



Her eyes tell you why...

Perceptive, intelligent, serious — so eager to learn. A little love and a little help would make a big difference in the life of this American Indian child.

For Cecilia Bright Eagle's parents are very poor. They have no money with which to replace her shabby clothing, to buy her personal books, or give her a cash allowance and other things she needs so much to attend the off-reservation school. So, when her non-Indian classmates gather to share some exciting little girl secret, or talk of a class-party or trip, Cecilia goes off by herself to hope, to dream, that one day she might share such fun and feel like one of them.

You, your school, your organization can help make a dream come true for Cecilia, or some other Indian girl or boy. Just a \$10 monthly contribution provides one Indian child with suitable clothing, personal books and a cash allowance for school activities. It is an act of love that will bring you a heart-warming reward. A photograph, the story and letters from the child you help will start off a warm person-to-person relationship. Please give one Indian youngster an even break — and the sense of belonging to the wider world around him.

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Save The Children Federation, Norwalk, Connecticut

I wish to contribute \$120.00 annually to help an American Indian girl ☐ boy ☐ Enclosed is my first payment:

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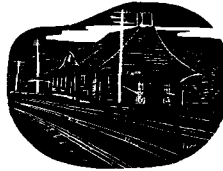
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believe. Nonetheless, it was a land of violence—topographic, climatic, and social.

And in violence lies drama. The dramatic potentialities of Southwestern history have been exploited in unprecedented volume by fictioneers; but, perhaps because of the great amount of natural drama inherent in the background, writers have not added enough to make their work into something of lasting value. Sonnichsen points this out, adding: "The literature of contemplation is still to come, but, as Mr. Dobie said long ago, no one can doubt that we have had a tremendous amount of life here, and that is the beginning of literature." Until recently, however,



the poor quality of most Western fiction has put a stigma on it all.

Fortunately, now and then such a work as the present one appears. Its editor is respected both by his colleagues as a historian and by the public as an eminently readable, good-humored, and factually reliable writer. Without undue sentimentality or romanticizing, his book succeeds in conveying a moving sense of the traditions and distinctions that make the Southwest a land of richness and pride.

Art

Continued from page 46

(the New York Times of its day), he was one of those young painters who "take canvas, paints, and brushes, splash a few daubs of color about, and sign the results . . . a horrible spectacle of vanity . . . no real intelligence could be guilty of such excesses . . . a mass of rotting flesh with violet-toned green spots all over it, indicating a corpse in the last stages of decay. . . ."

One could quote Jean Renoir's book forever. A major document, it is a work of art itself because it captures an identity. François Fosca's book, on the other hand, has the intellectual texture of a thriftily commissioned job by a minor professor who can be counted on to do some homework around which can be draped overly bright gravure color reproductions. The author does his best. He quotes and requotes, chewing old sections of George Moore, Vollard, Rivière, André, etc. He rewrites contemporary research from Rewald to Douglas Cooper. The result is art-book production at its dreariest.

Renoir said of Vollard's gossip book about him: "If it amuses him, I can't see any harm in it . . . especially as no one will read it." Jean Renoir adds that this was a mistaken judgment. It could have been a brilliant prophecy about Professor Fosca's effort.

Choosing a Homesite

By Philip Booth

IF possible, choose a lot not already surveyed for next fall's Thruway, not

this spring to be conveyed to the Commissioner of Parks, or on the Instrument

Approach of Mach-3 jets (although your own rights will be, always, defended

in any case of Eminent Domain, or Public Works), when the next runway is extended.

Since conscience might, of course, commit you to a new State Asylum, you could do worse,

in truth, than finance a lot in some strategically optioned, still-to-be-paved, development: a last

choice, yes; but zoned, green, and NO CASH DOWN for paraplegic veterans. Prices

are high, but consider the cost of moving up: say to a hill-top thick with scanning devices.

Big fields are good, but beware the silo housing a hybrid missile. Search your deed,

if you choose the coast, for sub pens under your frontage. A lot will depend, too, on what happens

overhead. The apple valleys, upstate, are heavy with millicuries. If you bear children, share

your mortgage with them: they, or their children, will have to pay if real estate booms. Whatever homesite

you choose, you'll be taxed to play hero.

Now that the bombsight is obsolete, today's best buy is Ground Zero.

