

the Senator hints that he might be persuaded to lead a third—or fourth—party. But the erosion of his own support, not unlike Johnson's, appears, at least from the testimony of Herzog and Stavis, fairly serious. He may only fleetingly have been a powerful force in American politics. He was effective in 1968, but both Stavis and Herzog exaggerate the popular support he had. It was large, significant and vocal within a Democratic Party tired of Johnson and the war. But even if McCarthy had won the nomination, which he all but conceded even before the convention began to vote, it is extremely doubtful that he could have beaten Nixon. A victorious candidate has always occupied the middle ground, and McCarthy would have alienated too many Democrats who are in the middle.

His crusade was legitimate, honest, successful to an extraordinary degree, and fully in the American tradition. It forced a tired and dispirited party to reassess its directions. It proved that change can be wrought through the democratic process. But the quixotic nature of its leader raises doubts that he will stay in command of the restless, the disillusioned and the young. The issues and the circumstances that made McCarthy a strong voice crying in the wilderness will change in four years, or we will be in very bad shape indeed.

Carroll Kilpatrick

Carroll Kilpatrick has been White House correspondent for the Washington Post since 1961.

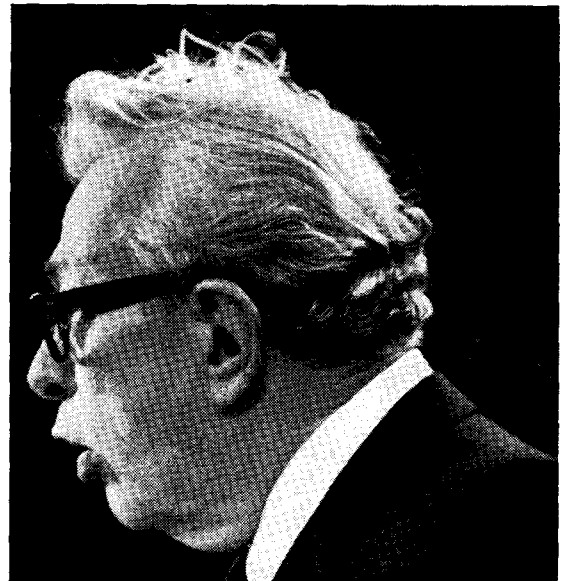
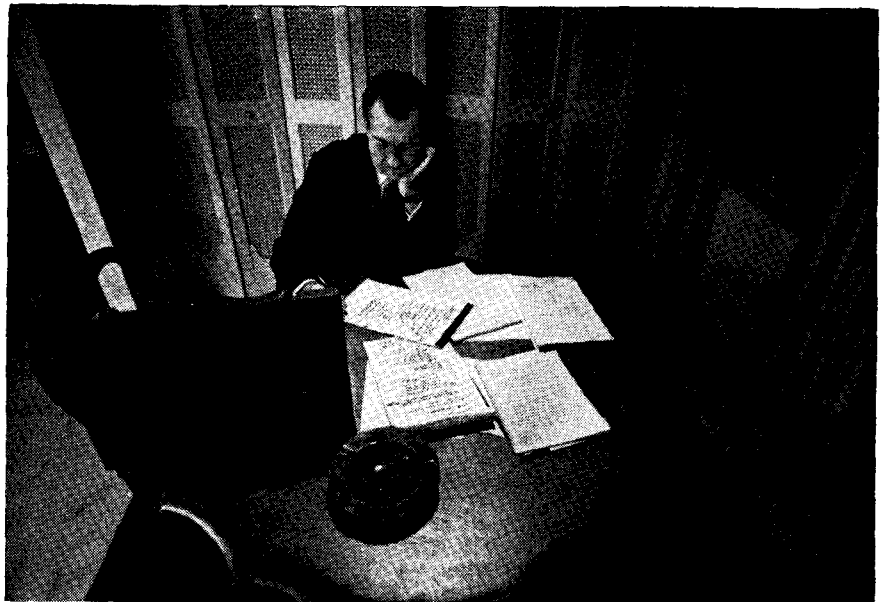
SELF-PORTRAIT: U.S.A.

