

# SR's Check List of the Week's New Books

## Crime, Suspense

THE ART OF SPYING. By Enrico Altavilla. Prentice-Hall. \$4.95.

BLESSED ABOVE WOMEN. By Angus MacLeod. Roy. \$3.50.

DARK INTERVAL. By Joan Aiken. Doubleday. \$4.50.

ELLERY QUEEN'S ALL-STAR LINEUP. By Ellery Queen. New American Library. \$5.95.

FLYING FINISH. By Dick Francis. Harper & Row. \$4.95.

GOD SAVE THE MARK. By Donald E. Westlake. Random House. \$3.95.

THE INSIDERS. By Susan Morrow. Doubleday. \$3.95.

## Current Affairs

WHERE DO WE GO FROM HERE: Chaos or Community? By Martin Luther King, Jr. Harper & Row. \$4.95.

## Fiction

END OF THE GAME AND OTHER STORIES. By Julio Cortázar. Pantheon. \$5.95.

FIRE FROM HEAVEN. By Michel Bataille. Crown. \$5.95.

THE FLAGELLANTS. By Carlene Hatcher Polite. Farrar, Straus & Giroux. \$4.95.

THE FLAMINGOS. By Robert Somerlott. Little, Brown. \$6.95.

GALAHAD AND I THOUGHT OF DAISY. By Edmund Wilson. Farrar, Straus & Giroux. Hardbound, \$5.50. Paperback, \$1.95. (Reissue.)

ORBIT 2: The Best Science Fiction of the Year. Edited by Damon Knight. Putnam. \$4.95.

THE GLORY TENT. By William E. Barrett. Doubleday. \$2.95.

PSYCHOGEIST. By L. P. Davies. Doubleday. \$3.95.

THE SAILOR FROM GIBRALTAR. By Marguerite Duras. Grove. \$5.95.

THE SECRET CIRCUS. By Richard Frede. Random House. \$4.95.

'SIPPI. By John Oliver Killens. Trident. \$5.95.

THE TICKET THAT EXPLODED. By William S. Burroughs. Grove. \$5.

WOLF AT THE DOOR. By John Yount. Random House. \$4.95.

## History

AFTER VICTORY: Churchill, Roosevelt, Stalin, and the Making of the Peace. By William L. Neumann. Harper & Row. \$5.95.

THE COMING OF THE ITALIAN-ETHIOPIAN WAR. By George W. Baer. Harvard University Press. \$9.50.

FLIGHT FROM THE REPUBLIC: The Tories of the American Revolution. By North Callahan. Bobbs-Merrill. \$6.50.

HISTORY OF THE UNITED STATES ARMY. By Russell F. Weigley. Macmillan. \$10.

THE NEAR EAST: The Early Civilizations. By Jean Bottéro et al. Delacorte. \$8.

THE ORIGINS OF MALAY NATIONALISM. By William R. Roff. Yale Univ. Press. \$8.50.

ROAD TO MANDALAY. By Geoffrey Rawson. Harcourt, Brace & World. \$5.75.

THE SECOND WORLD WAR: A Military History; From Munich to Hiroshima. By Basil Collier. Morrow. \$8.95.



THE SWASTIKA AND THE EAGLE: Hitler, the United States, and the Origins of World War II. By James V. Compton. Houghton Mifflin. \$5.95.

THREE POPES AND THE JEWS. By Pinchas Lapide. Hawthorn. \$6.95.

WILLIAM C. BULLITT AND THE SOVIET UNION. By Beatrice Farnsworth. Indiana Univ. Press. \$7.50.

## International Affairs

THE UNFINISHED REVOLUTION: Russia 1917-1967. By Isaac Deutscher. Oxford Univ. Press. \$3.75.

## Literary History, Criticism

THE CORRESPONDENTS' WAR: Journalists in the Spanish-American War. By Charles H. Brown. Scribners. \$8.95.

FICTION WITH A PURPOSE: Major and Minor Nineteenth-Century Novels. By Robert A. Colby. Indiana Univ. Press. \$9.50.

THE LITERATURE OF EIGHTEENTH-CENTURY RUSSIA: A History and Anthology. Edited by Harold B. Segel. Dutton. Two vols., \$5.95 each.