Gift Ideas

Continued from page 38

World. \$5.75. A woman whose odyssey brought her in touch with most of the significant intellectual movements of this century writes the biography of an attitude—her own.

HENRY JAMES: The Conquest of London, 1870-1881. HENRY JAMES: The Middle Years, 1882-1895. By Leon Edel. \$8.50 each. \$16 the set. These two volumes continue but do not conclude a significant study of an eminent novelist claimed by both America and England.

THE LETTERS OF OSCAR WILDE. Edited by Rupert Hart-Davis. Harcourt, Brace & World. \$15. Perhaps the key to the troubled poet's erratic personality will be ferreted from this voluminous collection of letters, few of which have been previously published.

MORE LIVES THAN ONE. By Joseph Wood Krutch. Sloane. \$5. Tracing the directions of his own rebellious mind, the distinguished naturalist tells why he escaped from a sophisticated society into one decidedly bucolic.

AT THE HEMINGWAYS: A Family Portrait. By Marcelline Hemingway Sanford. Little, Brown. \$4.95. The late novelist's boyhood in Oak Park, Ill., is recalled by his elder brother.

ISTORY

THE LAST BOURBONS OF NAPLES (1825-1861). By Harold Acton. St. Martin's. \$10. The much-maligned Ferdinand II is viewed as a benign and realistic despot.

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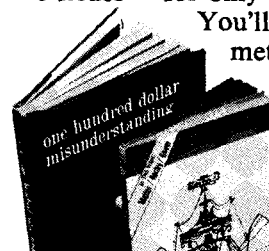
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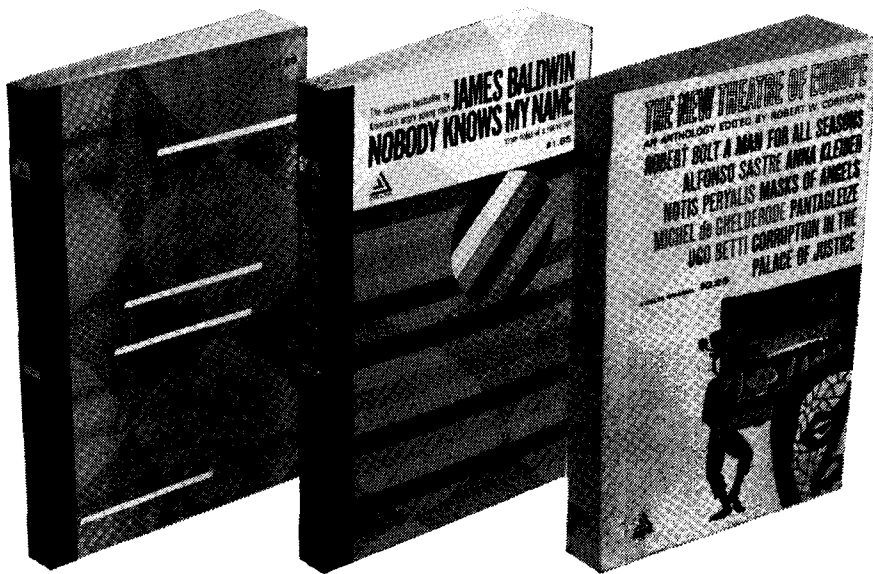
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Literary Sampler

Continued from page 39

drink. By the side of this spring, Apollo built a temple and a shrine for the whole Greek world.

High up on the mountain the pure Castalian spring still bubbles from its gorge. There on the left begins a flowery crescent slope, terraced with the floors of many vanished temples. Even the great temple of Apollo himself is only a broad marble shelf these days—awash with sunlight—sprouting a few tremendous columns. Above the ruins soar two mighty cliffs, hollowed like your hands when you drink from them. In the violet abyss at your fingertips, great eagles swing like toys. You feel lightheaded and yet in control, like a diver on his way down. The almond blossoms shake like tambourines, songbirds converge from below.

