

qualities, especially in the slow movement.

On the whole, Johannesen was at his best in the Schubertian rather than Lisztian elements of the piece, which is as it should be. Liszt has done the musical world a real service in filling out Schubert's design for a super-solo work by providing it with a thoughtfully conceived orchestral score. But he could not resist, now and then, an irrelevant flourish. Johannesen has in ample reserve the bravura technic for these matters, but one recalls with more pleasure the loving execution of the song-theme from which the fantasy takes its name, and the real legato tone he draws from the interest. If there was a quibble it would be with a little inclination to dwell unduly on a melodic phrase now and then, as if he regretted to see it die. An admirable trait, but it can be conveyed more subtly.

The Quartetto Italiano is among us again, after missing a year in America due to the illness of its leader, Paolo Borciano. Such a happening would impede the activities of any fine quartet; but it was a crippling blow to this one, which plays from memory, without printed scores. First violinists who command such a repertory are, of necessity, scarce. Mention Rudolf Kolisch of the quartet that bore his name, and Rachmael Weinstock, of the fondly remembered Manhattan Quartet, and you have about exhausted the list.

This was my first concert-hall experience with the Quartetto Italiano, and I am willing to concur in all but the most extravagant praise it has received. These are fine instrumentalists, every one; they play almost unflinchingly in tune, with a wealth of warm lyrical sound, and an enthusiasm for music balanced by good taste. However, national disposition will affect almost any musical enterprise, especially when the players are as young as these, and I must say I prefer the broader style of the Amadeus Quartet in Haydn to the playing offered in Town Hall's Concert Society series of his Opus 77, No. 1, by the Italian ensemble.

All the familiar arguments pro and con the performance of chamber music without printed scores naturally recur when a new exponent of the theory comes along. The immediate benefit—freedom and spontaneity in performance—was visual as well as audible on this occasion, with the visual evidences likely to be more compelling to an audience than the aural. The long-range limitations on repertory, the players' nervous systems, etc., remain to be seen. This is a great quartet certainly. —IRVING KOLODIN.



NEW EDITIONS

The Past Alive

FIVE new Anchor Books have been justifying their name by holding my interest fast through many reading hours during the past week. The five Anchors, published by Doubleday, are "The Great Tradition" (95¢), by F. R. Leavis; "Greek Tragedy" (\$1.25), by H. D. F. Kitto; "Aesthetics and History" (85¢), by Bernard Berenson; J. Huizinga's "The Waning of the Middle Ages" (95¢); and "The Metaphysical Foundations of Modern Science" (95¢), by E. A. Burtt.

Dr. Leavis, founder and moving spirit of *Scrutiny*, now defunct, is a critic whose brilliance is matched by his own appreciation of it. For years he has sat at a high window of his tower of taste, and dropped insults, like hot lead, on all the critics with whom he disagrees and all the authors—many of them eminent—whom he despises. In the title essay of the present book he does just this, while advancing the proposition that the creators and representatives of "the great tradition of the English novel" are Jane Austen, George Eliot, Henry James, Conrad, D. H. Lawrence, and no others. In the remaining pages he submits the work of Eliot, James, and Conrad to acute and illuminating analysis; and does full justice to Dickens's "Hard Times," which he considers the masterpiece of an author whom, apart from it, he dismisses as an entertainer. Dr. Leavis is subtle in distinction and discrimination, and a great hand at pointing out that other critics almost always admire the right things for the wrong reasons. It is not only a pleasure, but an education to be in his company while he is setting them straight.

Professor Kitto is a critic of masterly competence in another field. In "Greek Tragedy" he reveals and examines the ideas, intentions, methods, and achievements of Aeschylus, Sophocles, and Euripides, with emphasis on the individual conception of tragedy that animated each of them.

In his search for meanings he cuts deep into the texts of the plays, and one should have them at hand while one is reading him. But his prime concern is with his authors' intentions and the dramatic techniques by which they realized them. The poetry of the plays does not come within his purview; nor does he indulge in the kind of literary appreciations that abound

in the pages of Symonds and so many other writers on Greek tragedy.

