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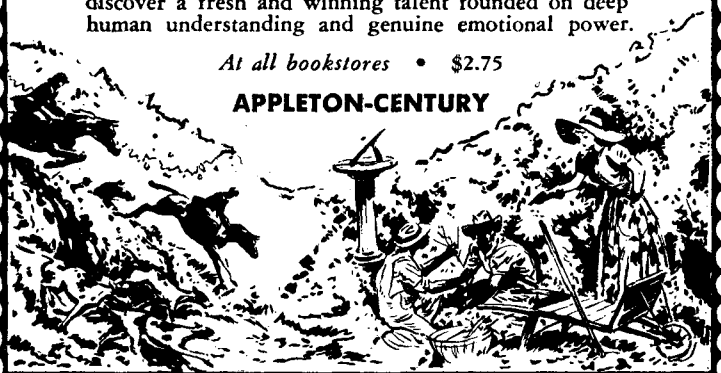
# ON WINTER'S TRACES

by  
**Mathi Boynton-Hamilton**

When her husband told her that he had fallen in love with another woman, Sarah's whole pattern of life was shattered. This is the moving story of her fight to build new happiness out of the wreckage of her marriage. It is a story of earth and sunshine and green things growing, of horses and dogs and the richly engrossing life of a great country estate in a gentle land. In it you will discover a fresh and winning talent founded on deep human understanding and genuine emotional power.

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## ART EXHIBITIONS

EDITOR'S NOTE: With this issue, The Saturday Review inaugurates the first of a regular monthly listing of the art exhibitions being shown throughout the United States.

### ALBANY, N. Y.

*Institute of History and Art:* Portraits of Americans by Enit Kaufman, Oct. 3-28.

### ANDOVER, MASS.

*Addison Gallery of American Art:* Selections from the Gallery Collection of Drawings and Watercolors; 14 Paintings by Van Gogh, to Oct. 22.

### AUBURN, N. Y.

*Cayuga Museum:* 8th Finger Lakes Exhibition. Local Industrial Exhibit.

### BALTIMORE, MD.

*Museum of Art:* National Serigraph Society.

### BOSTON, MASS.

*Boris Mirsky Gallery:* Work by Carlos Merida.

*Institute of Modern Art:* Federation of Modern Painters and Sculptors, from Oct. 15.

*Museum of Fine Arts:* Paintings of Paris, 1945, by Floyd Davis and Gladys Rockmore Davis; 1000 Years of Landscape, from Oct. 24.

*Vose Galleries:* Paintings by Wm. Dean Fausett.

### BUFFALO, N. Y.

*Albright Art Gallery:* Paintings by Esther Goetz; Buffalo Society of Artists.

### CHICAGO, ILL.

*Art Institute:* The Craft Tradition in American Household Art; Work by Richard Bowman and Russell Woeltz; Chinese Costumes, from Oct. 20; 56th Annual Exhibition of American Oils, from Oct. 25.

### CLEVELAND, OHIO

*Museum of Art:* Paintings by Milwaukee Artists' Group, Oct. 9-28.

### COLUMBUS, OHIO

*Gallery of Fine Arts:* Twelve Contemporary Americans.

### DALLAS, TEX.

*Museum of Fine Arts:* Portrait of America; Early Decorative Maps, from Oct. 21.

### DAYTON, OHIO

*Art Institute:* Dayton Society of Painters.

### DENVER, COLO.

*Museum of Art:* Paintings by Past Presidents of the Denver Artists Guild, Chappell House.

### DETROIT, MICH.

*Institute of Art:* "Bull in the U. S. A."; Art of India; Watercolors by Baron Maydell, from Oct. 15. American Birds and Their Painters, from Oct. 20.

### INDIANAPOLIS, IND.

*Herron Art Institute:* Mrs. J. W. Thorne's American Rooms in Miniature; Photographs of Early American Architecture.

### KANSAS CITY, MO.

*Nelson Gallery of Art:* Modern French Paintings.

### LOS ANGELES, CALIF.

*City Hall:* Members of the Laguna Beach Art Gallery.

*County Museum:* Victory in the Pacific;

Sculpture by Henry Lion; Calif. Water Color Society.

#### MILWAUKEE, WISC.

Layton Art Gallery:

Art Institute: Sculpture by Wolfgang Behl; Watercolors by Paul Fontaine; La Vera Pohl; Modern Art in Advertising.

#### MINNEAPOLIS, MINN.

Institute of Arts: Arms and Armor, from Oct. 6.

