



See the Holy Land yourself
with a Maupintour group!

Middle East

Join an American conducted tour visiting Egypt, Lebanon, Syria, Jordan Kingdom, Israel, Greece, and Italy, plus a Greek Isle Cruise, the Oberammergau Passion Play, and Russian Extensions. Frequent departures, 26 days, \$1557 from New York. Flying Sabena. Planned and directed by Harriet-Louise H. Patterson.



Visit Russia this very year
with a Maupintour group!

Soviet Union

Choose from 17 to 72 day, all-inclusive American conducted tours visiting Russia, plus Eastern and Western Europe. Several tours visit Bulgaria and Roumania, and include Dalmatian Coast and Black Sea cruises plus the Oberammergau Passion Play. College student, teacher, thrift, and first class tours. Rates from \$495.

All Maupintour planned tours include extensive sight-seeing plus free time to explore on your own. Ask your travel agent or write H. Neil Mecaskey, Jr., Maupintour, 400 Madison Avenue, New York 17, N. Y.

Maupintour

BREAD LOAF

SCHOOL OF ENGLISH

1960

June 29-August 13

Director: Reginald L. Cook

Distinguished Faculty:

George Anderson, *Brown University*
Donald Davidson, *Vanderbilt University*
Robert G. Davis, *Columbia University*
Joel Dorius, *Smith College*
Moses Hadas, *Columbia University*
Howard Horstford, *Princeton University*
William Meredith, *Connecticut College*
Wylie Sypher, *Simmons College*
Eric Volkert, *Middlebury College*

Lecturers: Robert Frost; Maxwell Geismar; John Crowe Ransom; Ernest J. Simmons

Exciting New Courses include: Modern Literary Criticism, Hardy and Conrad, Modern Poetry, Play Directing, Classical Drama, Writing of Short Stories, Literary Composition, Romantic Poets and others.

Graduate Program leading to the Master's Degree

MIDDLEBURY COLLEGE

MIDDLEBURY 3, VERMONT

Join Red Cross

great novelist, possibly the greatest our century has yet known. . . And on the level he reaches in 'The Trial' and 'The Castle,' especially in the latter, his [Kafka's] is the most triumphantly sustained symbolism in prose fiction."

Priestley laments that Scott Fitzgerald's "beautiful talent" was not matched by a firmer character and that Faulkner's obvious genius is not matched by the necessary talent! And he ends with a gallant, unpatronizing tribute to Thomas Wolfe, which should shame the denigrators of that unfinished giant. ". . . indeed any America that shrugs him away, forgetting what he did and tried to do, will be smaller, older, closer to death, even though it

may never have lived—as its major novelists, accepting their maturity, might have taught it to live—in the glowing serenity of the afternoon."

In a brief conclusion summarizing his book, Mr. Priestley is near despair in his honesty. He is convinced that "religion alone can carry the load, defend us against the dehumanizing collectives, restore true personality." But he sees no adequate religion to turn back to—and he describes none on the horizon. "We must wait." But there is plenty to do while waiting. Among other things we may reread the books with which this book started, Shakespeare and Rabelais, Cervantes and Montaigne.

He Kept His Audience Well Posted

"The Selected Letters of Charles Dickens," edited by F. W. Dupee (Farrar, Straus & Cudahy. 293 pp. \$4.75), contains choice samples from the pen of a prolific correspondent. Literary critic and biographer Leon Edel has also edited *"The Selected Letters of Henry James."*

By Leon Edel

GREAT WRITERS, when they write their letters, usually use the same instrument for their correspondence as for their works: their letters quite often are the spilling-over into their private lives of their public pen. And when a writer achieves fame early, as Charles Dickens did, we can nearly always hear the public voice speaking in concert with the private voice. He may write to one person: but his words are aware of other audiences. Dickens's letters were written—in their thousands—"to further human intercourse, not to further the art of letter-writing as such," says F. W. Dupee in his charming introduction to the book. This is certainly true; but the art was furthered precisely by the public voice which happened to be indulging in the friendly act of correspondence.

