

under the policy, urged positive policies to increase the birth rate, and were largely responsible for inspiring the unique formula of giving a ten-per-cent rent subsidy for each child not less than two (the author says three, but it has been changed).

The mortgage loan system is also unique, with the Government supplying the junior financing instead of making the entire loan as in many other countries, or insuring the whole mortgage as in the United States.

Thanks to easy Government credit, housing cooperatives have flourished and HSB, the largest, provides fourteen per cent of all Swedish housing. This development may set an example to America, which has so far failed to solve the housing problem for its middle-income group. Sweden's cooperatives have inspired not only our public housers but even the real-estate lobby, which has lately cited the Swedish cooperatives as the non-Socialist alternative for public housing. The author sees Sweden's formula as the white hope for solving the housing problem in a predominantly capitalist society.

Silk's book is readable, and a competent job by one who tried to avoid the pitfalls of "ikonomics" while not being tempted into the blanket condemnation of the mythoclast. The only major criticism is that he has given only honorable mention to Sweden's important land-purchase policies, her housing for the elderly, her public-housing undertakings, some of the architectural features germane to Scandinavia, particularly balconies, and the unique social services connected with the projects, all of which would seem to be relevant in a book on housing in this fascinating country.

*Charles Abrams, housing adviser to the New York Post-Home News, is author of "The Future of Housing" and "Revolution in Land."*

## *The Traders*

By Virginia Esterly Dunbar

**T**HREE boys beneath the pepper tree

(And one has hair like straw in sun)  
Are trading marbles. These are three  
Whose traffic is with precious stone.

Two are clever, good with trade;  
And one (whose hair is a yellow skein)

Offers all for one the shade  
Of a blue pool in a green rain.

Three boys beneath the pepper leaves  
Count out their goods. But only one  
(And he has hair like barley sheaves)  
Trembles at pocketing the moon.

# *The Science of Spying*

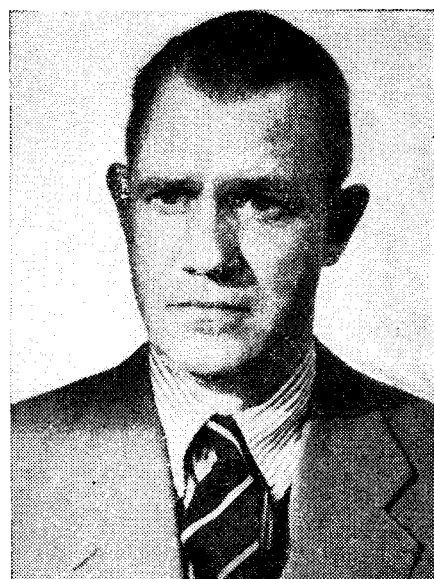
STRATEGIC INTELLIGENCE FOR AMERICAN WORLD POLICY. By Sherman Kent. Princeton: Princeton University Press. 1949. 226 pp. \$3.

Reviewed by BENJAMIN R. SHUTE

**M**ANY of the lessons learned the hard way in World War II are reflected in Professor Kent's scholarly study. Written with benefit of the author's experience in OSS and in the State Department, this book is at once required reading for the professional practitioners of the science of Intelligence, a fascinating study for the host of ex-practitioners whose direct connection with that science formally ended nearly four years ago, and an important educational experience for all other thoughtful citizens.

Furthering the enlightenment of this last class is not the least of the contributions which Sherman Kent has made. Too little attention has been paid to the role of Intelligence as "our first line of defense in the atomic age," to quote the recent Hoover Commission Task Force report on the National Security Organization, and indeed to its role as the necessary guide for our statesmen who must make foreign policy decisions almost daily. With our oceans shrunk as protective barriers and with our worldwide commitments of today and tomorrow, a first-class Intelligence service is as significant as at least any single other item in our national arsenal, whether we be considering the furtherance of peace or the necessary safeguards against any failure of that effort. Without adequate Intelligence, the Departments of State and Defense, the Congress, and finally the Chief Executive must be groping blindly; the dangers of faulty Intelligence need not be expounded.

