

# A Page for Poets

Conducted by Henry Goddard Leach

Former President, Poetry Society of America



## A — POETRY OF PERMANENCE

**S**ELECTED POEMS, by John Masefield (Macmillan, \$2.50). A representative selection from the whole range of Masefield's narrative poetry.

## B — POETRY OF DISTINCTION

**B**IOGRAPHICAL NOTES, by John Finley and Leonard Bacon (Century Association). As whimsical of this sort as can be produced in English outside the British Isles.

**S**ELECTED POEMS, by John Gould Fletcher (Farrar & Rinehart, \$2.50). In this volume Fletcher descends safely through the foam of imagism into the tranquil, transparent pool of nature poetry.

**W**INTER-BURNING, by Lindley Williams Hubbell (Knopf, \$2.00). A passionate wisdom strictly controlled by words that are few but definitive.

**P**OETICAL WORKS, by W. W. Lord (Random House, \$3.50). Random House has performed the public service of adding the forgotten but important verse of a nineteenth-century poet to the *Corpus Poeticum Americanum*.

**I'M A STRANGER HERE MYSELF**, by Ogden Nash (Little, Brown, \$2.00). Always maudlin but never melancholy; nothing here but Ogden Nash; \$20 worth of burlesque for \$2.

**DAWN IS FOREVER**, by E. Merrill Root (Packard, \$2.00). The originality of this poet's nature verse is his scientific veracity, hearty satire, and humorous wholesomeness. His malodorous skunk cabbage becomes god, and his idle pedestrian a noisy ghost.

**C**OLLECTED POEMS of Alexander Uhlig (privately printed). The brave and wholesome satire of this natural poet earns him a high rating.

**A**MERICA GOES TO WAR, by Alexander Uhlig (privately printed). A morality play of the World War in which Mephistopheles seduces the world statesmen. Every congressman should memorize it.

## C — VERSE OF MERIT

**T**HE RING AND THE TREE, by Sylvester Baxter (Humphries, \$1.00). The compact and candid posthumous verse of a Boston poet.

**C**HARACTERS IN CADENCE, by Louise Morey Bowman (Macmillan, \$2.00). A child mind flowering with lovely imagery.

**S**ONGS OF HOPE, by Grace Noll Crowell

(Harper, \$1.00). The optimism of the seventeenth-century mystics is incarnate here in the simpler metaphor of today.

**W**HITE THORN, by Rose Darrough (Kaleidograph, \$1.50). This volume contains several gems, including her glorious poem, "To My Mother."

**F**OLIAGE, by W. H. Davies (Humphries, \$0.75). Pleasant imagery.

**S**ONGS OF IMMOLATION, by Sister Marie Emmanuel, S.C. (Benziger, \$1.50). Religious verse of beautiful reticences.

**I**T MIGHT BE VERSE, by Wilfred J. Funk (McBride, \$1.75). The droll humor of this careless verse helps to make living in Park Avenue possible.

**A**LL IN A LIFETIME, by Edgar A. Guest (Reilly & Lee, \$1.25). Happy rhymes for every occasion, every occupation.

**S**ONGS OF EARTH, by Ignace M. Inganni (Wings, \$1.50). The sunshine and vibrancy of a native Sicily are not hidden in this tender American verse.

**T**HE OLD HOUSE REMEMBERS, by Constance Deming Lewis (Kaleidograph, \$1.50). These close-ups will stand the scrutiny of craftsmen.

**H**IGHLAND LORE AND LEGEND, by Ian Malcolm (Macmillan, \$2.25). Deep Gaelic legend in sturdy British verse.

**A**NCIENT HEBREW POEMS, translated by W. O. E. Oesterley (Macmillan, \$2.00). A technical but beautiful rendering in English of the rhythms of 32 poems from the Old Testament and "Apocrypha."

**A**IRMAN, by Sands-Roux (Poets, \$2.00). A sonnet sequence of cosmic attitudes.

**I**N ABYSS OF TIME, by Hirsch Lazaar Silverman (Century House, \$1.00). Calm and unbiting aphorisms.

**W**ESTWARD UNDER VEGA, by Thomas Wood Stevens (Covici Friede, \$2.00). An American Odyssey, 1938.

**T**HE TALES OF ENSIGN STAL, by Johan Ludvig Runeberg, translated by Charles Wharton Stork (Princeton, \$2.00). The hallmark of integrity is stamped firmly on every page of these beloved martial lays of Finland.

## D — VERSE OF ORIGINALITY

**T**HROUGH THE YEARS (Adelphi Academy, \$1.50). These verses would do high credit to a university.

**T**HE GYPSY LURE, by Elizabeth P. Allan (Harrison, \$1.50). Sane and objective.

**L**INKS IN A CHAIN, by Floyd Blackwell (Pegasus, \$1.00). These gracefully interwoven sonnets require skill in the use of rhyme.

**M**IND AND MELODY, by May Terry Gill (privately printed, \$1.00). Verse of noble purpose and fresh vitality.

The Herald-Silhouettes Press of Ontario, California, has published two brochures of nine lyrics each by James Neill Northe and Margaret Scott Copeland (\$0.50).

**T**OWARD THE SUN, by Everett Wentworth Hill (Poets, \$2.00). A distinctive and original piece of bookmaking like all the publications of the Poets Press.