RUDYARD KIPLING: Realist and Fabulist. By Bonamy Dobrée. Oxford Univ. Press. \$5.75.

## Miscellany

THE EROTIC TRAVELER. By Sir Richard Burton. Edited by Edward Leigh. Putnam. \$4.95.

KATE SIMON'S PARIS: Places and Pleasures; An Uncommon Guidebook. Putnam. \$5.95.

LORE OF THE DOG. By Patricia Dale-Green. Houghton Mifflin. \$5.

## Personal History

ALEXANDER HAMILTON: A Profile. Edited by Jacob E. Cooke. Hill & Wang. \$5.95.

THE BILLY MITCHELL AFFAIR. By Burke Davis. Random House. \$7.95.

THE DIARY OF ANAIS NIN: Volume Two, 1934-1939. Edited by Gunther Stuhlmann. Harcourt, Brace & World. \$6.95.

A FORTUNATE MAN: The Story of a Country Doctor. By John Berger and Jean Mohr. Holt, Rinehart & Winston. \$5.95.

THE JAIL DIARY OF ALBIE SACHS. McGraw-Hill. \$4.95.

MEMOIRS. By Clara Malraux. Farrar, Straus & Giroux. \$6.95.

A MEMORY OF VERMONT: Our Life in the Johnny Appleseed Bookshop. By Margaret Hard. Harcourt, Brace & World. \$4.95.

A PRELUDE: Landscapes, Characters and Conversations from the Earlier Years of My

Life. By Edmund Wilson. Farrar, Straus & Giroux. \$6.50.

SIX FRANKS ABROAD: One Man's Sabbath. By Charles E. Frank. World. \$5.95.

## Religion, Philosophy

THE ECUMENICAL REVOLUTION: An Interpretation of the Catholic-Protestant Dialogue. By Robert McAfee Brown. Doubleday. \$5.95.

A MODERN PRIEST LOOKS AT HIS OUTDATED CHURCH. By Father James Kavanaugh. Trident. \$4.95.

NEW FRONTIERS IN THEOLOGY: Discussions among Continental and American Theologians. Volume III: Theology as History. Edited by James M. Robinson and John B. Cobb, Jr. Harper & Row. \$6.

THE NEW NUNS. Edited by Sister M. Charles Borromeo, C.S.C. New American Library. \$4.95.

WORLDLY THEOLOGY: The Hermeneutical Focus of an Historical Faith. By Carl Michalson. Scribners. \$5.95.

## Sociology, Economics

BANKS OF THE WORLD. By Roger Orsingher. Walker. \$10.

THE END OF THE JEWISH PEOPLE? By Georges Friedman. Doubleday. \$5.95.

THE INDUSTRIAL SOCIETY: Three Essays on Ideology and Development. By Raymond Aron. Praeger. \$4.95.

THE SHAPING OF THE ARABS: A Study in Ethnic Identity. By Joel Carmichael. Macmillan. \$7.95.

