competitive rigors of the political arena" over the alternatives. But he also notes the inevitable by-product: "a lurching, stop-and-go economy."

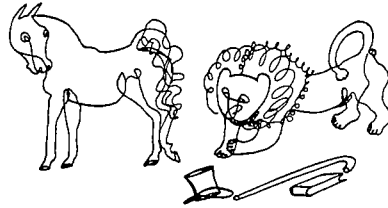
THE MAKING OF ELIZABETHAN FOREIGN POLICY, 1558–1603. By R. B. Wernham. Univ. of Calif., 1981. 109 pp. \$3.95 (cloth, \$15.50)

During the reign of Elizabeth I (1558–1603), England was but "a bone between two dogs," writes Wernham, an Oxford historian. Yet, by artful military moves and deft diplomacy, Elizabeth managed to keep both Henry IV of France and Philip II of Spain from swallowing up her weaker, less populous nation. To make sure that neither French nor Dutch ports would be used to launch an invasion, Elizabeth first harassed the Spanish occupiers of the Netherlands (allowing British volunteers to fight alongside Dutch dissidents), while she distracted France (by sending troops to bolster the Huguenots in France's first War of Religion).

But during the 1580s, Philip conquered Portugal. As a riposte, Elizabeth, in 1585, dispatched 7,000 soldiers to the Low Countries to battle the Spaniards. The fighting between Spain and England would persist for the rest of her life. The burden of the long war on Parliament, which had little say in the foreign policy it financed, and on heavily taxed Englishmen turned Britain from a monarch-worshipping into a monarch-criticizing nation. Yet it also broadened the horizons of British merchants. Wartime privateers, observes Wernham, took their ships across the Atlantic, to the West Indies, and to the Pacific.

PRINTS & PEOPLE: A Social History of Printed Pictures. By A. Hyatt Mayor. Princeton reprint, 1981. unpag. \$12.95

In 1462, Albert Pfister of Germany invented a way of printing pictures and text together "at one economical squeeze of the press." Soon all kinds of illustrations adorned the printed word—and enhanced its power. Picture books, Mayor suggests, "enticed the average German to read" and created "a literate public for [Martin] Luther to rouse with his writings." As Europeans got in the habit of referring to books, they began to demand greater accuracy in their illustrations. Aggressive Renaissance publishers commissioned teams of scientists and artists to produce detailed botanical sketches and human drawings that were anatomically correct. Mayor, a former curator at New York's Metropolitan Museum of Art, surveys prints ranging from Chinese woodcuts 3,000 years old to Jasper Johns's lithographs of the 1960s. Ever since the Middle Ages, he suggests, most innovative print makers have made their reputations



Courtesy of Monroe Wheeler, for Harrison of Paris.

not as etchers or engravers but principally as artists in other media. Painters Daumier and Degas discovered new possibilities in sculpture because they were not cowed by the sculptor's "rules"; similarly, painters and sculptors such as Renoir, Cézanne, and Rodin introduced fresh styles in print making. "Kneading clay and chiseling marble," Mayor writes, "strengthened Rodin's hand to pull a drypoint needle through copper as flowingly as another hand might move a pencil over paper." Accompanying Mayor's solid text are 752 well-placed illustrations.

BEING HERE: Poetry, 1977–1980. By Robert Penn Warren. Random, 1980. 108 pp. \$4.95 (cloth, \$8.95)

Robert Penn Warren won a Pulitzer Prize for his most famous fiction, *All the King's Men* (1946). Since then, he has won two more (in 1958 and 1979) for his poetry. Warren infuses his verse with novelistic detail and striking metaphor: *Gold like a half-slice of orange/Fished from a stiff Old-Fashioned, the moon/Lolls on the sky that goes deeper blue/By the tick of the watch. Or/Lolls like a real brass button half-buttoned/On the blue flannel sleeve/Of an expensive seagoing blue blazer.* In these 50 short, graceful poems, Warren, now 75, takes stock—of spacious American landscapes he has come to love, and of old age.