By its nature avoiding the limelight, Intelligence necessarily suffers from the obscurity of its realm. In this country another handicap results from its relative youth as a legitimate enterprise, as compared for example with England, where the service traces its origins to pre-1492 times. Surprisingly, the lack of recognition of its professional aspects and the failure to treat it properly as a science are nowhere more striking than in the Army, which can recognize the expert status of engineers but does not provide a career for Intelligence officers and which, to cite again the Hoover Commission, has had seven chiefs of Intelligence in seven years, many of them with no prior Intelli-



Sherman Kent: The Civil Service system is "not much more than a conspiracy against competence."

gence experience. That system may help to develop well-rounded officers, but it dangerously ignores the much greater responsibility of the Army Intelligence service to help us decide what to do at the moment. A comparable handicap on the civilian side of Intelligence work is the Civil Service system, which, Kent remarks, "must inevitably appear as not much more than a conspiracy against competence."

Although Professor Kent's trees sometimes obscure the forest for all but the staunch devotee, his relatively comprehensive coverage of the many facets of the Intelligence problem does much to place the science in the proper perspective. Here is no glorification of the spy, nor any formula for a magic crystal ball. After exploring the substantive content of strategic Intelligence, the author devotes his most effective chapters to the organizational problems of Intelligence work, including the application of his knowledge and experience to some of the current difficulties surrounding the Central Intelligence Agency, and to practical problems of operations. Throughout the volume he appropriately reiterates the prime importance of the human element, the irreplaceable qualities of brains, imagination, and sound judgment in those who are digging out what facts can be found and piecing together the nearest possible approach to fundamental truth from those available facts. So far as I know, he has gone further than any other writer to describe and to examine critically the

(Continued on page 57)

**Regional.** The director of one favorably known university press recently pointed out that "some of the richest resources and opportunities for scholarship are regional in character, and . . . are worthy of the best and most creative talent of lay and academic researchers and writers." His point is well illustrated by the handsome volume *"Rural Artists of Wisconsin,"* reviewed below by Thomas Craven, and by the new volume from the University of Michigan Press called *"Lore of the Lumber Camps,"* reviewed further on in this issue by that connoisseur of American folklore Carl Carmer. If any further evidence were needed to make the point, it is most satisfactorily provided by the author of *"Maria: The Potter of San Ildefonso,"* whose new book, *"The Valley Below,"* is treated on page 51 by the former president of the University of Oklahoma and director of its press, Joseph A. Brandt.

## Painting in the Badger State

RURAL ARTISTS OF WISCONSIN.  
By John Rector Barton. Madison:  
University of Wisconsin Press. 1949.  
196 pp. \$5.

Reviewed by THOMAS CRAVEN

IN 1936 John Steuart Curry was attached to the University of Wisconsin as artist-in-residence, a post exempt from academic formalities and at the time unique in the annals of American education. A product of the farm and operating under the jurisdiction of the College of Agriculture, Curry began at once to investigate and encourage indigenous forces in art at work in the farming regions of the Badger State. The first fruits of his enterprises were exhibited in 1939, thirty artists participating; in 1948, the number had risen to 150, and according to the estimates of those in authority there must be at least 1,000 rural artists now in practice in Wisconsin.

A few years ago, attending one of these annual exhibitions and astonished at the accumulation of native talent, I asked Curry if he thought that such a manifestation was peculiar to Wisconsin. "Probably not," he replied. "You can find an abundance of talent anywhere in America, and what we have done here is to organize and support it. Whether it is big art or little does not concern me, but it is real art and important. These paintings of rustic occupations and nature, so genuine and personal, will help to erase the blight of imitation that lies upon American painting—the obsession of youngsters to copy Picasso, or Braque, or Matisse."

