

What are American mass cultural methods doing to American culture?

HERE is a provocative, stimulating discussion of the problem by twelve distinguished writers, who analyze what's wrong with American culture, and suggest what can be done about it. They focus their attention on mass communications and education, and make a plea for greater concentration on individual taste, and less on the desire to please everybody at the same time. This book brings together writings that originally appeared in *The Saturday Review*.

JOSEPH WOOD KRUTCH
on the Tyranny of the Average

EDUARD C. LINDEMAN
on Books

ALISTAIR COOKE
on the Press

GILBERT SELDES
on Radio and TV

NORMAN COUSINS
on the Creative Artist

HAROLD K. GUINZBURG
on Business and Culture

A. WHITNEY GRISWOLD
on Higher Education

JOHN W. DODDS
on Humanistic Values

C. W. de KIEWIET
on Educational Awareness

GEORGE F. KENNAN
on Cultural Intolerance

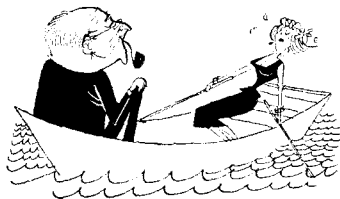
D. W. BROGAN
on the Taste of the Common Man

IS THE COMMON MAN TOO COMMON?

An informal survey of our cultural resources
and what we are doing about them
At all bookstores, \$2.75, UNIVERSITY
OF OKLAHOMA PRESS, Norman, Okla.

Walden Programs has opened offices
at the Algonquin, 59 West 44th Street,
New York.

● ● In Miami Beach, the aging author of a half dozen inspirational novels turned up with a ravishing if



gaboring miss in tow, explaining she was his "niece." The niece walked out on him three days later, disillusioned with the literary life. "Not only did he lie to me about the size of his yacht," she complained to newsman Jack Kofoed, "but he made me do the rowing."

● ● In a story for INS, Pat Robinson lists as the greatest buys in American history the Louisiana Purchase (what is now sixteen entire states for 27 million dollars); Alaska for \$7,600,000; Manhattan Island for \$24; Stymie (a colt that won over a million bucks) for peanuts; and Ty Cobb, Babe Ruth, Hans Wagner, and Connie Mack's famous infield of McInnis, Collins, Barry, and Baker for a few more of the same. Robinson has overlooked two outright buys in the literary field that turned out rather well: Emil Ludwig's "Napoleon" for \$500, and

FRASER YOUNG'S LITERARY CRYPT NO. 574

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 574 will be found in the next issue.

WCDZD RYA'W E XMLEA

RA WCD XMZKU XCM

XMVKUA'W KMGD WM CEGD

E LEA XMZO LRZETKDY

SMZ CDZ.—C. Q. XDKKY.

Answer to No. 573

People read fiction, I suppose, for the sake of the emotions which it awakes in them.—Ben Ames Williams.

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● ● In Brantford, Ontario, the newest public school has been named after the town's most distinguished native son, Thomas B. Costain. Tom returned home to deliver the principal talk at the opening ceremonies.

● ● In Southern California, virtually every bookseller seems to be a columnist in his spare time. Bob Campbell has a weekly feature in the *Mirror*, Leslie Hood of *Vroman's* and Lou Epstein of the *Pickwick* take turns pontificating in the *News*, and Lloyd Severe, Marion Hunter, and Rachel Brand, they say, are being wooed actively by (1) the *Times*, (2) *Fortnight*, and (3) *The Turkey Breeders' Gazette*. Being canny booksellers, they reserve the right to return all publicity notes for full credit.

● ● In Houston, Ned Moss, a delivery boy at Ted Brown's Bookshop for exactly four months, has just bought himself a Cadillac. He even gives the



boss a lift occasionally. Probably he's related to that oil zillionaire who drilled a new oil well and, with proverbial luck, struck coffee by mistake.

● ● In *Variety*, Harry Sauber told about a writer, in search of material, who interviewed a bit player on a major lot. How did he become an aspiring movie actor? Well, explained the player, he had been a handler in a Forty-Second-Street flea circus, and had been bitten by Felix, the star flea of the troupe. While recuperating, he came to the coast for a visit and drifted into films. "I've heard plenty of people say it," enthused the writer, "but you are positively the first person who actually became an actor because he was bitten by an acting bug."

—BENNETT CERF.