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## LINGUISTICS

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## Art Under Mussolini

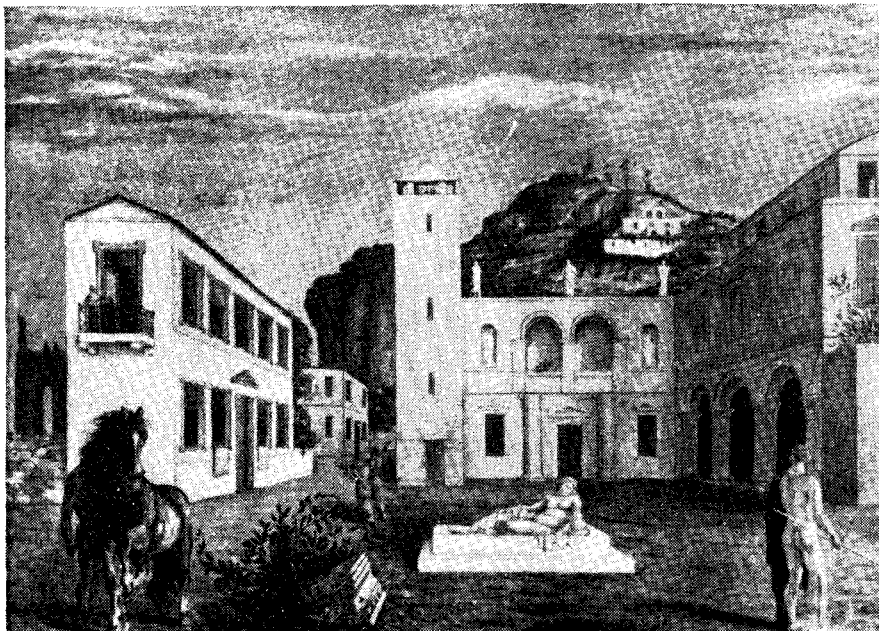
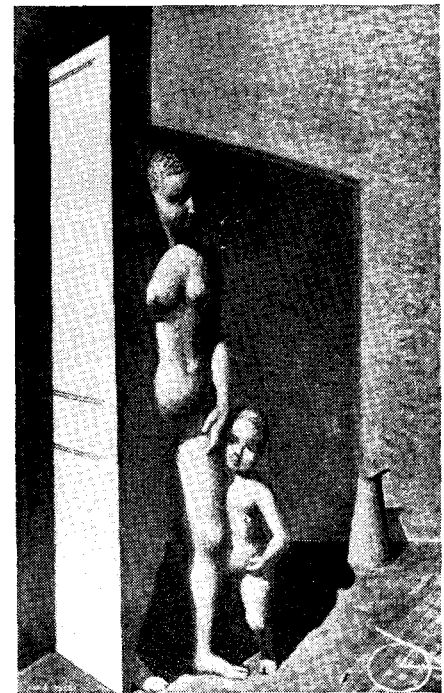
**I**N FLORENCE this spring the Italians installed an immense art show of considerable historic if not always of esthetic interest. Occupying four floors of the Palazzo Strozzi, the exhibition—called “Modern Art in Italy, 1915-1935”—was originally slated to open last November, but was delayed due to the flood. That it opened at all in that desperately scarred city is a testament to Florentine indomiance. Limited to Italian paintings and sculpture produced between the two world wars and encompassing some 1,500 works by 250 artists, the show impressed me as over-large. In certain cases, decidedly minor figures were represented by a stream of repetitive examples. Though it was valuable to see several works by each artist, some stringent weeding might have clarified the survey. Then, too, the installation, with its spotty lighting and labyrinthian temporary walls, did not make those acres of art any easier to take.

But even so the exhibition was undeniably important, revealing as it did a full panorama of Italian painting and sculpture under Mussolini. During most of the period involved, starting with 1922, his government was in power. Evidence on the walls indicated that where art was concerned these were awkward years—too late for the great Futurist innovations and almost too late

for de Chirico's proto-Surrealist ones, yet too early for the best of Italy's modern renaissance. When one asks why this fallow interlude suddenly wedged itself between two productive periods, the answer is not clear, for, despite political and social changes during Fascism, Italian art remained relatively free. To compare it to Soviet painting and sculpture is to realize how much more permissive was Italy's cultural atmosphere under a dictatorship than is the U.S.S.R.'s even today.

A long Italian tradition, to be sure, has insisted on the supremacy of personal dignity and individual expression. Every palace in Florence bears witness to this respect for the inviolability of humanism, whereas every palace in Russia, no matter how influenced by Italian prototypes, demonstrates the opposite. The Russians, early accustomed to monolithic czarist domination, accepted artistic restrictions more readily than did the Italians. Today only a few clumsy buildings and an occasional posturing statue remind us visually that Mussolini ever existed.

And yet, despite minimal signs of political pressure, the exhibition at the Palazzo Strozzi was characterized by such dull competence that a kind of sterile uniformity resulted. Quantities of happy peasant scenes were to be expected under a paternalistic dictatorship, but why



(Top) *Monument of Objects*, by Alberto Savinio—“Too often Cubism degenerated into decoration. . . .” (Center) *Mother and Son*, by Mario Tozzi—“Why there were so many tiresome nudes is anybody's guess.” (Left) *Villa Romana*, by Giorgio de Chirico—“His landscapes, despite the inclusion of symbols he himself had made famous, were reduced to static decorations.”