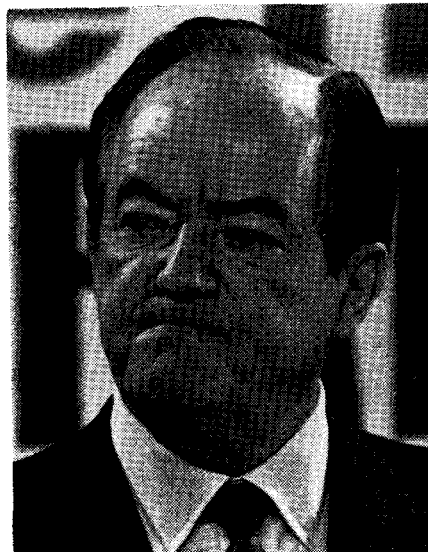
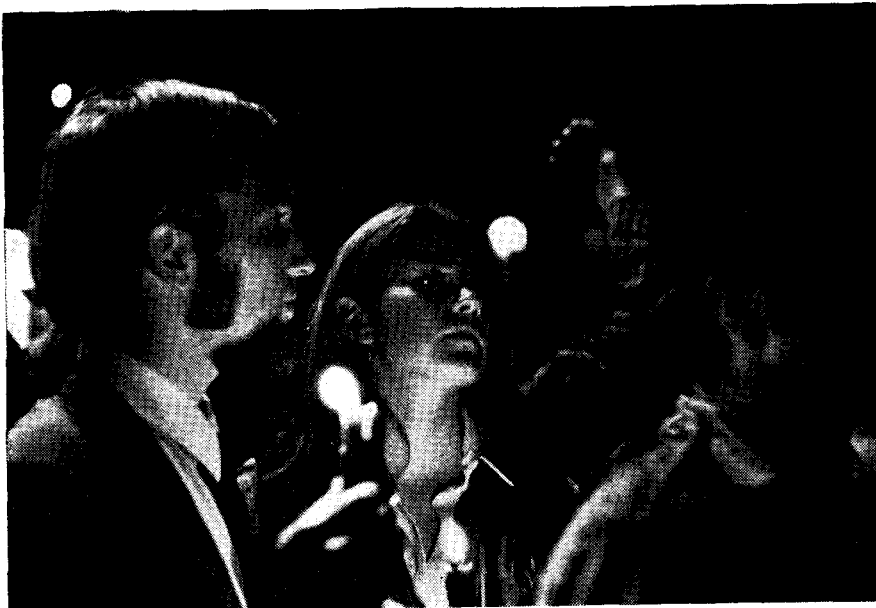
by David Douglas Duncan

Abrams, 240 pp., \$18.50

AS A COMBAT PHOTOGRAPHER and a veteran member of *Life's* roving lensmen, David Douglas Duncan has chalked up an almost thirty-year record for being where the action is. His service with the Marines in World War II, coverage of the Korean conflict and of recent action in Vietnam, the restorative interludes that were devoted to documenting the masterworks of Picasso and the art treasures of the Kremlin—these provided the self-styled "Yankee Nomad" with exploits and exposures for countless photo-essays and six books.

These, too, were part of the impressive credentials that motivated NBC-News executives to an unprecedented decision: the commissioning of a still photographer to record the National Conventions and to appear on camera





—Photos from "Self-Portrait: U.S.A."

At Miami (left), Chicago (above) "... as we are—close up—during the gathering of our two national political clans—our best, worst, most mediocre, up tight."

with his pictures in nightly five-minute sessions. Duncan's TV photo-reportage proved an incisive postscript to much of the audio-visual tedium that was beamed to home screens from Miami Beach and Chicago in the summer of 1968.

Like many of Duncan's colleagues, however, we were unprepared for the announcement that his Convention portfolios would be published as a book. The idea seemed a maverick on two counts. First, publication date would be more than a year after the Conventions had passed into history, making the picture material too old to be topical and too recent to be of archival interest. Second, its publisher was one whose reputation had been built on a distinguished list of art books and whose standards would permit no compromise on quality production and highly styled book design.

Self-Portrait: U.S.A. has vindicated the convictions of both the photogra-

pher and his publisher. On the printed page the 300-odd photographs not only continue to hold a wide measure of human interest but gain in context and visual impact from the dynamics of graphic presentation and skillful editing. (Duncan's "midwifery" of every stage of design and production is apocryphal; "the only thing he didn't do was set the type and bind the book," reports one reliable informant.)