Walker Art Center: Paintings by Marsden Hartley, to Oct. 14.

#### MONTCLAIR, N. J.

Art Museum: May D. Murray Collection of Fine Prints, Oct. 10-28.

#### NEWARK, N. J.

Artists of Today Gallery: Paintings and Drawings by Negro Artists, Oct. 13; Capt. Wm. A. Hughes, from Oct. 15. Museum: The United Nations; American Folk Art; Art of the Potter.

#### NEW YORK CITY

A.C.A. Gallery, 63 E. 57 St.: Paintings by Philip Reisman, to Oct. 20.

Acquavella Galleries, 38 E. 57 St.: Selected Paintings of Various Schools.

Argent Galleries, 42 W. 57 St.: Portraits by Louise Lemp, Water Colors by Sascher Maurer, Oct. 15-27.

Associated American Artists, 711 Fifth Ave.: Watercolors of New York by Z. Czermanski, Oct. 2-20; Ivan LeLorraine Albright and Zsissy, from Oct. 22.

Barzansky Gallery, 664 Madison Ave.: Paintings by Joseph V. Gatto, from Oct. 16.

Bignou Gallery, 32 E. 57 St.: Modern French Paintings, to Oct. 20; 19th Century French Paintings, from Oct. 22.

Bland Gallery, 45 E. 57 St.: Early American Paintings and Prints.

Brandt Gallery, 15 E. 57 St.: Paintings by Paul Mommer, Oct. 1-20.

Brooklyn Museum, Eastern Parkway: War Weapons of the Pacific. Life on the Mississippi, from Oct. 5; American Pewter.

Buchholz Gallery, 32 E. 57 St.: Paintings by Kurt Roesch, Oct. 2-20.

Carroll Carstairs, 11 E. 57 St.: 19th and 20th Century Paintings.

Contemporary Arts, Inc., 106 E. 57 St.: Theodore Fried, to Oct. 19; Philip Pieck, Oct. 15-Nov. 2.

Douthitt Gallery, 9 E. 57 St.: Historical American Paintings.

Downtown Gallery, 43 E. 51 St.: 20th Anniversary Loan Exhibition of Paintings and Sculpture.

Durand-Ruel, 12 E. 57 St.: Pastels by Gross-Bettelheim, Oct. 8-27.

Durlacher Bros., 11 E. 57 St.: Paintings by Walter Quirt, Oct. 2-27.

Duveen Bros., 720 Fifth Ave.: Old Masters.

Eighth Street Gallery, 33 W. 8 St.: Eighth Indoor Art Fair, Oct. 1-28; Paintings by Pvt. Fred Rowland, Oct. 15-28.

Feigl Gallery, 601 Madison Ave.: Paintings by Antonin Pels, from Oct. 20.

Ferargil Gallery, 63 E. 57 St.: Early American Paintings, Oct. 4-24.

Galerie Neuf, 342 E. 79 St.: Nora Herz and David Sortor.

Grand Central Art Galleries, 15 Vanderbilt Ave.: Railroad Landscapes by John M. Sitton, Oct. 17-27.

Harlem Public Library, 104 W. 136 St.: Drawings of the Southwest Pacific by Pfc. Frank S. Dorsay, to Oct. 17.

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*Jacob Hirsch*, 30 W. 54 St.: Antiques and Works of Art.

*Kleemann Galleries*, 65 E. 57 St.: Paintings by Hans Moller, Oct. 1-27.

*Kootz Gallery*, 15 E. 57 St.: Oils and Gouaches by R. Bearden, Oct. 8-27.

*Kraushaar Galleries*, 32 E. 57 St.: Paintings by John Hartell, Oct. 8-27.

*Mortimer Levitt Gallery*, 16 W. 57 St.: Watercolors by 8 Artists, from Oct. 8; Paintings by Denny Winters, from Oct. 22.

*John Levy Gallery*, 11 E. 57 St.: American and English Paintings.

*Julien Levy Gallery*, 42 E. 57 St.: Paintings by Peter Miller, Oct. 9-29.

*Lilienfeld Galleries*, 21 E. 57 St.: French Masters, to Oct. 18; Paintings by Frederick Serger, Oct. 20-Nov. 10.

*Macbeth Gallery*, 11 E. 57 St.: Group Exhibition, Oct. 1-27.

*Pierre Matisse Gallery*, 41 E. 57 St.: Group Exhibitions of Modern French Paintings.