"The Selected Letters of Charles Dickens" is the eleventh volume in the 'Great Letter Writers' series, which Louis Kronenberger, their general editor, has been giving us during the past decade. Like its predecessors, the collection contains a generous group of letters selected and arranged to display Dickens's epistolary virtuosity—and by the same token its vitality. Dupee has

had to draw his small volume from many large volumes; his task, in effect, was to offer a good "sampling," and this he has done. The volume, with its introduction and prefaces, gives a lively and constantly varied picture of the exuberant, ceaselessly active, constantly involved Dickens, this writer with the temperament of an actor, a dramatist *manqué* who, in remarkable fashion, reconciled his penchant for the histrionic within the fictional form.

Dupee's finest *trouvaille* is an admirable letter on dreams written in 1851 to a Dr. Stone, in which Dickens displays the extent to which intuitive observation, by a man of genius, can anticipate clinical study:

How many dreams are common to us all, from the Queen to the costermonger! We all fall off the Tower, we all skim above the ground at a great pace and can't keep on it, we all say "this must be a dream, because I was in this strange low-roofed, beam-constructed place once before, and it turned out to be a dream,"



—From the book.

Charles Dickens

we all take unheard of trouble to go to a theatre and never get in, or go to a Feast which can't be eaten or drunk.

And Dickens goes on to describe the symbolic nature of dreams, their manner of latching on to insignificant clues; and even to their manner of dealing with material otherwise suppressed. When we associate such a letter with his interest in hypnotism, and his belief that mentally tormented people might be helped by bringing their troubles to the surface, we recognize the power of insight of this novelist, and understand the uncanny force which such a grasp of reality gave to his novels.

The editor has rightly devoted a goodly part of the book to Dickens's two American tours. The novelist, as we know from "Martin Chuzzlewit," found America strident; American life and Americans in the mass bothered him; and he hated the American press. As a social reformer, he could describe America as if it were a welfare state: "The State is a parent to its people; has a parental care and watch over all poor children, women labouring of child, sick persons and captives." But he fled these shores, in spite of their friendliness, commenting, "I think it impossible utterly impossible, for any Englishman to live here and be happy."



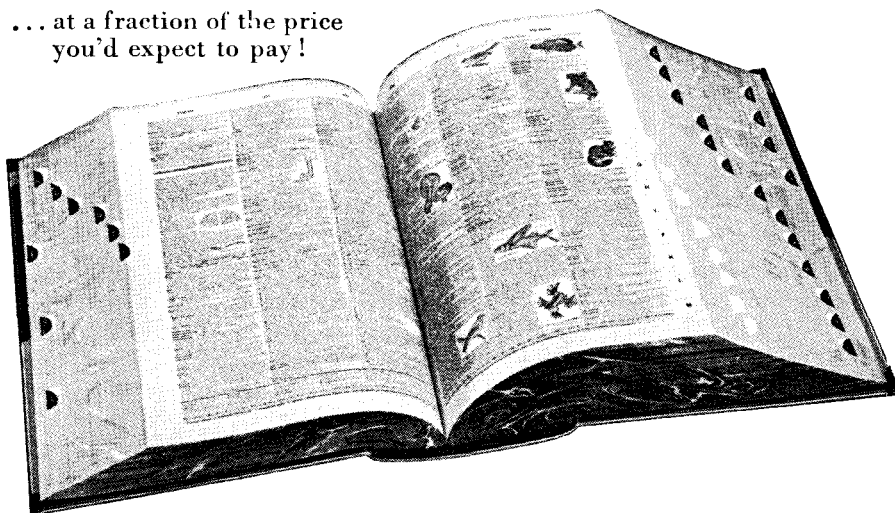
The letters are neatly grouped to follow the main events of Dickens's life and career and in this compact form suggest clearly to us the sources of his great power. They make us aware that his pursuit of the idiosyncratic and the fantastic, and his bent for caricature, was founded upon an acute and humane observation of the actual. He might have been one of the greatest of the fictional realists had he been less actor and more writer; as it was he was the most remarkable of literary entertainers, and no writer was ever closer to his audience. What he sacrificed in art he made up by sheer aliveness, and his zeal in social reform, his quick human sympathies. To all this his letters abundantly testify.