Mr. Berenson is a critic of still another kidney. He calls himself a casual thinker, but there is a unifying principle in this book of meditations on the nature of art and art history, by a professional connoisseur of sixty years' practice, whose esthetic theory is closely related to Bergson's theory of intuition. For Berenson the esthetic experience—in the visual arts—consists of the spectator's identifying himself with the art object, and the test of the object's worth is the degree to which it is "life-enhancing." He sees art history within the framework of the whole history of man, and he is a philosopher despite his own disclaimer. But, when he attempts to define and establish esthetic values, he can no more define the indefinable and express the inexpressible than can any other writer in the field.

THE pages on medieval art in Huizinga's famous book may be read with profit in conjunction with Berenson's meditations—they illuminate each other. The whole of Huizinga's study of society, religion, philosophy, art, and love, as they existed in France and The Netherlands at the end of the Middle Ages, is history at its most fascinating. He is a pictorial historian who can give even ideas visibility and color, and one who uses his original sources—notably Chastellain—most evocatively. He pictures a civilization living on fictions that were almost outworn, that were soon to be replaced by other vital fictions—many of which still nourish us. Professor Burtt's book is no less fascinating in another way, for it is nothing less than an historical analysis of the thinking that caused medieval metaphysics to be superseded by the mathematical-mechanical world-picture that prevailed with Newton—a world-picture that is itself now being supplanted by the non-Euclidean geometries of Einstein and his successors.

Other new Anchors full of good reading, to which I have not yet returned in these editions, are Henry James's "What Maisie Knew" (Dr. Leavis calls it "perfect"); Edmund Wilson's "Eight Essays"; and Lawrence's "Sea and Sardinia and Selections from Twilight in Italy" (85¢ each). —BEN RAY REDMAN.

Politics

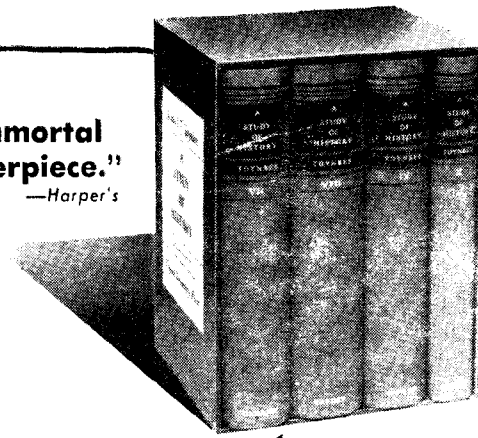
Continued from page 21

a progressive mind over these years. As such this is a deeply pessimistic book, a chronicle of the bankruptcy of cherished ideals and self-admitted failure. Like so many present-day ex-progressives, Mr. Richberg is no longer concerned with social justice but rather with the destruction of governmental and union-labor monopoly (he never once mentions the driving force of that other great engine of collectivism, modern industry) and with the restoration of competition and the rights of private property. His heroes, although he denies having any, are Herbert Hoover and Robert Taft. For the author, in looking back, believes that the fifty-year progressive quest for reform and collective betterment has ended in the sacrifice of something infinitely more worth while, individual liberty. At the very end of his volume he writes, "If I had seen this great issue and sacrificed my life for it I might now be a hero to myself if to no one else! But it took me a lifetime to see the issue clearly. Then it was too late to become a hero. I was not only too old but too soft." There are courage and honesty in that remark and a certain amount of personal tragedy.

In diagnosing where the progressive tradition went wrong Mr. Richberg makes a distinction between the old progressivism running from 1900 through the early days of the New Deal and that of the latter days of Franklin D. Roosevelt and Harry Truman. The objective of the first, he says, was social justice in a free society, that of the second, tyrannical socialism. In the light of the author's admiration for the Bull Moose program of 1912 and his continued defense of the NRA this is rather confusing to a historian. The confusion is compounded by the fact that Mr. Richberg still insists that he is a progressive.