**W**ITHIN THE CRUCIBLE, by Sophie Himmell (Wings, \$1.50). Vibrant verses with clear images.

**G**OSSAMERED GLORY, by Ida Elaine James (Poetry, \$2.00). Poignant, fluent, and hopeful.

**S**HOOTS AND WHISPERS I HAVE HEARD, by J. Calder Joseph (Fortuny, \$1.00). Fragile but sharply etched.

**T**HE PAINTER'S VOICE, by William Kidder (Humphries, \$0.75). New verse of faith arranged in biblical sentence form.

**F**ATHER DAMIEN, by Richard P. Leahy (Putnam, \$2.00). Unruffled and valiant verses.

**L**IVE LIFE TODAY, by Douglas Malloch (Reilly & Lee, \$1.50). Plain verse for plain folks.

**M**IRAGES, by Rhoda L. Newton (Dorrance, \$1.50). Thank God that the sonnet still lives serene in the work of Rhoda Newton and several other American writers.

**S**EVEN SONNETS ON PUERTO RICO, by Grace Spencer Phillips (Avon, \$1.00). A lovely gift book.

**V**IOLET RAYS, by Olive Allen Robertson (Putnam, \$2.00). Gentle humor and deep sincerity.

**F**RAGMENTS OF DREAMS, by Natalia B. Zabrodna (Dorrance, \$1.50). Passionate and courageous.

## E — VERSE OF LOCAL OR PERSONAL APPEAL

**S**NAPSHOTS FROM THE KING'S GARDEN, by Sister M. Agnes (Humphries, \$1.00). Passionately devotional but too naïve in technique.

**P**OEMS THAT ARE DIFFERENT, by Jane Crowley (Wetzel, \$1.00). Colloquial and companionable.

**C**OURAGE OF THE PILGRIMS, by Leo McGinley Long (M & K, \$1.00). The courageous Mayflower story in sturdy rhyme.

**P**OEMS, by Lena W. Parmelee (Stratford, \$1.50). Friendly and ebullient lays of nature.

## THE RECORD REVIEW

**BEETHOVEN: TRIPLE CONCERTO IN C MAJOR.** Odnoposoff, violin; Auber, cello; Morales, piano; & the Vienna Philharmonic Orchestra, conducted by Felix Weingartner (Columbia 327; 5 records, \$7.00).

**SCHUMANN: SYMPHONY No. 2 IN C MAJOR.** The Philadelphia Orchestra, conducted by Eugene Ormandy (Victor M, AM 448; 5 records, \$10.00).

**FRANCK: SONATA IN A MAJOR FOR VIOLIN & PIANO.** Jascha Heifetz & Arthur Rubinstein (Victor M, AM 449; 3 records, \$6.50).

**BEETHOVEN: VIOLIN SONATAS, VOL. 1.** Simon Goldberg, violin, & Lili Krauss, piano (Decca; 7 records, \$7.75).

So far as the catalogues show, this is the first recording of Beethoven's Triple Concerto. It may as well be the last. Mechanically it is superb, doing greater justice than is necessary to the music and to the performance. Musically the Concerto demonstrates that Beethoven, thank heaven, was as human as others; he, too, had his off days — and most of this justifiably neglected score apparently was composed on some of them.

The Triple Concerto was probably written for Archduke Rudolph, some time about the year 1805. Beethoven was still a young man at the time. As the Concerto was preceded, however, by works like the fresh, robust First Symphony (which Columbia released recently in a magnificent recording by Weingartner and the Vienna Philharmonic — Set 231 — far superior in every respect to Victor's recording by Ormandy and the Philadelphia Orchestra), it is difficult to dismiss the Concerto's weaknesses on the ground that it is an early work.

The Concerto has several arresting qualities, nevertheless. Perhaps, if we did not have the Eroica and the last quartets, we should consider this score palatable. Knowing a vast Beethoven literature, we shall be inclined to value this Concerto as second-rate at best.

The performance by Weingartner and the Orchestra — alas! no longer will this wonderful ensemble be heard with the same personnel — is distinguished, though not as eloquent as some of their previous performances. About the soloists, the less said, the better. Despite the relative mediocrity of the music, this set is something collectors will want, for its documentary value and its spacious, resonant recording.

ABOUT a year and a half ago, Dimitri Mitropoulos, who should begin to make recordings with some orchestra soon, conducted the Boston Symphony Orchestra through one of the most moving performances I have ever heard — this symphony of Schumann. I did not believe that the performance could be matched by anyone, save perhaps Toscanini.

Ormandy's interpretation comes as a revelation. (Victor's recording is a super-revelation!) And, if you like Schumann *in toto* or only some of him, you may hock your watch, jewels, bonds, and furs and mortgage your house to get the money to buy this set.

This symphony seems to be one work where Schumann does not pad, where his moods are clearly defined, where his melody is rich, and where he dispenses with sentimentality. The tone of the Philadelphia Orchestra is golden, full-blown, and round. Victor captures the subtlest curves. Ormandy makes the most of the score with an orchestra which he seems to have molded to his own cast. Virtually this is Ormandy's best recording to date and one of Victor's better ones.

To the recordings of the Franck Sonata, add another — one for which I do not care.

Heifetz and Rubinstein are great artists. Victor's records are well made. The recording of the piano is an improvement over previous ones. Heifetz plays glowingly, and Rubinstein's performance is live, although he submerges his own gifts to show off his colleague's art.

Yet the style of playing and the tempos are outrageous. They discredit the assets of the recording. This is the Franck Sonata seen through Russian eyes, and, though much of the obnoxious sentimentality is missing, so is the mystical quality which redeems Franck's music.