Curry had planned a book on the development of the local art he had fostered, but his untimely death in

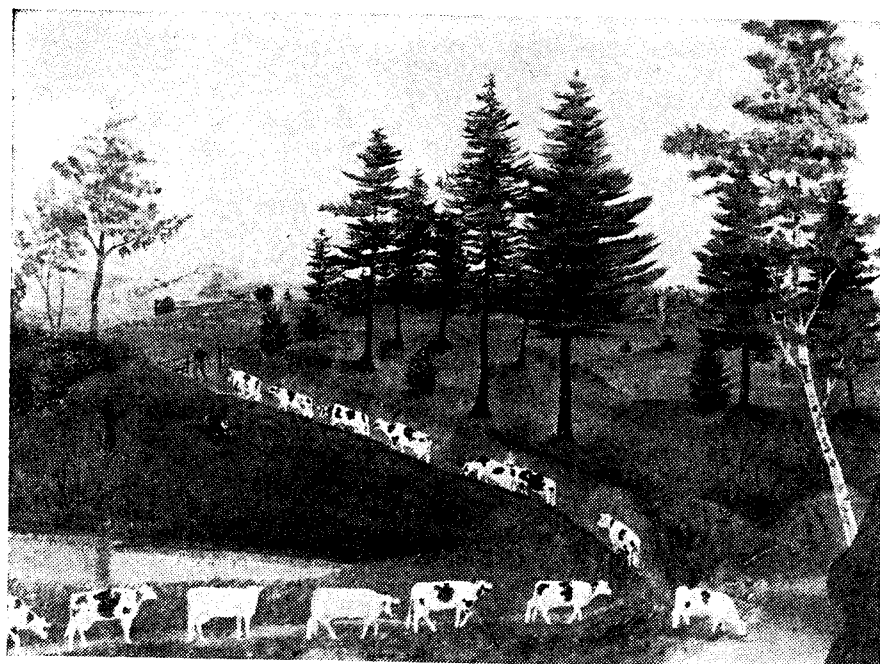
1946 delivered the project into the hands of his capable associate, Professor Barton, of the department of rural sociology. The book before us which, officially, was published to commemorate the hundredth anniversary of the founding of the University of Wisconsin, is in the nature of a tribute to John Steuart Curry, who, with his dramatic genius as a painter, his generous counsel, and his calm, fighting conviction, contributed so much to the inspiration of the young artists of the state that adopted him. Professor Barton has followed the rural art movement for more than a decade, and has written of it with exceptional freshness and understanding. He is, perhaps, unduly modest about his qualifications as an art

critic, but with his command over his materials and his trenchant insight into the significance of the local upsurge, he has no need to fear or borrow the meaningless lingo of the esthetic metropolitan scribes.

After a short account of the expansion of the rural phenomenon, he discusses frankly the background and attainments of thirty selected artists. These, let me say, are not amateurs, except in the sense that they do not produce to order or as commercial agents. They are men and women, young and old, who have disciplined their talents, integrated their personalities, and lifted themselves into the ranks of expert practitioners. They bear testimony to Curry's insistence on sound methods, technical proficiency, and day-by-day drawing from nature. And "long years of husbandry," as Professor Barton observes, "have provided a culture which tends to steady the wayward mind in an age of increasingly varied stimuli and confusion."

The rural artists introduced in this book are highly individualistic and vigorously preoccupied with the importance of the subject-matter they elect. Here are all sorts of temperaments and propensities, from painstaking husbandwomen who dwell precisely on the convolutions of flowers to hunters absorbed in the markings of pheasants and the leaping of deer. The names of the artists are as various as the subjects they portray, and I list a few alphabetically to point out the European origins of the families from which they spring: Ammel, Brebetz, Engebretson, Grimm, Ireland,

(Continued on page 50)



—From the book.

"Milking Time," by Lloyd Scarseth—from husbandwomen to hunters.