The trouble, of course, is that Mr. Richberg has recently become a conservative and either does not know it or does not care to admit that honorable fact. Mr. Richberg confesses that he has lost most of his faith in the perfectability of man and in the concept of progress. These twin doctrines lay at the very philosophical heart of the progressive tradition. Without them reform becomes a political calculus based upon the greatest greed of the greatest number, and a counter-conservatism perforce is founded on fear instead of principle. In such a situation one may well ask whether either political tradition, and thus democracy, can long survive.

"An Immortal Masterpiece."
—Harper's



ARNOLD Toynbee's A STUDY OF HISTORY

VOLUMES VII through X

The concluding volumes of the outstanding historical work of our time.

"Reading it is a major intellectual adventure."—TIME

"To say that the publication of these four volumes is the outstanding event of the year in historical writing is to understate the case."—N. Y. Times

"Actual or prospective Toynbee enthusiasts should hasten to the feast."—Saturday Review

Four volumes, 2,720 pages, \$35.00 • The complete set, 10 volumes, \$75.00

THE BACH FAMILY

By KARL GEIRINGER

This is the first complete history of the amazing musical family that supplied Thuringia and the world with cantors, organists, and outstanding composers for more than two centuries. Utilizing a vast amount of hitherto inaccessible material, it examines both the personalities and the music of the Bach family with a wealth of new detail. There is an extensive section on the great Johann Sebastian Bach and his music, and a full treatment of his four sons, who exercised a profound influence on pre-classical music. *Illustrated, and with musical examples.* \$7.50

THE NEW OXFORD HISTORY OF MUSIC

Edited by J. A. Westrup, Gerald Abraham, Edward J. Dent,
Dom Anselm Hughes, and Egon Wellesz

An entirely new work to be completed in eleven volumes.
The first to be published is —

Volume II: EARLY MEDIEVAL MUSIC

Edited by Dom Anselm Hughes. "Musicologists, scholars... and librarians will certainly recognize it to be a contemporary landmark in musical scholarship... this is no mere musical dissertation but a summation of musical culture."—*Boston Herald*. \$8.50

AT ALL BOOKSTORES

A brochure giving full particulars on this series is
available from the publisher on request

OXFORD UNIVERSITY PRESS, Inc., 114 Fifth Ave., N. Y. 11



SR's World Travel Calendar

DECEMBER. JANUARY. FEBRUARY

Africa

VOORTREKKER CELEBRATIONS (Pretoria, Dec. 16): Annual tribute to pioneers who settled South Africa. Pageant, dances.

COON CARNIVAL (Cape Town, Jan. 1): Celebration similar to one staged by Mummies in Philadelphia. Costumed marching clubs parade.

CRICKET TEST MATCHES (Cape Town, Johannesburg, Port Elizabeth, Jan. 1-Feb. 10.)

Austria

SALUTE TO AUTHORS (Salzburg, Dec. 24): Austrians memorialize two men who composed "Silent Night, Holy Night" here.

SNOW SPORTS (Day of Long Distance Races, Igls, Dec. 26. Bob-sleigh races, Bad Aussee, Heiligenblut, Heuberg, St. Lambrecht, Dec. 26. International Ski Jump, Innsbruck, Jan. 2. Hahnenkamm Races, Kitzbuehel, Jan. 15, 16. Austrian Ski Championships, Semmering, Jan. 30-Feb. 6. World championship Ice Skating, Vienna, Feb. 13-17. Austrian Junior Ski Championships, Linz, Feb. 18-20.)

CARNIVAL (Salzburg. First part, Jan. 3-9; second part, Feb. 9-22.)

PAGEANTS (St. Gilgen, Jan. 5): "Gloecklerlauf" and "Dreikoenigsreiten" staged.

MARDI GRAS (Bad Aussee, Feb. 19-22; Vienna, Feb. 15-22.)

FUNKEN SONNTAG (Gargellen, Feb. 27): Austrians burn symbolic witch as farewell to winter.

Bermuda

FISHING CONTESTS (Dec. 1-Apr. 1): Bermuda chub, bonefish tournament with prizes for largest fish taken in each species on 12 lb., 20 lb., 30 lb. test lines. (Dec. 2-30): Holiday tournament.