Once you forget you are listening to Franck's Sonata and decide to hear virtuosity and even excitement, you will be pleased by this set. If you believe, however, in fidelity to a composer's intentions, the set will prove vexing.

THE Decca records are re-pressings of discs made abroad. In the volume are the Spring and Kreutzer sonatas.

Mr. Goldberg's and Miss Krauss's style is admirably suited to Beethoven's music. They reveal its freshness, caprice, and poignancy according as each appears in the score. In general their ensemble is good, and their conception of the sonatas leaves little to be questioned, save in the opening movement of the Spring Sonata, where Miss Krauss hesitates unnecessarily before reaching the climax, each time she plays the principal theme.

Technically, the records have entirely too much residue. Most of the time there is a competition between the records and the musicians to see which can be heard more easily. It seems that the desire to keep the cost of the record down obliges Decca to use a substance which militates against a quiet surface.

ARTHUR WALLACE HEPNER

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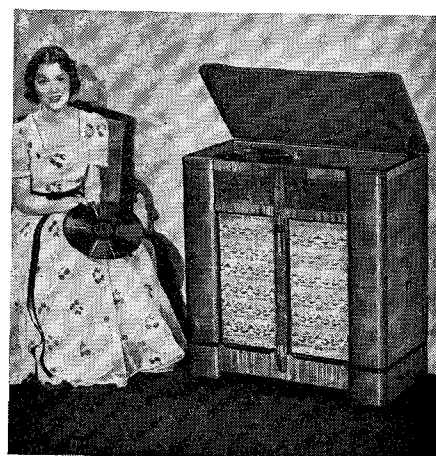


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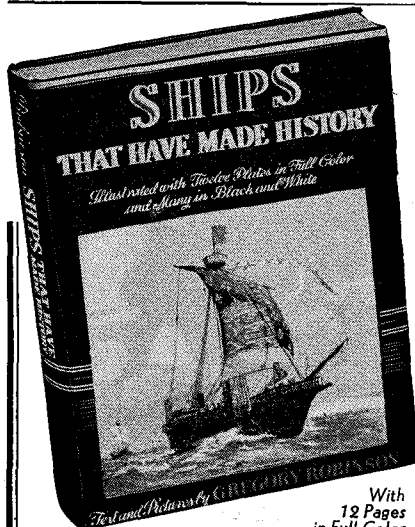
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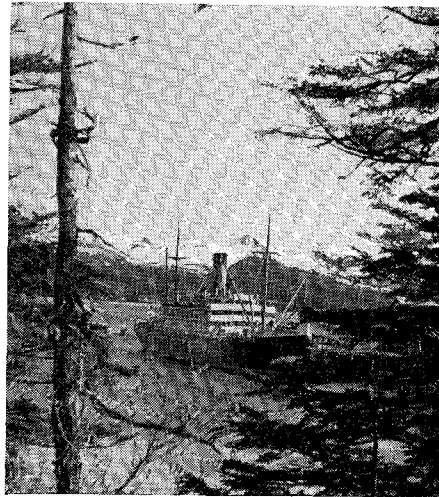
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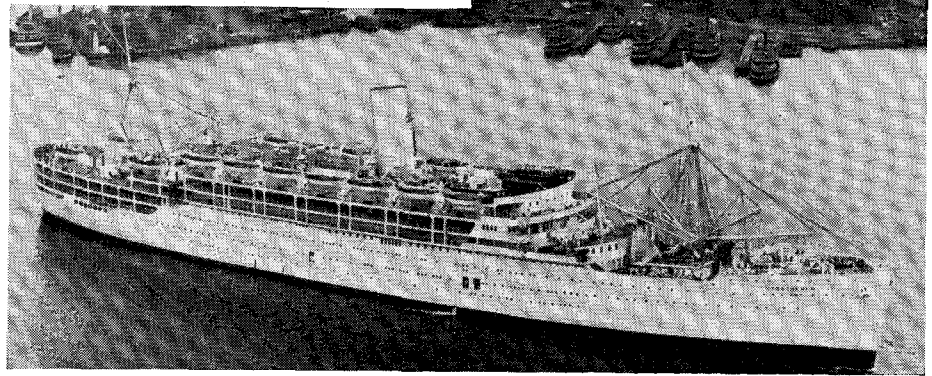
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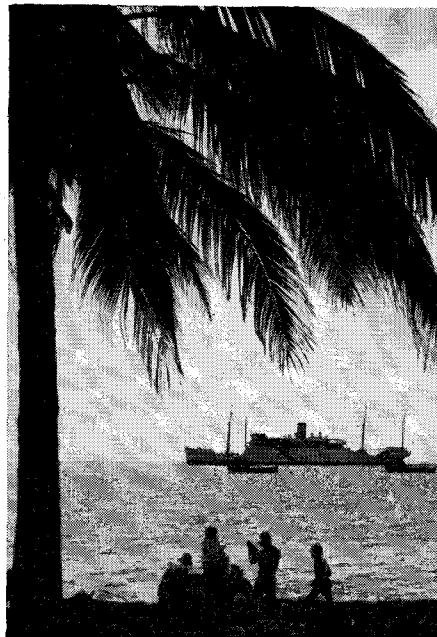
Alaska S.S. Photo

“Surprise Ports” are featured in Alaska cruises as depicted in the photograph at the left, showing the liner Baranof tied up while her passengers explore nearby forests, or fish

