

Read...
"HAVE YOU READ
100 GREAT BOOKS!"

— A STIMULATING
INFORMATIVE BOOK
ABOUT GREAT BOOKS

Contains a list of 100 Great Books everyone should read, extracts from many great books, favorite books of literary authorities, a master list of 1000 titles, college lists, etc.

"Your book is admirable, you have done a public service."
— DR. WILL DURANT

PRICE \$1.00

At Your Bookseller, or
JASPER LEE COMPANY
154 NASSAU STREET
NEW YORK 7, N. Y.

FREIGHTERS

Detailed information on passenger-carrying freighters to all parts of the world is now available in complete, concise booklet. Describes ALL the pleasant trips so hard to learn about elsewhere. (To Europe, West Indies, South America, etc.) Tells everything you want to learn about this comfortable way of traveling. Gives ports, length of voyages, prices. "Astonishing how far one may journey for \$100 to \$500," says N. Y. Sun. Complete; also lists passenger ships, airplane fares, gives general data on passports. For interesting, low cost travel, wrap up 25¢ and mail for "Travelways" to HARIAN PUBLICATIONS, 1 Blvd., Greenlawn, New York.

OUT-OF-PRINT and HARD-TO-FIND books specialized in; also genealogies, incomplete sets, periodical back numbers, etc. All subjects, all languages. Send us your list of book-wants—no obligation. We report quickly. Lowest prices. (We also supply all current books at publishers' prices postpaid.)

AMERICAN LIBRARY SERVICE
117 West 48th Street Dept. S New York 19, N. Y.

HANDY ORDER FORM

Avail yourself of "the magazine thinking people talk about . . . a place where ideas start. . . ."

52 issues of the *Saturday Review of Literature* for \$6 will bring you a weekly visit from Cerf, Benét, Brown and a host of other stars.

SATURDAY REVIEW

25 West 45 Street
New York 19, N. Y.

1 yr. 2 yrs. 3 yrs.

☐ \$6 ☐ \$9 ☐ \$12

Name

Address

City Zone State

36

NEW EDITIONS

HAROLD A. SMALL and the University of California Press deserve our gratitude for having edited and embodied in a delightful volume, "Form and Function" (\$2.75), eight essays by Horatio Greenough, reprinted with minor corrections and alterations from Tuckerman's "Memorial of Horatio Greenough," published in 1853, shortly after its subject's death. To read these original, explorative, brilliantly intelligent, hard-hitting papers on art, architecture, and esthetic theory, is to understand why Van Wyck Brooks rediscovered Greenough with enthusiasm, why Matthiessen devoted to him a section of "American Renaissance." Our first American professional sculptor may have journeyed east to Italy to learn and live, but in the wilderness of esthetics he was as bold as any Western-looking pioneer.

Born in 1805, dead in 1852, he anticipated the ideas of Louis Sullivan, Frank Lloyd Wright, and Le Corbusier. Writing in the 1840's, he declared: "To plant a building firmly on the ground; to give it the light that may, the air that must, be needed; to apportion the spaces for convenience, decide their size, and model their shapes for their functions—these acts organize a building." Distinguishing the two great classes of buildings as "organic, formed to meet the wants of their occupants, or monumental, addressed to the sympathies, the faith, or the taste of a people," he asserted that the former, whose laws of structure depend upon definite wants, "may be called machines." He saw decline in "the adoption of admired forms and models for purposes not contemplated in their invention." He urged men "to learn principles, not copy shapes"; found "the first downward step" in the introduction of the first non-functional element; and asserted that formal embellishments merely "accuse a vacuum," without filling it. He demolished Burke's flimsy theories, and the ideas of those who would set up arbitrary laws of proportion. Finally, he defined "Beauty as the promise of Function; Action as the presence of Function; Character as the record of Function."

But, to appreciate Greenough, one must at least read all of the eight essays, sympathetically introduced by Erle Loran. And the Greenough sculpture? Ah, that is another matter. As Emerson said of him, his "tongue was

far cunninger to talk than his chisel to carve."

A very different book from which one may learn something of form and function is Van Campen Heilner's "Our American Game Birds" (Garden City Publishing Co., \$2.95). This authoritative guide, accurately illustrated by nineteen color plates and twenty-one line drawings by Lynn Bogue Hunt, is a fascinating volume, valuable for its informative appendices as well as for the body of its text, in which the author mingles scientific lore with a sportsman's anecdotes and comments. Do you know how to cook *Melanitta deglandi*, the salt water coot? Boil it, along with a large smooth stone, says Mr. Heilner. "When you can stick a fork in the stone, the coot is done."

Robert Nathan's "The Bishop's Wife" (Grosset & Dunlap, \$1) is twenty years old, but its heart-beat is stronger than that of some juniors from the same pen. Nathan's prose is always light and clear; and, at its best, strong. It has been perfected to tell the kind of simple tale he likes to tell, for he also understands form and function. If his beginnings often seem to promise more than his endings give, well—that is true, too, of many famous sonnets.

At sight of "Nothing but Wodehouse" (Sundial Press, \$1.59), edited by Ogden Nash, an acquaintance demanded: How can one read Wodehouse in the atomic age? One might as well ask how one could read him after Ypres, Verdun, and the Somme. He is no more remote from reality than he ever was. To deny the delights of the fluffiest pastry, simply because brave men died before Agamemnon, does no one any good—or honor. . . . A fit companion to "Our American Game Birds" is Howard M. Salisbury's "Duck Guns, Shooting and Decoying" (Grosset, \$1.50), presented as "the soundest and most comprehensive book on the subject ever published." . . . Vice reigns unconfined in "The Barbary Coast" (Pocket, 25¢), Herbert Asbury's history of the golden age of San Francisco's bagnios. . . . For the piano: Random House's "A Treasury of Stephen Foster," now made available by Grosset (\$1.49). Arrangements by Ray Lev and Dorothy Berliner Commins, foreword by Deems Taylor, illustrations by William Sharp, biographical note by John Tasker Howard.