GOLF (Dec. 3-5): Goodwill Tournament by invitation of Golf Association only; (Jan. 7-10): Men's, women's two-ball foursomes at Mid-Ocean Club. (Feb. 21-25): Men's tournament.

TENNIS (Christmas tournament, Dec. 27-Jan. 3.)

SAILING (Duke of Edinburgh Cup, Jan. 6, 13, 20, 27.)

Britain

SMITHFIELD SHOW (London, Dec. 6-10): Agricultural exhibition at Earl's Court.

NATIONAL POULTRY SHOW (London, Dec. 9-11.)

CHELSEA ARTS BALL (London, Dec. 31): At Royal Albert Hall.

BURNS INTERNATIONAL FESTIVAL (Edinburgh and Burns Country, Scotland, Jan. 17-25.)

PANCAKE RACE, Olney, Feb. 22. Traditional event; counterpart in Liberal, Kansas.

FASHION DISPLAY (London, Feb. 28-Mar. 4): At Royal Festival Hall.

Central America

SOCCER (Limon, Costa Rica, Dec. 5-19): Inaugural games of the Junior League for Central America, Caribbean area.

RELIGIOUS CELEBRATION (Chichicastenango, Guatemala, Dec. 18-21): Processions, dances.

GOLF TOURNAMENT (Panama City, Jan. 13-15): Panama Open.

RELIGIOUS PILGRIMAGE (Esquipulas, Guatemala, Jan. 15): Annual celebration features important local statue of Christ.

EUCCHARISTIC CONGRESS (Costa Rica, Feb. 9-13.) Second national religious meeting.

Finland

MUSIC WEEK (Nationwide, Dec. 2-8): Major observance in Helsinki will have salute to Jean Sibelius on his eighty-ninth birthday. Dec. 8.

INDEPENDENCE DAY (Nationwide, Dec. 6).

WINTER SPORTS (Nationwide, Dec.-Apr.)

France

MIDNIGHT MASS (Les Baux, Dec. 24): One of Europe's best-known religious observances.

PROCESSION (St. Jean-de-Luz, Jan. 10): Traditional parade of the Three Wise Men.

INTERNATIONAL SONGFEST (Nice, Jan. 15-31.)

SKI CHAMPIONSHIPS (Bareges and Cauterets, Jan. 16, 17; 23, 24.)

GRAND PRIX SKIING (Morzine, Jan. 22-24): Downhill, slalom title races. (Chamonix, Jan. 26-31): International de la Vallee de Chamonix.

TENNIS (Paris, Feb. 5-14): Indoor championships.

BLESSING THE FLEET (Bordeaux, Feb. 7; St. Malo, Feb. 14). Benediction pronounced as fishing fleet sails.

NIGHT OF FLOWERS (Nice, Feb. 11).

RELIGIOUS PILGRIMAGE (Lourdes, Feb. 11.)

MIMOSA FESTIVAL Cannes, Feb. 14.)

HORSE RACE (Paris, Feb. 13): Prix de Paris.

CARNIVAL (Amelie-les-Bains, Aix-en-Provence, Arles-sur-Tech, Bailleul, Dunkerque, Granville, Limoux, Feb. 15-22.)

BIKE RACE (Paris, Feb. 24-Mar. 2): Annual six-day meet.

Germany

CHRISTMAS FAIRS (Nuremberg, Dec. 3-24; Berlin, Dec. 4-19; Ulm, Dec. 5-12; Marburg, Dec. 12-22; Darmstadt, Dec. 20-24.)

SPORTS WEEK (Garmisch-Partenkirchen, Jan. 15-23.)

AGRICULTURAL SHOW (Berlin, Jan. 28-Feb. 6): Annual Green Week exhibition.

CARNIVAL (Aachen, Bonn, Coblenze, Cologne, Duesseldorf, Mainz, Trier, Feb. 21; Augsburg, Frankfurt, Mannheim-Ludwigshafen, Munich, Stuttgart, Wiesbaden, Feb. 22.)