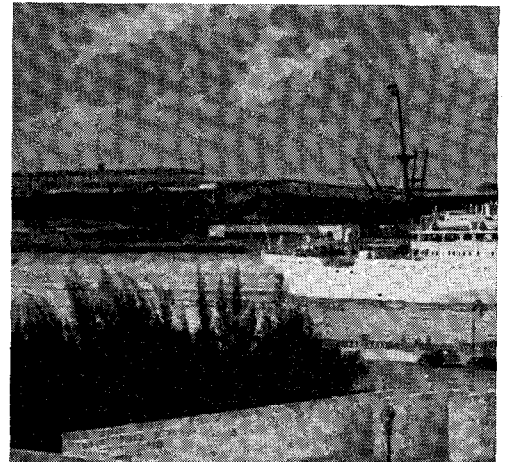


Cunard Line Photo

The P. & O. liner Stratheden in Sydney Harbor, Australia, is shown above; and, below, the liner Lady Drake at St. Kitts, British West Indies



Canadian National S.S. Photo



United Fruit Company's

intrigued with the intonations of the language; others are alive to color and sound; to still others it may be just the opportunity to stretch one's legs ashore with one's shipboard companions.

That's what makes *ports of call*, that modest reference on all travel folders, the most thrilling and adventurous part of a sea journey.

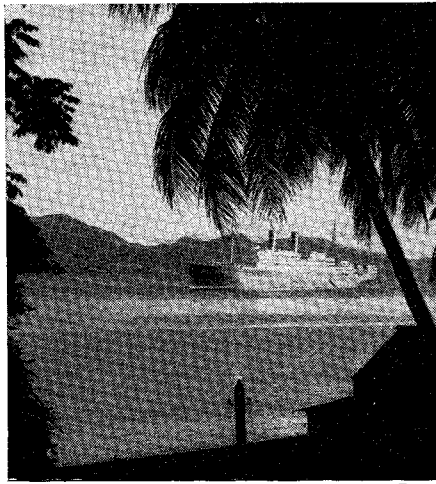
And no matter the impressions told you by your friends — to you it will bring something different, for what you discover in these same ports of call will be deep within yourself.

# Ports

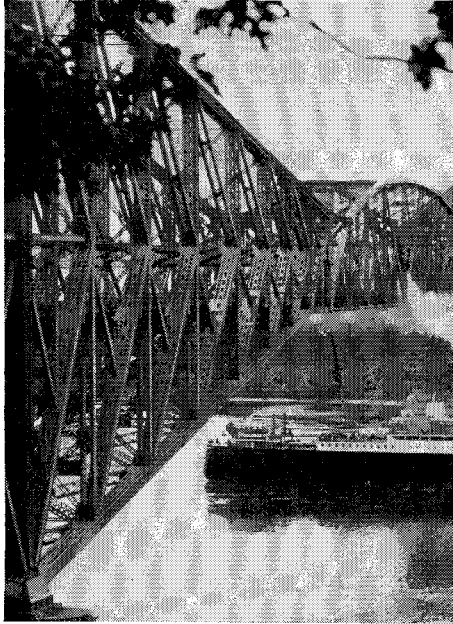
by HARRY



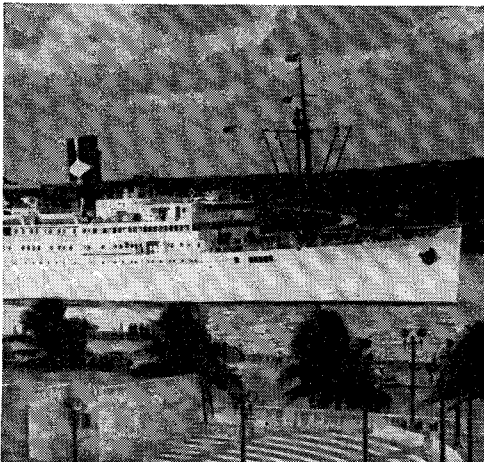
Brilliant sunshine and deep shadow of tropical ports are pictured at the right, with the liner Rotterdam at anchor in Charlotte Amelie harbor, on a recent Caribbean cruise



Holland-America Photo



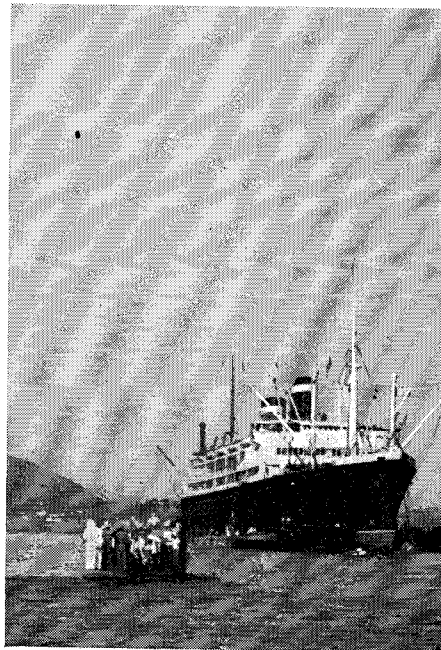
Canadian Pacific S.S. Photo



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Chiriqui in Havana Harbor

Quebec's famous bridge and the liner Duchess of Atholl passing under it are shown above; and, below, the Santa Paula lying off LaGuaira, Venezuela



Grace Line Photo

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Are you one who thrills to the sight of a strange harbor? Then you will respond to the spectacle of Rio de Janeiro, by day or night. Its landlocked harbor, with its superb brilliance of coloring, is among the world's most admired. The city itself extends almost 6 miles along the broken seafloor of a narrow alluvial strip between the mountains and the ocean. The rich hillside vegetation is in striking contrast to the expanses of gray rock. Notice the Pao de Assucar (Sugar Loaf Mountain). Sugar Loaf is to Rio what the Empire State Building is to New

York City. Note also Tijuca — the highest point in the foreground, yet 30 miles away — and the almost fantastic shapes of the Organ Mountains with the "five fingers of God."