*Metropolitan Museum of Art*, Fifth Ave. at 82 St.: Islamic Metalwork, from Oct.

10; Prints and Drawings by Goya; Greek Art.

*Midtown Galleries*, 605 Madison Ave.: Watercolors by Dong Kingman, Oct. 15-Nov. 3.

*Milch Galleries*, 108 W. 57 St.: Group Exhibition, to Oct. 20; Paintings by Helen Sawyer, from Oct. 22.

*John Mitchell*, 65 E. 57 St.: English Landscape Paintings.

*Modern Age Gallery*, 16 E. 34 St.: Shirley Hendrick and Harry Shoulberg, from Oct. 10.

*Modern Art Studio*, 637 Madison Ave.: Paintings by Ann Wolverton, to Oct. 20.

*Muller Gallery*, 601 Madison Ave.: American and English Landscapes.

*Museum of Modern Art*, 11 W. 53 St.: at 103 St.: "New York's Finest," "Rolling Stock by John Stephenson," to Oct. 15; "Tinsel Pin-ups of the 19th Century," from Oct. 25.

*Museum of Modern Art*, 11 W. 53 St.: Museum Collection of Painting and Sculpture; Costume Carnival.

*Museum of Non-Objective Painting*, 24 E. 54 St.: Alice Mattern Memorial Exhibition, from Oct. 15.

*National Academy Galleries*, Fifth Ave. at 90 St.: Society of American Etchers, from Oct. 17.

*New York Historical Society*, 170 Central Park West: The Jenny Lind Collection.

*Natural History Museum*, Central Park West and 77th St.: Exhibition by N.Y.U. Clinic for Gifted Children, to Oct. 21.

*New-Age Gallery*, 138 W. 15 St.: Group Show in All Media, Oct. 6-31.

*Newhouse Gallery*, 15 E. 57 St.: Paintings by Anna E. Meltzer, Oct. 16-30.

*Nierendorf Gallery*, 53 E. 57 St.: Forbidden Art of the Third Reich.

*Niveau Gallery*, 63 E. 57 St.: Gouaches of Paris by Cobelle, Portraits by Segy, Oct. 6-19; 19th Century French Paintings, from Oct. 20.

*O'Connor Gallery*, 640 Madison Ave.: Paintings from Irish Collections.

*Old Print Shop*, 150 Lexington Ave.: American 19th Century Paintings.

*Parke-Bernet Galleries*, 30 E. 57 St.: Etchings and Engravings, Oct. 9-16; 19th Century Paintings, Oct. 12-18; Willys Collection of Old Masters, Oct. 20-25.

*Passadoit Gallery*, 121 E. 57 St.: Paintings by Majorie Schiele, Oct. 15-27.

*Perls Gallery*, 32 E. 58 St.: Paintings by Darrel Austin, Oct. 8-Nov. 3.

*Portraits, Inc.*, 460 Park Ave.: Portraits by Americans.

*Riverside Museum*, 310 Riverside Drive: N. Y. Society of Women Artists, Oct. 7-23.

*Paul Rosenberg & Co.*, 16 E. 57 St.: Still Life Paintings by Avery, Hartley, Knaths, Rattner and Weber, Oct. 1-27.

*Schaefer, Bertha*, 32 E. 57 St.: Twelve American Painters, Oct. 8-30.

*Schaeffer Gallery*, 52 E. 58 St.: Old Master Paintings.

*Schneider-Gabriel Galleries*, 69 E. 57 St.: Paintings of Various Schools.

*Schoneman Galleries*, 73 E. 57 St.: Paintings of All Periods.

*Silberman Galleries*, 32 E. 57 St.: Early and Modern Masters.

*Weyhe Gallery*, 794 Lexington Ave.: Iowa State University Students, from Oct. 15.

*Wildenstein & Co.*, 19 E. 64 St.: Pissarro Retrospective Exhibition, from Oct. 24.

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Whitney Museum, 10 W. 8 St.: Portraits and Landscapes by Ralph Earl, from Oct. 16.

Howard Young Gallery, 1 E. 57 St.: Old Masters.

#### PHILADELPHIA, PA.

Art Alliance: Paintings by Henry O. Tanner; Invitation Annual Show; Illustrations by N. Mordvinoff, Russian Facsimiles, to Oct. 21; Industrial Design by Sundberg and Ferar.

Academy of Fine Arts: 43rd Annual Water Color and Print Exhibition; 44th Annual of Miniatures, from Oct. 20.