Master of the telephoto lens, Duncan also frames his editorial intent broadly:

This book shows us as we are—close up—during the gathering of our two national political clans—our best, worst, most mediocre, up tight. Nixon, Rockefeller, McCarthy, Humphrey, hippies, preachers, protestors, professors, Negroes, delegates, dreamers, cops and their killer dogs. Wounded Vietnam veterans, wounded McCarthyites, wounded spirits along the sidelines—pictures of almost all of us Americans of one breed or another.

I was angry, surely, at some of the situations which exploded into bloodshed before my cameras, but having been conditioned by a lifetime of reporting violence in its most extreme form on the battlefields of the last quarter-century, I believe that I viewed the conflict in Chicago with fairness and in perspective—just as I did the almost country-carnival atmosphere in Miami Beach. Within both Conventions one could detect much of the strength and weakness of the political system under which we live today. And during the Conventions one could form a fairly comprehensive picture of us all . . .

Certainly that last observation is debatable, and Duncan's thesis gains little from commentary spiked with such full-blown generalizations. He is at his best when he lets his pictures speak for themselves, especially when his camera focuses on the Nixon inner sanctum, the delegates with their banners up and defenses down, the Chicago scene as programmed by Bar-num and Daley, the antiwar demonstrators, and the war-wounded in a nearby naval hospital.

Considering the wealth of perceptive view-finding in *Self-Portrait: U.S.A.*, it may be quibbling to point out that the book's title does it a disservice. A wise and sharp-witted chronicler, Duncan has delineated a profile sketch rather than a full-length portrait—though admittedly his candid shutter-clicks of caricature are often more revealing than many an in-depth character study might be.

Margaret R. Weiss

Margaret R. Weiss is photography editor for Saturday Review.

SR's Checklist of Books for Christmas

Wishing everyone merry Christmas shopping, SR's editors and columnists have nominated what they consider the year's most desirable books, categorized below according to the special interests of various recipients. For modestly priced tokens of esteem, see **ON THE FRINGE** (page 45) and **PICK OF THE PAPERBACKS** (page 48). To please those who are keen on sports turn to page 50. Supplementing the titles for children herewith are many in SR November 8. A reference book cornucopia follows next week, and on December 13 suggestions in the music field.

Art

LIVES OF THE PAINTERS. By John Canaday. Norton. \$29.95.
GOthic EUROPE. By Sacheverell Sitwell. Holt, Rinehart & Winston. \$11.95.
BEYOND MODERN SCULPTURE. By Jack Burnham. Braziller. \$15.

Cinema

THE EMERGENCE OF FILM ART. Edited by Lewis Jacobs. Hopkinson & Blake. Paperback, \$3.95.
THE HOLLYWOOD STYLE. By Arthur Knight and Eliot Elisofon. Macmillan. \$17.95.
THE MOVIES, MR. GRIFFITH, AND ME. By Lillian Gish. Prentice-Hall. \$7.95.
SEX, PSYCHE, ETCETERA IN THE FILM. By Parker Tyler. Horizon. \$7.50.
LITERATURE AND FILM. By Robert Richardson. Indiana University Press. \$4.95.
FILM 68/69. Edited by Hollis Alpert and Andrew Sarris. Simon & Schuster. \$6.95.
RUNNING AWAY FROM MYSELF. By Barbara Deming. Grossman. \$6.95.

Communications

MASS COMMUNICATIONS AND THE AMERICAN EMPIRE. By Herbert I. Schiller. Augustus M. Kelley. \$9.
THE PEOPLE MACHINE. By Robert MacNeil. Harper & Row. \$7.95.
NATIONAL AND INTERNATIONAL SYSTEMS OF BROADCASTING. By Walter B. Emery. Michigan State University Press. \$12.50.
DOCUMENTS OF AMERICAN BROADCASTING. Edited by Frank J. Kahn. Appleton-Century, Crofts. \$8; paperback, \$4.50.
THE LIVING-ROOM WAR. By Michael J. Arlen. Viking. \$5.95.
MOTION PICTURES AND TELEVISION IN AMERICA: Sight, Sound, and Society. Edited by David Manning White and Richard Eversen. Beacon. \$7.50.
PROBLEMS AND CONTROVERSIES IN TELEVISION AND RADIO. Edited by Harry J. Skornia and Jack William Kitson. Pacific Books. \$10.
THE KINGDOM AND THE POWER. By Gay Talese. World. \$10.

Belles-Lettres

SELECTED WRITINGS OF E.T.A. HOFFMANN. Edited and translated from the German by Leonard J. Kent and Elizabeth Knight.