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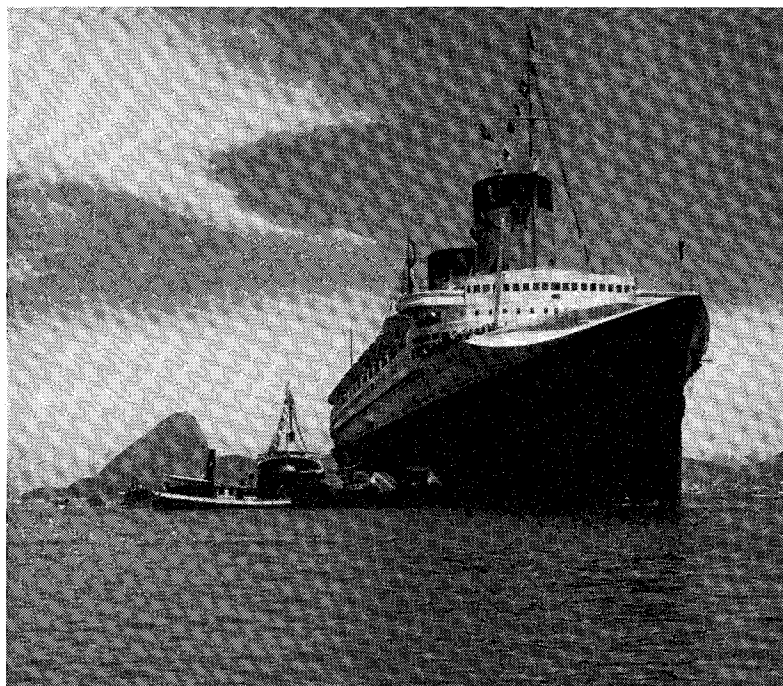
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## Travel



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*French Line's Normandie lying off Rio de Janeiro*

beautiful with bronze statuary, fountains, and luxurious verdure.

Life abounds in its open-air cafés, and people flock to them — not for a breath of fresh air, as the climate of Rio de Janeiro is delightful, but for conviviality.

Is it scenery you seek? Then there's the Gem of the Caribbean, Jamaica. Step ashore at Kingston and continue inland. There you'll find such variety of scene, as you progress, as to leave you spell-bound. Small as the island is, it holds lovely mountains; deep canyons; broad, fertile plantations; roaring waterfalls; limpid sea coves; even mysterious swamps. Luxurious tropical vegetation and flowers abound.

Jamaica, now a peaceful British colony, once was the stronghold of those swash-buckling pirates who named the Spanish Main and left their legends in the lore of the island.

And a short jump away is Venezuela — Little Venice — which offers a splendid field for those interested in people. You'll

go ashore at LaGuaira, which nestles in a majestic amphitheater formed by the Andes. You'll travel 40 miles through these Andes along a breathtaking highway that skirts the mountainsides to Caracas, the capital and one of the most beautiful of cities.

Spanish navigators named their discovery Little Venice because they found in the lake dwellings of the Indians of Lake Maracaibo a reminder of the Venetian waterways.

However that may be, you'll be wrong to judge Venezuela by first, and invariably erroneous, impressions of LaGuaira and its people. Do they seem poor? Offer American silver in payment of something. You'll probably be told to put up real money — preferably the native coins, although they will accept American paper money. And also remark on the absence of beggars or panhandlers of any kind.

Should you discover a Venezuelan ogling you, don't be alarmed — or insulted. It's

as natural with him as sleep, and he really is complimenting you. There are few better judges of feminine beauty than the Venezuelan! But about Caracas —

This picturesque city is situated 3,000 feet above sea level in the Andes, which tower above it on all sides. It was a strategic point in the Venezuelan war of independence and the birthplace of Simon Bolivar, whose leadership in the war and ultimate victory earned for him the affectionate sobriquet of the Liberator.

To miss a visit to Bolivar's house is to miss one of the most interesting spots in Caracas — among those spots the Plaza, surrounded by government buildings; the university; the cathedral and the Episcopal Palace; the city's many broad and shady avenues and squares; the flower markets; and — of course — the bull ring.

The native residents are justly proud of Caracas not only for its beauty but also because the colony was the first in South America to throw off the yoke of Spain.

Among the pictures accompanying this article is one of the Orient liner *Stratheden* in Sydney, New South Wales, Australia, harbor; and a paragraph or two about Sydney are in order.

Situated on the south shore of Port Jackson, Sydney harbor is one of the finest and largest in the world. It is spanned by a 3,770-foot bridge, opened in 1932, which carries a roadway, 2 footways, and 4 railroad tracks. Sydney was founded in 1788 when the Botany Bay Penal Settlement, established the previous year, was transferred to Port Jackson. The harbor itself is located about 8 miles from the sea.