LITERARY I.Q. ANSWERS

- | | |
|-----------------------|--------------------|
| 1. Jane Welsh Carlyle | 6. Jane Seymour |
| 2. Jane Wyman | 7. Jane Austen |
| 3. Jane Pierce | 8. Jane Froman |
| 4. Jane Addams | 9. Jane Taylor |
| 5. Jane Eyre | 10. Lady Jane Grey |

Answers more questions than any other reference work

... at a fraction of the price you'd expect to pay!



Brings into your home accurate information on every subject known to man ... with thousands of illustrations ... heartily recommended by leaders in every field of knowledge

Here is the most helpful basic reference work that you can have in your home!

It is the most complete dictionary ever published — containing thousands of words and definitions not included in any other dictionary.

It is the world's greatest "information center" — equivalent in printed material to an 18-volume encyclopedia ... containing so much encyclopedic matter that it has become famous as the great "question answerer."

It covers the entire range of man's knowledge — vocabulary, geography, biography, the arts, the sciences, the professions — opening up for you all the cultural and practical knowledge of this eventful era.

Webster's New International Dictionary, Second Edition, is one of the most inspiring purchases you will ever make for yourself and your family. It is an invaluable aid to students and to leaders in business and every profession ... an unequaled "partner" in word games and puzzles ... a "question answerer" so informative and intriguing that someone in your family will turn to it nearly every day.

As your family develops the "look it up" habit, their questions will be answered with complete accuracy, for this New International is the same unabridged Merriam-Webster relied on by schools and libraries as "the Supreme Authority" of the English-speaking world.

Don't let the years roll by without giving yourself and your family the benefit of this wonderful, low-cost reference work. See Webster's New International at department, book, or stationery stores.

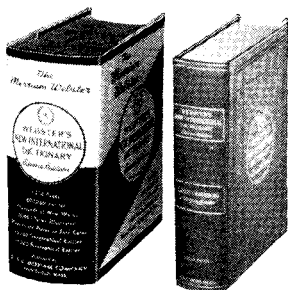
...

WARNING: Don't confuse this genuine Webster's New International Dictionary with "big" dictionaries offered as supermarket premiums or in "free" offers. Always look for the Merriam-Webster trademark to protect yourself from inferior substitutes.

INSIST ON

MERRIAM-WEBSTER

Webster's New Collegiate Dictionary (\$5 and up) is the only desk dictionary based on the New International. It is the dictionary required or recommended by nearly all schools and colleges. There should be an up-to-date copy in every home.



India Paper Style (right) — same in contents but half the thickness and weight.

FREE — Illustrated Booklet of Word Origins

G. & C. Merriam Co., Dept. 606, Springfield 2, Mass.

Please mail me your free illustrated booklet, "Interesting Origins of English Words." Also send me more information about Webster's New International Dictionary, Second Edition.

Name.....

Address.....

City & State.....

Consumer Comfort

"On the Writing of Advertising," by Walter Weir (McGraw-Hill, 197 pp. \$5), reports what the creator of the neologism "togetherness" has discovered about his craft. Nicholas Samstag, who has been in advertising for thirty-six years, wrote *"Persuasion for Profit"* and other books.

By Nicholas Samstag

DOES the advertising man influence America more or less than the educator, the politician, the cleric? How do the intelligence and good will of the manipulators in each of these fields compare with those of the other three? The release of measurements like these (could they be taken) would stir up a brouhaha that could make the current clamor about payola sound like the fall of a pebble amid the trumpets of Jericho.

In such an ambitious and impossible study Walter Weir's book, *"On the Writing of Advertising,"* would, on most counts, score heavily for the advertiser. From the viewpoint of the consuming public, it is a comforting book—representing the distilled philosophy of a man who has written and directed the writing of advertising for more than thirty years and who has risen, chiefly through his creative ability, to a high post with Donahue & Coe, one of America's larger advertising agencies. It is a book insistent throughout with high ideals; it swirls with soul-searching where it touches on ethical matters; its concrete suggestions are solid, useful, and, for the most part, wise; and it glows with craftsmanship and a warm but flickering sincerity.