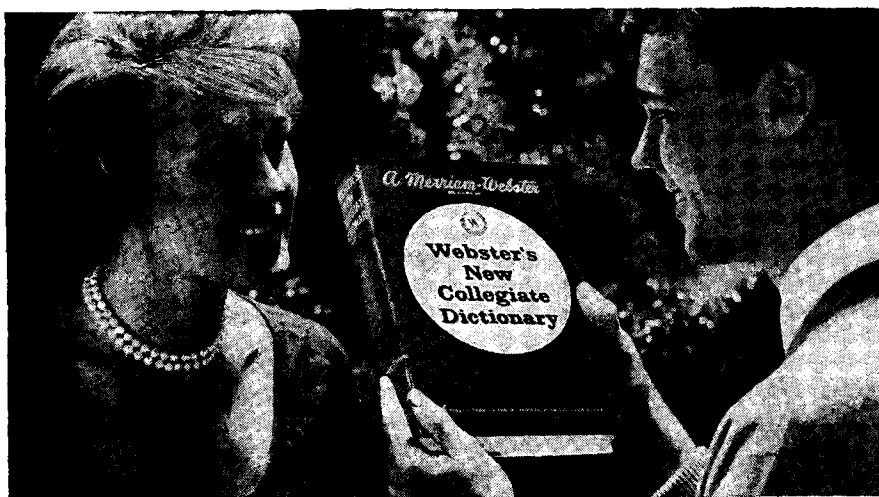
—From "Earth, Air, Fire and Water," by Alexander Eliot (Simon & Schuster).

Ballad of Beacon Street

IN THAT horse era snow was a blessing rather than a curse. Every vehicle went on runners. The hacks were replaced by "boobys," covered sleighs

with coachlike bodies, cozily lined with red plush or silk. Wealthy people had open two-horse sleighs with fur-clad coachmen and footmen on the box. Suburban sports drove in town in one-horse "cutters," racing each other along Beacon Street. Trucks and delivery wagons became one- and two-horse "pungs," a Novanglicism which the Oxford Dictionary of American English tells me is remotely derived from "toboggan." Pungs as well as sleighs were the vehicles of the small-boy sport of punting, indulged in during school recesses or on winter afternoons. You ran after the sleigh, placed your feet on a runner and held on, enjoying the thrill of what seemed superlatively rapid transit. Boys who failed to catch the sleigh shouted "Cut, cut behind!" which was an invitation to the coachman or driver to wrap his whip about you; but they seldom did. Beacon Street, during recess from Mr. Noble's school, was the scene of rapid punting to and fro. The high, ever memorable moment came when Dave Webster, later a distinguished physicist, caught an open hearse, and grinned at us defiantly over the coffin.

—From "One Boy's Boston: 1887-1901," by Samuel Eliot Morison (Houghton Mifflin).



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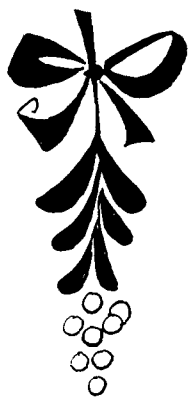
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Recital by Berganza-Simionato, Scovotti—"Lelio"

THE connotations of "Spanish singer" associated with such performers as Bori, Supervia, and, more recently, Victoria de los Angeles were not belied by Teresa Berganza at her first New York recital in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. The young mezzo, who was heard last winter in a concert version of "Cenerentola" and will soon be heard again in "L'Italiana in Algeri," ranged through a program that was as productive of present pleasure as it was hopeful of things to come.

Few of her contemporaries would undertake, as greeting and introduction, so taxing a sequence as Alessandro Scarlatti's "Elitropio d'amor," an excerpt from Cherubini's "Demophon," the aria de Martia from Pergolesi's "Cantone," and—relatively familiar—"Lascia ch'io pianga" from Handel's "Rinaldo," but each in its way was preparatory for the radiant performance of Rossini's "Non piu mesta" ("Cenerentola"), which climaxed this part of the program. The gradual opening out of the voice was, in a matter of minutes, a preview of what may happen on a larger scale in years as Miss Berganza matures to add weight and breadth to an art that is already (in her late twenties) remarkable for its nuance, flexibility, and finesse.

En route to the Spanish specialties of Granados ("Tonadillas"), Montsalvatge, and Falla (four of the "Siete canciones populares"), for which she has an understandably acute appreciation, Miss Berganza interpolated a group of Fauré and Debussy. Each ("Fleur jetée" and "Au bord de l'eau" of the former, and the latter's "Romance," "Les cloches," and "Noel des enfants") had its whiff of fragrance, a breath of charm, but the balance of the program suffered for want, here, of something more consecutive, of sustained mood and impact. The excellent pianist was her husband, Felix Lavilla.