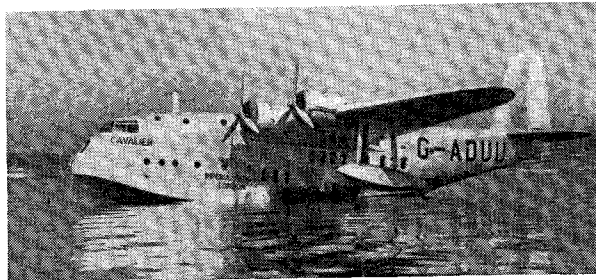
It is the principal naval station of the Commonwealth and has the state university, the conservatory of music, art galleries, museums, two cathedrals, extensive parks and zoological gardens, and an observatory.

Port Jackson Sound, around which Sydney is built, forms a fine harbor where the largest vessels can anchor safely.

Rio, Kingston, LaGuaira, Sydney — the other side of the world, another part of the world? Not a bit of it.

Just ports of call in the daily routine of the modern traveler.

Cunard Line Photo



*Imperial Airways' Cavalier at Bermuda*

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**WOMEN IN THE SOVIET EAST** —  
Fannina Halle (Dutton, \$4.00).

**CONSCRIPT EUROPE** — Randolph  
Leigh (Putnam, \$3.00).

**WITH MALICE TOWARD SOME** —  
Margaret Halsey (Simon & Schuster,  
\$2.50).

**CARDOZO AND FRONTIERS OF  
LEGAL THINKING** — Beryl Harold  
Levy (Oxford, \$2.50).

**MY SISTER EILEEN** — Ruth Mc-  
Kenney (Harcourt, Brace, \$2.00).

A GENTLEMAN called Bangs, who looked like a pirate but wasn't, and another, bearing not unworthily the name Mirabeau Buonaparte Lamar, were the founder and godfather of one of America's most interesting newspapers. Published first as the *Daily News* at Galveston, the paper began in 1842 while Texas was an independent republic; and it is still circulating away (a sort of lymphatic system in the body politic), with Dallas as its headquarters.

Sam Atcheson's *35,000 Days in Texas* tells the story of the *News's* sometimes precarious but always active life, which means that the book is also a sort of fore-shortened chronicle of the Lone Star State herself. For, as Texas grew with annexation, cattle, cotton, and finally oil, so the *News* flourished and became a power. And while the State has been furnishing some of our most gusty, mercurial public figures, the paper — less ostentatiously — has come along with editorial stands plain or fancy that are a perpetual joy. Supposedly conservative, it now and again lets fly a knockout blow at the very people who might be counting on its support. The main thing you can be sure of always is its vigor.

All this makes unexpected, brisk reading. Mr. Atcheson writes with verve, humor, and a reporter's elastic sense of what is news even when his beat takes him back over 100 years.

FOR sheer delight in style you are not likely to find any book of the season superior to Rose Macaulay's *The Writings of E. M. Forster*, an alert and graceful critical estimate that combines a rare

sensitivity with a robust common sense.

Forster, whose latest and best-known novel, *A Passage to India*, was written many years ago, is also an essayist, biographer, critic, historian. As old age approaches, he has increasingly abandoned his detached and exquisite stories of character to devote his energy to the political arena. Volcanic postwar forces, which his beloved Cambridge never prepared him for, have led him somewhat reluctantly to take sides in what he now sees as a battle he did not seek out. Defense of liberty becomes his greatest pleasure, and heaping scorn on the imbecilities of fascism is a dignified passion with him.

In her sympathetic study of the man, Miss Macaulay has taken his work, book by book, and given with very few false motions its essence and import. Here is the infinitely tactful tribute, by one of the writers of stature today, to a writer of the previous generation whose stature increases because of his vigorous ability to keep his quiet excellence loved in this ever more raucous world.

A VERY satisfying kind of book is one that discovers extraordinary achievements carried off with no ballyhoo. Such is *A New Deal for Youth*, the story of the National Youth Administration, by Betty and Ernest K. Lindley. Impressed by reports of the NYA, the Lindleys assigned themselves to examine it on the hoof. They found little to criticize, much to cheer — and a whole world still to conquer.

Altogether there are about 500,000 young people of 18 to 24 working, learning trades, continuing school under the quiet guidance of the NYA. Another 500,000 have, in the last 3 years, gone out into private jobs or back to homes with at least a very considerable fortification against the future. With few exceptions, the projects these boys and girls built up have been amazingly practical. A swamp drained and turned into a swimming pool; school made possible for children who could not go before because they had no clothes or because there was no bridge across a swollen stream or because there was no schoolhouse; open-air cottages for tuberculars who couldn't afford a hospital. Taken singly, these drops seem lost in our depression bucket. Totaled up they slosh noticeably in that oversized container.

Yet, in spite of past good work, those already enrolled in the NYA are only about a third of this country's present crop of unemployed youngsters. That the

## The Book Forum

rest can easily be helped toward hope and self-confidence the Lindleys offer persuasive proof. NYA administrative costs are at an all-time low — about five per cent of total expenditure. There are hundreds of useful projects possible and safe from politics or privilege, and no setup was ever freer from the charge of regimentation.

In summing up all this, the authors have made *A New Deal for Youth* a happy hybrid of tabulated fact and touching human experience. The book is a fine job of reporting and a provocative plea for the next generation.

**A**MAZONS may have been legendary figures, but matriarchy was a frequent social pattern throughout the length and breadth of Asia before and after the era when those ladies waged their wars and scorned their men. Of the martial past and the marital present of Asiatic women Fannina Halle writes with a freshness of approach that is as much literary as sociological. Having a healthy feminine concern with her sex, she comes to her latest subject, *Women in the Soviet East*, with a long and intimate knowledge.