#### PITTSBURGH, PA.

Carnegie Institute: Paintings in the United States, 1945; Current American Prints; from Oct. 11.

J. J. Gillespie Galleries: Pittsburgh Water Color Society, 1st Exhibition, to Oct. 15.

#### PITTSFIELD, MASS.

Berkshire Museum: Berkshire Business Men's Art League of N. Adams, Mass.

#### PORTLAND, ORE.

Art Museum: Thomas Eakins Centennial Exhibition, to Oct. 26; Prints by Members of the Oregon Guild of Painters and Sculptors.

#### PROVIDENCE, R. I.

Museum of Art: Paintings by Living Chinese Artists, from Oct. 7; Print Exhibitions of the French Revolution and Napoleonic Empire.

#### SAN DIEGO, CALIF.

Fine Arts Gallery: Paintings by Fran Soldini; Hand Loomed Rugs by C. H. Smith; Watercolors by San Diego Art Guild; Paintings by David Vaughan.

#### SAN FRANCISCO, CALIF.

De Young Museum: Still Life Paintings by Wilma Prezzi.

Palace of Legion of Honor: Albert C. Hooper Memorial; Paintings and Sculpture by Robert B. Howard; Italian Old Master Paintings and Drawings; Gordon Blanding Loan Exhibition.

#### SPRINGFIELD, MASS.

Museum of Fine Arts: Portraits of Famous Americans of Negro Origin, to Oct. 22.

#### SPRINGFIELD, MO.

Art Museum: Work of the Colleges and Schools of Springfield.

#### ST. LOUIS, MO.

City Art Museum: Hann Collection of Russian Icons and Decorative Objects, to Oct. 15; Works of Lyonel Feininger, to Oct. 14.

#### ST. PAUL, MINN.

Gallery and School of Art: Minn. Sculptors Group, Oct. 1-15; Paintings and Drawings by L. Feininger, from Oct. 24.

#### TOLEDO, OHIO

Museum of Art: Paintings of the French countryside, from Oct. 7.

#### WASHINGTON, D. C.

Corcoran Gallery of Art: Encyclopedia Britannica Collection of Contemporary American Paintings, to Oct. 14.

National Gallery of Art: New Acquisitions in the Rosenwald Collection, to Oct. 21.

Smithsonian Institution: Portraits of "Flying Tigers" by R. P. R. Neilson, Oct. 4-28.

#### YOUNGSTOWN, OHIO

Butler Art Institute: Watercolors from the Permanent Collection, to Oct. 14; Palmer Undersea Paintings; New Year Retrospective Show, from Oct. 12.

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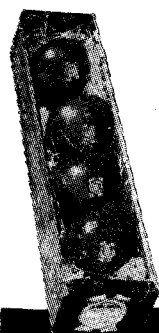


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## THE CULT OF THE ROBE

(Continued from page 13)

"law" is thus regarded as the private possession of a professional guild. This attitude is beginning to break down. It is an idea that should be rejected in toto. The courts should feel obligated to make themselves intelligible to the man on the street or in the subway. Unfrock the judge, have him dress like ordinary men, become in appearance like his fellows, and he may well be more inclined to talk and write more comprehensibly. Plain dress may encourage plain speaking.

In 1898, Mr. Justice Brewer called it a mistake to suppose that the Supreme Court is either honored or helped by being considered beyond criticism. "On the contrary," he said, "the life and character of its Justices should be the objects of constant watchfulness by all, and its judgments subject to the freest criticism. The time is past in the history of the world when any living man or body of men can be set on a pedestal and decorated with a halo." But many lawyers and judges did not agree with him. Believing in a judicial aristocracy, they believed also in judicial immunity from freedom of the press,

a basic principle of a democratic America. Recurrently, without a jury trial, a judge has jailed or fined for "contempt of court," not the wrongdoer creating a disturbance in the courtroom or refusing to obey a court order, but a newspaper writer who had the temerity to publish a criticism of that judge's official conduct in trying a case. Published criticism in the course of a trial interferes with the proper discharge of judicial duties—such is the excuse given for such a "contempt" sentence. "Liberty of the press," so the argument runs, "is subordinate to the independence of the judiciary." Yet there is no press immunity for a President, a Senator, a Congressman, Governor, or Mayor in the midst of performing his official duties. None of these officials can summarily fine or jail his critics; the most he can do is to institute suit for falsehood or malice. Nor will such a suit, as in the case of the judge, be decided by the maligned official himself. The unique right of the judge to be insulated from adverse comment must rest on the belief in his peculiar sanctity, and his consequent protection from the ordinary democratic processes.