BEN RAY REDMAN.

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		PERFORMANCE AND CONTENT
	Recording Technique	Surface	
FRENCH OPERATIC ARIAS. Maggie Teyte, RCA Victor Orch., Jean Paul Morel. Victor MO 1169 (3 10")	Balance favors voice bit too much, under- standably. But voice recording is excel- lent. Words very clear throughout.	A	A delightful album, short, charming unknown 18th- cent. arias, sung with ex- traordinary art. Teyte hasn't faded in this music!

STRANGE AURAL ILLUSIONS

AN UNLOCKED-FOR psychological factor in our hearing that causes plenty of confusion for not being recognized is the ear's sensitivity to the balance between higher and lower tones in reproduction. If both ends are shaved off, a balance is maintained (though not fidelity). But slice one end without slicing the other and strange aural illusions are created.

The principle is simple enough. We crave a sort of tonal equality, a tit for tat, where each range of higher tones is balanced by a corresponding range of lower tones, on the opposite side of a hypothetical mean. Lacking this equable distribution, our ears react as to an overdose. If bass is lacking, we may seem to "hear" too much high tone—but, given the required bass, the self-same high sounds, identically reproduced, seem normal and quite untroublesome. A straight aural illusion, and of enormous significance in judging both records and the sound of various reproducing machines. It works all ways. Given an excess of bass, we hear a muffled lack of highs; remove the bass and the very same highs are unmuffled and adequately brilliant. Strange but true. The apparent lack or excess of any tonal component depends, in part, upon the quality of its opposite.

This quirk of the ear accounts, you will see, for many a bitter argument, and for much inexplicable displeasure. In the sound, for instance, of the new table FM sets, that give increased range of high tones, but lack bass: thus unbalanced, FM sounds harsh, scratchy, tinny, and quite rightly so; given a bigger machine with more bass, FM comes into its own. A record that seems to have adequate high tones as played on a table machine sounds unaccountably muffled on a larger one (with more bass) even though, again, the actual higher tones may be identically reproduced. Here is

a notable disadvantage of older records as heard on large, expensive machines—the powerful bass, though legitimate and a part of the original music, only serves to make audible a lack of high tones that on a small machine, is seldom noticed. Hence, too, the impression of muffledness and booming quality that many big phonographs give, on first hearing. The bigger your machine and the more bass it gives, the more vital to you are the higher tones. Hence also the surprisingly satisfactory sound of the small plastic table radio, which though entirely lacking in bass and lacking in most highs, too, achieves thereby a balance that may be musically false but is, for the ear, a good one.

It should be remembered that here is merely one of many subtle psychological factors in the hearing. Habit, familiarity (see SRL Dec. 27, 1947) are perhaps more decisive, though transitory and changeable. The juke box is a prize example of the dominance of habit—a gross imbalance, exaggerated bass, non-existent highs, that nevertheless, through familiarity, seem natural enough to many people. In the average table phonograph the opposite imbalance—weak bass, stronger highs—is as popular! We are nothing if not inconsistent. Moreover some high-quality table models (the Piccadilly, SRL July 19, 1947) seem to defy the law by giving fine reproduction with a greatly extended high range and, theoretically, no additional bass to speak of. (Perhaps there is more bass than theory would allow?)

Few arguments will be settled by this factor. Too much else is involved. But it is important that those who judge "tone quality" for themselves should know of the basic and unchangeable illusions that our ears create from the sound waves that reach them. Here, definitely, is one type of illusion that any reader may investigate for himself.

EDWARD TATNALL CANBY

LINGUAPHONE



is your *Passport*
to the World

In your own home, alone or in a group, you can now learn to speak
SPANISH • PORTUGUESE
FRENCH • RUSSIAN
ITALIAN • GERMAN

or any of 23 other languages by the world-famous

LINGUAPHONE Conversational METHOD

You learn the new language by listening to voices of native teachers. It is amazingly simple; thousands have succeeded. Educators hail Linguaphone as a notable advance in simplifying the mastery of languages. That is why so many Linguaphone Sets are used in schools, colleges, universities, as an aid to fluent speaking.

Available to Veterans under

G I BILL OF RIGHTS

SEND FOR FREE BOOK

LINGUAPHONE INSTITUTE

26 RCA BUILDING, NEW YORK 20, N. Y.

LINGUAPHONE INSTITUTE, 26 RCA Bldg., N.Y. 20

Send me the FREE Linguaphone Book.

I am ☐, am not ☐ a World War II Veteran

I want to learn.....language.

Name

Address..... City.....

*If there were
no books*

The history which
is recorded in
today's newspapers
would be lost for
the generations
of tomorrow.

Have YOU bought
a good book lately?

HOLLISTON
BOOKBINDING FABRICS

RECORDINGS BY THOSE RUSSIAN COMPOSERS!

SHOSTAKOVICH

7TH "LENINGRAD" SYMPHONY

William Steinberg, conductor; Buffalo Philharmonic Orchestra. 8-12" records. M 83 \$10.50*

KHATCHATURIAN

MASQUERADE (Symphonic Suite)

Arthur Fiedler, Conductor; Boston "Pops" Orchestra. 2-12" records. DM 1166 \$3.15*

*Plus City Sales Tax in NYC, or 25c for packing outside of delivery areas, Express Collect. (Prices subject to change.)
Write for our Catalog of Records, Radio, Appliances, Cameras, Sports, Gifts.

RABSONS MAILMART
Dept. 96

111 W. 52nd Street, New York 19
CI 7-0070