In the remote taiga and tundras, the author discovered what she believes to be an unparalleled flowering of human personality and productivity. There where Mohammedanism has succeeded matriarchy, women were until recently thrice miserable — as members of nations oppressed by the Czars, as members of a class oppressed within those nations, and as members of the most imposed-on half of that class. The present bridging of the gap, from the Dark Ages to the future in one generation, is the story Miss Halle tells in her personal yet profound survey. Girls who a few years ago might have been bought as child wives are now playing tennis in decidedly Occidental shorts or donning parachutes as naturally as their mothers wore veils. Women who were part of the collective wifery of some nomadic chieftain are today executives on collective farms. Substantially, winningly, Miss Halle's book gives a picture of this little-known renaissance.

**S**TIMULATING and completely unclassifiable is Randolph Leigh's *Conscript Europe* — a sort of Mohammed's-coffin book, poised halfway between contemporary history and prophecy of future chaos. If you want to know all about what are known as Conditions in Europe, with no strictures on what to do about them, this is your meat.

Not that Mr. Leigh makes any pretense of being unbiased. He doesn't like England — or, rather, he hates the oligarchy he believes controls her destinies; and he says so in swift, readable prose. As a veteran European correspondent, he has

learned something of the art of making facts tell his story and he is as witty as he appears accurate. He has curt things to say about imperial tricks of bombing in India or Palestine the villages of tribesmen who resist the civilizing influence of Britain's army. And he makes quite clear that England, for all the glories of Oxford and Cambridge, has fewer university students per 1,000,000 of population than have even the fascist countries, where the pursuit of learning has admittedly fallen off of late.

Disliking not only English ways, Mr. Leigh proceeds to turn up for American inspection very unpleasant facts about Germany and Italy. The recent increase in the birth rate and in bastardy is juxtaposed to armament figures, with all the alarming implications clearly apparent. France, too, comes in for a drubbing as the Gimme nation who has somehow presumed that America owes her a living. Having no special knowledge of the middle way of Scandinavia or the left way of the Soviet Union, Mr. Leigh contents himself with fulminating against the right way which he thinks is wrong. America for him — but still he foresees trouble because of the huge appetites and armies of Europe in uniform.

**A**ND now England once again, polished off by another American of wit and slightly abrasive candor. It was Margaret Halsey's personal rather than political fur that got rubbed the wrong way for a whole year while her husband was there as an exchange professor. But she's evened up the score all right. She "raised hell in a diary," entitled by her publisher *With Malice Toward Some*.

This is a definitive work on the British art of annoying Americans and what to do about it. No one can relate an exacerbating incident that the lady cannot match. Her prose is of a quality that should make even an Englishman squirm with envy. She has charm and humor and she breathes fire. (Curiously enough, for all her faults England has never been made to seem more worth giving a whirl than when Miss Halsey has finished with her.)

Just as amusing and no less perspicacious are the Halsey observations of France, of Scandinavia, and of other Americans seen on the way. She's almost as good at describing countryside and city as she is at what her husband calls hitting the nail below the belt. Altogether, *With Malice Toward Some* is a thing you should get and take slowly, for alas it is all too short.

**S**TORMS always raged around the gentle, reflective figure of Justice Cardozo; and it is a not unhappy coincidence that a calm appraisal of him appears now, so

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soon after his death. How a boy, whose tutor was Horatio Alger, rose serenely — almost unexcitingly — to receive the highest honor in his profession is told in *Cardozo and Frontiers of Legal Thinking*. Outward events, however, are of less concern here than the covert but dynamic adventures in the mind of the great lawyer's lawyer.

Himself a philosopher-lawyer, Beryl Harold Levy, the author of this precise and exhilarating tribute to a great liberal, has made the steadily progressive intralegal theories of the Justice interesting even to the layman. Why all except those who think change should be exclusively in the past loved and respected Cardozo becomes apparent: he carried on a lifelong crusade to keep the law flexible and in harmony with rapidly changing social conditions.

Mr. Levy has fashioned his book as part essay, part biography, and part anthology of Cardozo's legal opinions. Like his subject, he throws his weight on the side of legal and, as a consequence, social evolution. And his manner is as urbane and unprovocative as his essence is fraught with import.

**T**HOSE pieces Ruth McKenney has been writing for the *New Yorker* are now between boards under the title *My Sister Eileen*. Pieces is the right word for them, too. They are fresh, juicy slices cut right out of the tenderest part of the McKenney girls' lives. You can believe that everything in the book really happened, because Ruth herself censored any adventure that would seem to go too far — as, for instance, the time the bats tried to gnaw through their window screens. If it comes as a bit of a shock to you to learn of their experience as tenants in a Greenwich Village house where the fungus in the bathroom had to be cut down every day — well, maybe you never lived in the Village.

The McKenney humor is both rowdy and full of nuance, as richly American as a three-decker sandwich; and it passes the last test of all: you can read it shamelessly and confidently aloud.

M. L. ELTING



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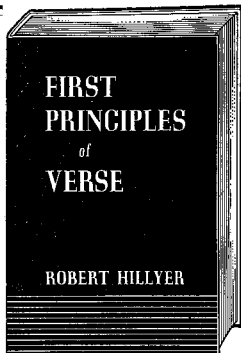
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## TOASTS

**WALTER ABBOTT** is a graduate of Western Reserve University (Cleveland) and is a working newspaperman in a suburb of that city. He has been looking at Cleveland for 30 years and (judging from his article) husbanding his powers of ex-coriation.