SOLUTION OF LAST WEEK'S
KINGSLEY DOUBLE-CROSTIC (No. 1055)

KATHERINE DUNHAM:
(NOTES) ON THE DANCE

For the large body of the population, it is always a dancing through life of one's emotions, experiences, joys, sufferings—a dancing out of oneself that makes life bearable, because the life of the Haitian peasant is not an easy one.



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The Saturday Review—June 26th

Critics Happy At Their Work

► "With subtle intelligence and artful craftsmanship, in a prose as smooth and firm and bright as the skin of a perfect apple, with a phonographic ear for dialogue, Peter tells his stories." *Orville Prescott, N.Y. Times* "The *Romantic Egoists* is a book which induces admiration, delight, and gratitude . . . The writing is modest, precise, and beautifully controlled. In every story, close to the end, there is an effect similar to that of a light's being quietly turned on, to illuminate in fine, warm clarity these chosen aspects of the world of Peter Westcott." *Richard Sullivan, Chicago Tribune* from the reviews of **THE ROMANTIC EGOISTS** by *Louis Auchincloss* \$3.00

► "Great human document . . . miles above other books on this theme. It gives a genuine, from-the-heart picture not only of the Russian barbarity but of how the occupation and scarcity of food corrupted the author's friends and neighbors." *Richard Blakesley, Chicago Tribune* "Unassuming, moving and terrifying chronicle . . . Mrs. Horstmann's account should be read by everyone: its Goyaesque scenes illuminate the ravished face of Central Europe in our century." *Richard Plant, N.Y. Times* "This is more than just a memoir of horror, for the author is a woman of civilized feelings, highly developed perception, and courage. There is remembered fear in the book, and remembered pain and terror, but not one sigh of self-pity." *New Yorker* "So large, calm, steady and whole is her vision, so quiet is her manner, that details historians will use pass the eye almost before their full significance takes hold . . . Above all, you will remember from this moving and important book Lali Horstmann's faith in values that survive even such scenes as reminded her of Goya's Disasters of War." *John K. Hutchens, N.Y. Herald Tribune* from the reviews of **WE CHOSE TO STAY** by *Lali Horstmann* \$3.00

► "His work is as superior to the run-of-the-mill murder mystery as Beluga caviar is to salmon's eggs." *Charles Rolo, The Atlantic Monthly* "Chandler's world has a rasping authenticity, from its lingo to its lingerie." *Time* "Excellent . . . Mr. Chandler, as you know, has been praised by Somerset Maugham as the brilliant master of the callous caballero school of whomdids. The *Long Goodbye* may well be hailed as the old master's masterpiece." *Charles Poore, N.Y. Times* "The amazingly ramified plot is managed with awesome skill. Standout." *Avis DeVoto, Boston Globe* "As usual, he adds a couple of

dimensions to the mystery story, passes out more good dividends than U.S. Steel, and ends up right where he was before — the best in the business." *Scott O'Dell, Los Angeles News* "It is also a good example of why Chandler, a master of sarcasm, wit and suspense, is the best living writer of mysteries that we have." *Richard O'Brien, Dallas Times Herald* from the reviews of **THE LONG GOODBYE** by *Raymond Chandler* \$3.00

► "One of the best novels so far published this year . . . a remarkable accomplishment . . . He has the blessed good sense, increasingly rare in young novelists today, to know that his function is to create interesting people and involve them in interesting situations." *Orville Prescott, N.Y. Times* "A three-dimensional study of some of the nicest people you've met in years. You'll not only like them, you'll know them better than you know most of your neighbors." *LaFayette L. Marchand, Boston Globe* from the reviews of **LOVE IS A BRIDGE** by *Charles Bracelen Flood* \$3.75