ICE HOCKEY WORLD CHAMPIONSHIP (Duesseldorf, Feb. 25-Mar. 6.)

India

THYAGARAJ FESTIVAL (Dec. 30): Pay tribute to memory of St. Thyagaraj, Indian nineteenth century musician.

PONGAL (Jan. 14): Processions of sacred cattle featured in harvest festivals.

REPUBLIC DAY (Jan. 26): Anniversary of date on which India became a republic. Major celebration in Delhi. Fireworks.

MAHASHIVARATRI (Feb. 20): Fasting, chanting of hymns part of tribute to member of Hindu trinity.

Italy

OPERA SEASON (Milan, Dec. 7-Apr.): The 1954-55 season at La Scala. Opening dates for seasons at Florence, Naples, Rome to be announced.

FAIR (Rome, Jan. 4-6): Traditional Epiphany celebration centered in Piazza Navona.

CARNIVAL (Viareggio, Feb. 18-22): General masking, parade of floats; confetti, flower battles.

Middle East

ORATORIO (Beirut, Lebanon, Dec. 21-23): Bach's "Christmas Oratorio."

CHRISTMAS (High Mass, Church of the Nativity, Bethlehem, Dec. 24; Pontifical Mass, Church of the Annunciation, Nazareth, Dec. 25.)

EPIPHANY (Israel, Jan. 6): Commemorates Baptism of Jesus, visit of the Wise Men, and the Miracle at Cana.

Nassau

AUTO RACES (Dec. 6-12): First sports car contests ever staged here.

HORSE RACES (Jan. 14-Apr. 14): On Friday afternoons, Jan.-Feb.; Thursdays, Fridays, Mar.-Apr. 14.

NASSAU CUP RACE (Feb. 5): For boats that took part in Miami-Nassau race earlier in the week.

Portugal

RESTORATION DAY (Nationwide, Dec. 1): Major celebration in Lisbon.

ST. SYLVESTER'S DAY (Funchal, Madeira, Dec. 31): Tremendous fireworks display.

FAIR (Barcelos, Feb. 6): Feast of St. Braz.

CARNIVAL (Loule, Feb. 20-22.)

Spain

SACRED MUSIC CONCERT (Montserrat, Dec. 24): Performance by well-known boys' choir.

FIESTAS (Alicante and Malaga, Jan. 15-Feb. 15.)

RELIGIOUS DRAMA (Olesa de Montserrat, Feb. 27; Mar. 6, 13, 20, 27; Apr. 2.): Dramatize the passion of Christ.

Sweden

NOBEL PRIZE AWARDS (Stockholm, Dec. 10.)

ST. LUCIA'S DAY (Nationwide, Dec. 13): Parties honor the Queen of Light.

PARLIAMENT OPENS (Stockholm, Jan. 11.)

WINTER SPORTS (Dec.-Apr.)

U.S.A.

"LAS POSADAS" (Claremont, Calif., Dec. 1-Jan. 1): Dramatize Christmas in Old Mexico.

ALL-BREED DOG SHOW (Los Angeles, Calif., Dec. 11, 12). The fiftieth annual.

JAI ALAI (Tampa, Fla., Dec. 11-Apr. 9): One of few places in which the famous Basque sport is played in USA.

FIELD TRIAL (Union Springs, Ala., Dec. 12): National Shooting Dog Stake.

CANDLE LIGHT CEREMONY (Hot Springs, Ark., Dec. 17): Choral singing, procession in national park.

COWBOY BALL (Anson, Tex., Dec. 21-23.)

BOWL GAMES (Jan. 1: Orange Bowl, Miami; Rose Bowl, Pasadena; Sugar Bowl, New Orleans; Cotton Bowl, Dallas; Sun Bowl, El Paso.)

SILVER SKATES CARNIVAL (Groton, S.D., Jan. 1, 2.)

—ROBERT MEYER, JR.

Further information may be obtained by writing World Calendar, The Saturday Review, 25 West 45th St., New York 36, N. Y.