**RUPERT YOUNG** is a Middle Westerner, a former newspaperman, who has been practicing law for the past ten years and writing occasionally during this time.

**MARION CANBY**, a member of the Poetry Society of America and the English Poetry Society, has been writing verse for a number of years.

**HARLAN TROTT** has been with the *Christian Science Monitor* for fifteen years, during which period he has done nearly every job on the paper but has specialized in maritime affairs. He became interested in commercialized gambling some years ago, when writing a series of articles on it for the *Monitor*.

**SARA S. MOSER** is a native of Georgia who is married to a professor at the University of Tennessee. She has two children but also finds time to do graduate work in psychology.

**MRS. RALPH BORSODI**, after working for some years in publishing and advertising, gave this up to establish a country home and "experiment in productive living." Being married to an economist who wanted to know whether it really paid to produce in the home, this was no easy job, and Mrs. Borsodi admits she has occasionally despaired at the complications of trying to make a cost analysis amortize domestic machinery.

**CHRISTY BORTH**, self-educated after service during the War, worked at various jobs in Detroit auto plants until the depression, when he tried writing. He is employed by the *Detroit Free Press* and is Detroit correspondent of *Time*.

**ROBERT NATHAN**, novelist and poet, published *Winter in April*, his most recent book, early this year.

**JAMES CARROLL** is a farmer from the Middle South. He formerly taught English in several large universities and has done newspaper work as well as written fiction and poetry.

**SPEYTON HENRY** is a Philadelphian, aged 22, who studied to be a teacher but after three years decided not to stand it any longer.

**WALTER A. TERPENNING** is a college professor of economics and sociology. During the past three years, he was in government service, first in the Division of Economics and Statistics of the Federal Housing Administration and then in the Resettlement Administration as Assistant Director in charge of Management in Region III.

**MARGARET LATHROP LAW**, a Southerner, writes poetry and also lectures about it extensively.

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## OUR ROSTRUM

*These columns are open to brief letters commenting upon any article or subject that has appeared in THE FORUM. Because of space limitations, the Editor must reserve the right to publish letters only in part.*

### PLANNING IN PITTSBURGH

To the Editor:

Will you favor me by recording, first, the fact that I telegraphed you to ask a change of those two paragraphs of the story "Pittsburgh: What a City Shouldn't Be" [by Dwight Macdonald, August FORUM] in which my name was mentioned; second, the fact that you wired me that the magazine was on the newsstands and no change could be made; third, that I am and probably shall be embarrassed because of the reference to me.

In the paragraph which begins on the last line on page 53 and the next succeeding paragraph, your author has, with careless generosity, assigned credit to me for that which others had done and are publicly credited with doing. I make no comment whatever about the general scope, character, or truth of the article as a whole, nor would I have written you about these two paragraphs had my name been not mentioned. As a matter of fact, this community has been increasingly concerned to advocate and support a development of wise city and community planning; and, in this movement, there are those who see reason to be proud of this civic point of view, just as there are others who emote because all the things that are necessary to be done cannot be done day before yesterday. If increased public understanding, and more and more clear thinking about community problems, is evidence of progress, then I see reason to commend Pittsburgh for this rather than condemn it.

FREDERICK BIGGER

Pittsburgh, Pa.

### REORGANIZATION

To the Editor:

The editorial foreword ["Not a Dead Issue"] in the August number of THE FORUM states the issues involved in the proposed bill to reorganize the executive branch of the Government so clearly and unequivocally that I wish it could be read by every citizen. The reorganization bill last winter was not debated on its merits. An adroitly organized and strongly financed campaign of an invisible mail-order government deliberately obscured the merits of the proposed bill and momentarily misled even Congressmen who should have known better as to the real sentiment of the American people towards its essential provisions. The great mass of our people cannot be cajoled into rubber-stamping letters and telegrams without knowledge of the essential facts. True democratic statesmanship fights and does not yield to a noisy, truculent or mercenary minority. As you point out, the

reorganization bill is not likely to remain a dead issue. The American people are determined to have both democratic government and efficient administration and are not going to be cheated out of the one by demagogues or out of the other by spoilsmen.

HAROLD L. ICKES

Secretary of the Interior

Washington, D. C.

### APOLOGIES TO INDIANA

To the Editor:

In the July issue of THE FORUM there appeared an article entitled "Forgotten Dollars," written by Helena Huntington Smith. . . . I quote from it. . . .

"However, only one State, Indiana, has incorporated this form of banker sentiment into a law which is better for the bank than it is for the depositor. Under this statute, after one year of inactivity, an account is declared dormant and is thereafter subject to service charges, which eat it away until the bank has got it all."

. . . It is obvious that the earnings produced by many accounts of negligible balance, protected by extra safeguards, would be insufficient to offset the expenses incurred by them. . . .

. . . Subsequently, the Commission for Financial Institutions issued its Bank Regulation No. 11, specifying the manner by which banks could charge a maintenance fee against these dormant accounts. . . .

. . . While the minimum inactive period in the case of a checking account is set at one year, for savings accounts the minimum time is three years. Please also note that the maximum maintenance charge that can be made is three dollars per year, or 25 cents per month, and that no charge is permitted against inactive accounts with balances of \$100 or more — the accounts that "pay for their keep" are not disturbed at all, in other words.

DON E. WARRICK, Secretary


Indiana Bankers Association  
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