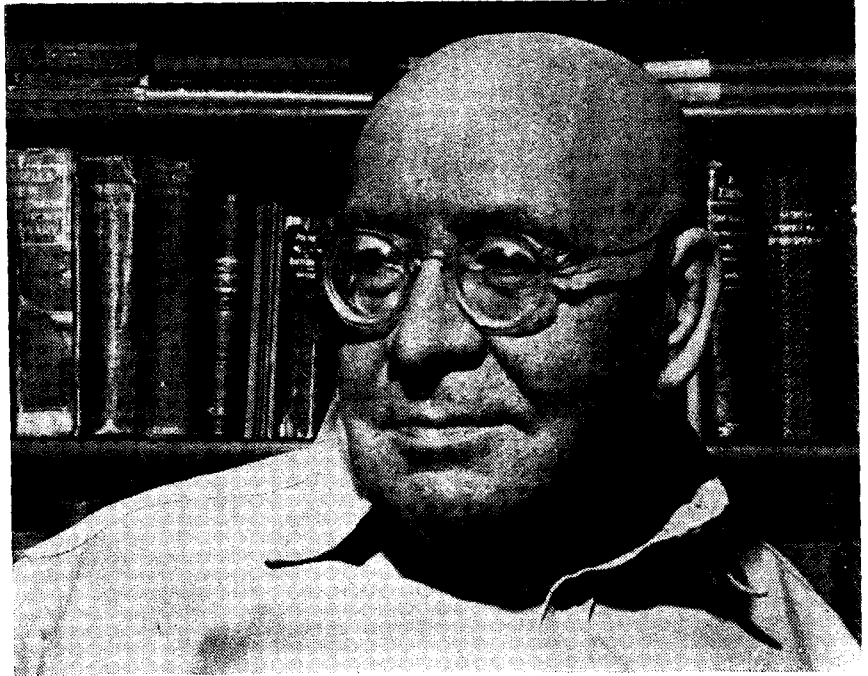
► "Garrison managed in the space of twenty-odd years to debauch himself to a degree that has seldom, if ever, been equalled. His memoir, which tells the story of this phrenetic descent, has just been rescued from oblivion . . . It is a ghastly and a gripping document." *Berton Roueche, New Yorker* from a review of **BEHOLD ME ONCE MORE**, edited by *Walter McIntosh Merrill* \$3.00

► "This is one of the richest and freshest collections of wonder tales in many years . . . filled with exquisitely dainty and unworldly illustrations. All in all — an amazing book bargain for these high-priced days." *Edward Wagenknecht, Chicago Tribune* from a review of **A TREASURY OF FRENCH TALES** by *Henri Pourrat* \$3.00

► **VICTORIAN CHAISE LONGUE** by *Marghanita Laski* is just published and not yet reviewed. This is a sampling from English critics: "Ferocious power." *Manchester Guardian* "Stacked every card against herself to make her final really-grand slam more miraculous." *London Time and Tide* "A tour de force is not necessarily a chef d'oeuvre. This one is." *London Observer* "No reader is going to dare fall asleep." *London Time and Tide* \$2.75

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KORZYBSKI *and Semantics*



By STUART CHASE

Alfred Korzybski was a mathematician and philosopher whose studies in the science of meaning, or semantics, have been compared, in their far-reaching importance, to the work of Einstein in the field of physics. Semantics, as Mario Pei has observed, lies "at the very heart and core not merely of language, but of human civilization." This introduction to Korzybski and semantics has been adapted by Stuart Chase from material published in his recent book, "Power of Words."

SEMANTICS is a department in the overall study of communication, along with linguistics, cybernetics, perception theory, and many other disciplines. Among those who contributed importantly to it are Ogden and Richards, Rudolf Carnap, Bertrand Russell, and various other scientists. But the most colorful, newsworthy, and perhaps original of them all was Alfred Korzybski. Though he created no earth-shaking new philosophy, he dramatized an idea of great import and made it appeal to a wide audience. He helped to place it in the advancing field of social science, the field that Alexander Pope once called the proper study of mankind.

I followed Korzybski's work with interest, excitement, and some frustration for many years, and am grateful for the wholesome shock my nervous system received when I first read his magnum opus, "Science and Sanity." It forced me to recognize the unconscious assumptions imbedded in the language, which I as a writer had been calmly accepting. Nature, he said, does not work the way our language works, and he proceeded to give shrewd suggestions for a closer relationship. He called his approach "General Semantics."

As I knew him in his later years—he was seventy when he died in 1950—he had the general aspect of an amiable Buddha, bald as a newel post,

with kindly, intelligent eyes behind vast, round spectacles, and a rich, rolling Polish accent. He was rude, formidable, oververbalized, and strangely appealing—for all I know an authentic genius.

PIECING together parts of his background, we note that he was a count from a proud and ancient family, with an estate in the country and properties in Warsaw. Trained as a chemical engineer at the Warsaw Polytechnic Institute, he read widely in law, mathematics, and philosophy. He was also, we are told, handsome and a bit wild, as befitted a young nobleman. In World War I he served on the Grand Duke's staff, was twice wounded, and then came to America as an artillery expert for the Czarist Russian Army. He added English to his five Continental languages, and while he never got his phonemes straight, he acquired great fluency and came to prefer it. He wrote his books and articles in English and thought in this language. He married a talented American portrait painter, Mira Edgerly, and later became an American citizen.

He published two books and a score