University of Chicago Press. 2 vols. \$17.50.
PROMETHEUS BOUND. By Robert Lowell. Farrar, Straus & Giroux. \$5.95; paperback, \$1.95.

AGAINST THE CURRENT: Selections from the Novels, Essays, Notes, and Letters of Konstantin Leontiev. **THE EGYPTIAN DOVE:** The Story of a Russian. By Konstantin Leontiev. Both translated from the Russian by George Reavey. Edited by George Ivask. Weybright & Talley. \$7.50 each.

THE COLLECTED ESSAYS, JOURNALISM, AND LETTERS OF GEORGE ORWELL. Edited by Sonia Orwell and Ian Angus. Harcourt, Brace & World. 4 vols. \$40.

Crime, Suspense

THE EVERGREEN DEATH. By James Fraser. Harcourt, Brace & World. \$4.50.
A KISS BEFORE DYING. By Ira Levin. Simon & Schuster. \$4.95.
SUNDAY THE RABBI STAYED HOME. By Harry Kemelman. Putnam. \$5.95.
KINGS FULL OF ACES: A Nero Wolfe Omnibus. By Rex Stout. Viking. \$4.50.
FORFEIT. By Dick Francis. Harper & Row. \$4.95.
A RISKY WAY TO KILL. By Richard Lockridge. Lippincott. \$4.95.

Dance

ALPHABET OF MOVEMENTS OF THE HUMAN BODY. By V.I. Stepanov. Dance Horizons. Paperback, \$1.95.
ARTISTS OF THE DANCE. By Lillian Moore. Dance Horizons. Paperback, \$4.95.
DANCE: A Short History of Classic Theatrical Dancing. By Lincoln Kirstein. Dance Horizons. Paperback, \$5.95.
PRE-CLASSIC DANCE FORMS. By Louis Horst. Dance Horizons. Paperback, \$2.95.
MISS RUTH. By Walter Terry. Dodd, Mead. \$6.95.

Economics

ONCE IN GOLCONDA: A True Drama of Wall Street, 1920-1938. By John Brooks. Harper & Row. \$6.95.
BLACK CAPITALISM. By Theodore L. Cross. Atheneum. \$8.95.
THE CHASM AHEAD. By Aurelio Peccei. Macmillan. \$7.50.
THE MILLION-DOLLAR BUGS. By Michael Pearson. Putnam. \$6.95.

Education

THE STRAWBERRY STATEMENT. By James Simon Kunen. Random House. \$4.95.
THE CONFLICT OF GENERATIONS. By Lewis S. Feuer. Basic Books. \$12.50.
THE IDEAL OF A UNIVERSITY. By Robert Paul Wolff. Beacon. \$5.95.
THE LIVES OF CHILDREN. By George Denison. Random House. \$6.95.
COLLEGE CURRICULUM AND STUDENT PROTEST. By Joseph J. Schwab. University of Chicago Press. \$4.95.

Fiction

IN THIS HOUSE OF BREDE. By Rumer Godden. Viking. \$6.95.

(Continued on page 42)



1. —From "Lincoln—A Picture Story of His Life."

A Pictorial Holiday Sampler

by MARGARET R. WEISS

History, biography, art, graphics, space science, religion, travel, and of course photography itself are explored, explained, and exposed most clearly and colorfully in pictures. That's why the camera may well be a harried gift-hunter's best friend, for all one has to do is mesh-or-match a photographic book with the career or hobby interests of the potential recipient. Here are a few brief exposures to help you check off some of the names on your Christmas list:

LINCOLN—A PICTURE STORY OF HIS LIFE, by Stefan Lorant (Norton, \$7.95). Among the more than 5,000 volumes that have been written about Lincoln, this one continues to rank as a classic. Now in a revised and enlarged edition, it contains every known photograph that was ever taken of Lincoln. To accomplish this, Stefan Lorant hunted down original plates, daguerreotypes, and ambrotypes from which new prints were made—some 600 pictures, including the "hitherto unknown" portrait that has been receiving so much attention in the press. Other additions that should please Lincoln buffs of all ages are a lively collection of campaign cartoons and sketches, as well as a series of pictures in which Lincoln's head appeared on the bodies of Jackson, Calhoun, Van Buren, and Clay. For students of photography the forty-page "pictorial bibliography" should be of particular interest.