Even in the opera house, stature may be very much a relative matter, as Giulietta Simionato demonstrated in her welcome return as Santuzza in "Cavalleria" after a season's absence. Not much more than five feet in the highest heels she can wear with safety, in artistry Miss Simionato towers over most Santuzzas of recent memory, a blazing concentration of venom and hatred, shame and remorse, exuding a tempest of emotion barely contained within Mascagni's musical expression.

So much energy may cause a Turiddu either to flame or to flinch, and if William Olvis did not quite flame, he did not flinch either. Short as his Turiddu was of what it might be, he is nevertheless making progress toward getting the most from his good vocal potentialities. The Alfio this time was Walter Cassel with Margaret Roggero as Lola and Lili Chookasian as Mama Lucia. For those who dote on operatic keepsakes, Simionato's Santuzza is in itself worth the price of any "Cavalleria."

Another young American soprano proved herself worthy of the Metropolitan's stage when Jeanette Scovotti made her debut as Adele in "Fledermaus." Such a role may conceal rather than promote judgment of a singer's capacities, but Miss Scovotti's clear, well-centered sound was mated with the kind of comic touch the Kanindietz version requires. Indeed, with John Alexander performing a capable Eisenstein and Elisabeth Soederstroem as Rosalinda increasingly at ease in the English text, the evening had somewhat more cohesion than the last time "Fledermaus" was seen. More drive, still, from the conductor, Silvio Varviso, would be welcome.

ALSO of vocal note was the first local hearing for Mario del Monaco since fall, 1958. This was not in the opera house, but in Carnegie Hall where the tenor's followers preceded his first sound with a roaring welcome that echoed through the evening. His first response was "Giulietta! son io" from Zandonai's version of the affair at Verona, whose opportunities to emote were all that Del Monaco needed to demonstrate that he is still peerless in power. Off and on during the program the stage was occupied by Gabriella Tucci, whose quiet beginning with "Ebben ne andro l'ontana" from Catalani's "Wally" led to something more crowd-pleasing in the duet from Act I of "Otello." There were other solos, and orchestral matter performed under the direction of Anton Guadagno by an ensemble that outdid all considerations of size in the volume of sound it produced.

William Steinberg performed a service much above the call of symphonic duty in bringing from the other side of

the Alleghenies the personnel required to perform Berlioz's "Lelio" at his recent Carnegie Hall concert with the Pittsburgh Symphony. Though a recheck of evidence disproved the contention that this was the work's first performance in New York (a predecessor was given at City College a year or so ago), it was unsurpassable in fidelity to the composer's wishes. This called for its performance as sequel to the "Symphonie Fantastique" which properly began the evening.

AS a sequel implies something in the mold of its predecessor, "Lelio" should perhaps be better described as a counterpart or consequence of the "Fantastique." It might be termed an esthetic cliff-hanger, in which the composer (impersonated by an actor) awakens from his supposed demise (in the "March to the Gallows" which concludes the symphony) as from a magnificently bad dream. He then goes on to expound various phases of the condition (now, probably, to be called psychotic) which produced the "Fantastique." The means to this end are a Goethe ballad set to music à la Schubert, a chorus of the shades prompted by thoughts of Hamlet (here the chorus joins the orchestra), and other matters culminating in a final fantasia on Shakespeare's "Tempest."

Wild, extravagant, improbable, "Lelio" is nevertheless another insight into the fevered imagination of a composer whose unvarying impulse was innovation and whose artistic capacity measured to his impulse more often than not. The music of "Lelio" (much of it drawn from earlier works) does not hold the proverbial candle to the blinding light of the "Fantastique." It does, however, inhabit a world of the fantastic quite its own.

The simple but effective staging (mostly lights up or lights down) by Henry Boetcher enhanced the action of Claude Woolman, whose good figure, wig, and period dress made his Composer a reasonable likeness of Berlioz. He also delivered the narration with sense and poise. The musical requirements other than orchestral were well satisfied by Walter Carringer, tenor, Paul Ukena, bass-baritone, and the combined choruses of Carnegie Institute and Duquesne University, the latter producing more and better sound than non-professional groups usually command. It should not be left unnoted that this was a considerable feat of improvisational program-making to replace the scheduled "Lied von der Erde," with Dietrich Fischer-Dieskau, which had to be cancelled a few weeks ago when the baritone's illness prevented him from coming to America.

—IRVING KOLODIN.

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