It is only human for a successful man to decide at some point in his career that the world tends to undervalue the specialty in which he has forged to the front. At this juncture, if the man has any way with words (and Mr. Weir most certainly has), it is but natural for him to write a book that equates his specialty with all that is most admirable in the human condition. Nevertheless, among the other liabilities of this book we must list its all-too-frequent pretentiousness and lack of humor. For example:

Just as a candidate for the priesthood takes vows of chastity and poverty, so that, in his concentration on the spiritual, he will not be distracted by physical and material urges, so I feel that an advertising copywriter must be dedicated if he wishes to produce other than second- or third-rate copy.

And is it any surprise to learn that Mr. Weir is the proud creator of that viscous word (but superb advertising neologism) "togetherness" when we read, "I believe one best prepares himself for communication by learning to love and genuinely loving all the countless other human beings with whom he inhabits the earth. I do not believe one can be a cynic and communicate freely." As if one's only choice lay between being a Pollyanna and a Scrooge.

But such all-too-human frailties aside, we have here a major contribution to the literature of persuasion. The crux of the book would seem to be in Mr. Weir's statement about the function of an advertisement. He makes a great deal of the fact, as well he may, that except for couponed, mail-order advertising, an advertisement is not designed to sell anything. Rather, says the author, an ad should "prepare its reader for the actual experience he will have when he does what the advertisement seeks to have him do." Thus the copywriter's "skill will reside in injecting the highest degree of persuasion into the message he writes *without ever misleading the reader.*" The italics are the author's.

The book has thirty five chapters, most of them only three to five pages long. They treat of the hard sell and of style in writing, of the mirage of semantics and the pitfalls of research, of how easy it is to bore people and how hard it is to sit alone and think. They suggest that agencies should sign their ads and that brainstormers should sign off. One is an ode to Phil Lennen, a great copywriter and Mr. Weir's idol; another is an angry (and justified) attack on copy testing. And the chapters on motivational research, the hidden persuaders, and "Total Advertising" are convincing ones.

It is, as I said, a fine book—to be read with profit not only by men in the fourth estate but by any thinking citizen who wants to crystallize a responsible attitude toward advertising. I only wish that it smiled more—at itself.



Walter Weir

Fiction

Continued from page 23

concerned with satire here, even the gentle sort she applied in the account of her brief Hollywood period, "To See the Dream." Rather than a story of real estate, this is a multiple story of people who migrated to a golden (often gold-plated) land in pursuit of health, wealth, and happiness. Humor, yes; but, Jessamyn, where is thy sting?

Essentially this is a serious work of mass characterization as townsites, church, homes, and families are built. Within the time span of one year we are concerned with a dozen or more major characters, and a score of minor ones. Miss West focuses on the kind of American who caused California's population to soar during the century's early decades—eaters of corn fritters, baked pork chops, cole slaw, and gingerbread. They are brothers and sisters under the skin of earlier pioneers, and of course this theme needs no sting.



We follow (to grab characters at random) the fortunes of Tom Mount, carpenter, ladies' man, and philanderer; Shel Lewis, who abandoned Kentucky for heartaches in the West; Pressley Cope, a girl born to affect people and who, at seventeen, certainly did; Pete the Mexican who lived on the least valuable part of his grandfather's Spanish acres. We follow Eunice Fry, the Colorado spinster whose emotional stress is compounded on The Tract, and her companion, the widowed Opal Tetford. We observe LeRoy Rounce, the Quaker preacher, a minor character, but one of the most memorable in this book by an author who has always drawn her Quakers well.

There are others, too many to catalogue, too many to keep in mind as one reads. Miss West weaves together their loves, guilt, ambitions, prejudices, sex drives, disappointments, and hopes into a fabric of community interdependence and growth. In doing so she writes a pageant as well as a novel, and like so many pageants it is overly long and too abundantly cast. What one misses in this big California book, which for Miss West is a new literary dimension, is the spontaneity, the warm-blooded, generous *élan* of her shorter works. As a dedicated fan of Jessamyn West, I find that the big picture is not her forte.