Happily, in 1941, the Supreme Court did away with that kind of judicial insulation. In the Bridges contempt case, the Court decided that the Bill of Rights was violated by a judgment of contempt of court for publication of a newspaper article. "No purpose," said the Court, "in ratifying the Bill of Rights was clearer than that of securing for the people of the United States much greater freedom of expression . . . than the people of Great Britain had ever enjoyed." The founders of our government "intended to give to liberty of the press . . . the broadest scope that could be countenanced in an orderly society. . . . The assumption that respect for the judiciary can be won by shielding judges from published criticism wrongly appraises the character of American public opinion. For it is a prized American privilege to speak one's mind, although not always with perfect good taste, on all public institutions. And an enforced silence, however limited, solely in the name of preserving the dignity of the bench, would probably engender resentment, suspicion and contempt much more than it would enhance respect. . . . Legal trials are not like elections, to be won through the use of the meeting-hall, the radio, and the newspaper. But we cannot start with the assumption that publications . . . actually do threaten to change the nature of legal trials, and that to preserve judicial impartiality, it is necessary for judges to have a contempt power by

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which they can close all channels of public expression to all matters which touch upon pending cases."

By this decision, the Supreme Court did its best to undermine the myth of judicial divinity. A judge can still keep order in his court room. He can still adjudge in contempt for an inflammatory publication likely to create court room disorder. But he can no longer stifle the rights of free speech and free press when exercised to his discomfort. Judges must now recognize that the Supreme Court regards them as no better than other public servants. Interestingly enough, Mr. Justice Black, who wrote the opinion in the Bridges case, a short time later, due doubtless to a lapse of memory even an amateur psychologist could explain, appeared on the bench minus his robe.

It is high time that all judges give up their ancient trappings. The robe as a symbol is out of date, an anachronistic remnant of ceremonial government. An immature society may need or like to fear its rulers, but a vital and developing America can risk full equality. A judge who is part of a legal system serving present needs should not be clothed in the quaint garment of the distant past. Just as the robe conceals the physical contours of the man, so it conceals from the public his mental contours. When the human elements in the judging process are hidden, justice operates darklingly. Now that the Supreme Court has declared the judiciary a part of candid democratic government, the cult of the robe should be discarded.

**FRASER YOUNG'S  
LITERARY CRYPT: No. 121**

*A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer to No. 121 will be found in the next issue.*

UAD CE URBA RY VE EXVUU

V WRFWVA VE NA NRUU, NA

VFA ARDQAF ZAIDKFE KF

WFAZRDKFE IALKFA NA QVBA

QVZ DRXA DK UKKT VFKCYZ.

—AUAWDRBA VLLRYDRAE.

—SKQVYY MKADQA.

**Answer to Literary Crypt No. 120**  
FATE MAKES OUR RELATIVES,  
CHOICE MAKES OUR FRIENDS.

—LA PITIÉ.

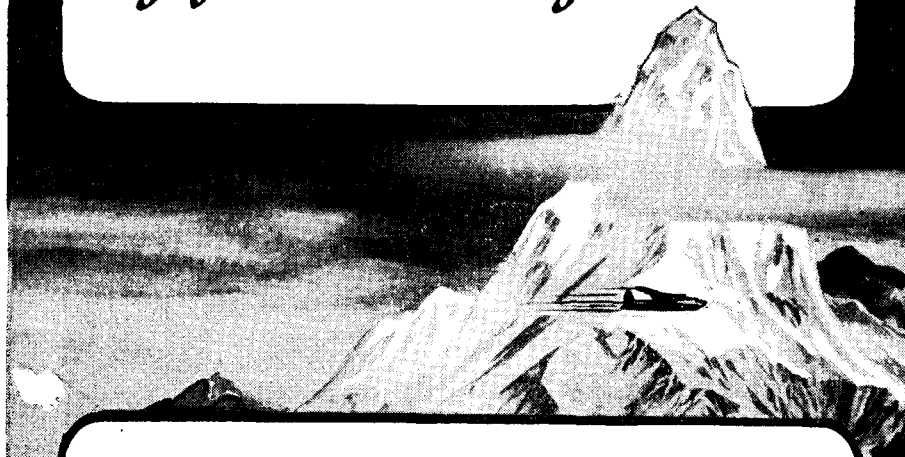
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