

# Behind the Scenes

About Scribner authors . . . What they say . . . David Cushman Coyle on the New Deal . . . Saroyan tells his plans . . . New York is a home town to J. C. Long . . . Patients and doctors . . . Diabetes not disabling

EVERY one, these days, is ready to offer an opinion on "The Impossible Next War" but Roger Burlingame's original opinion is that of a veteran of the A. E. F., a 1st Lieutenant in the 308th Machine Gun Battalion, who has written many articles on the bonus and other war subjects for nearly all the nationally known magazines. He has a novel *Three Bags Full* coming out in the fall.

Bertram B. Fowler, who writes "The Masses Go in for Big Business," has studied the cooperative movement first hand during several months' travel in the Middle West. His interest in the subject goes much farther back. He served for a time on the staff of *The Christian Science Monitor* and became interested in the world-wide development of consumer cooperation. A little over a year ago he became convinced that consumer cooperation was beginning to play a real part in our national economy and resigned from *The Monitor* to free-lance, specializing in the cooperative movement. Since then he has written extensively for the various magazines and newspaper syndicates. He has done considerable speaking on his chosen subject before community, social, and educational groups.

The author of "Noonday Demon," Cuthbert Wright, wrote his first and only novel as a Sixth Former at school. "It was," he writes, "strange to say, neither published nor preserved." His first professional contribution was an article in *The Boston Transcript* on the *Sons and Lovers* of D. H. Lawrence. His first book (of verse) was printed by Brentano when he was still an undergraduate "and," he adds, "it looks it." He is a veteran and prolific book reviewer and has written numberless

articles and short stories. By race part English and part Irish, by religion Episcopalian, in politics he professes to have no particular views "save a vague distaste for democracies."

"One of those stubborn fanatics who believe that poetry will still find its uses even in an age whose preoccupations are as exclusively economic as our own" is the way in which Arthur Davison Ficke characterizes himself. Although he is not a champion of free verse and unorthodox

## OUR AUTHORS SAY:

*"The United States will have to find means to cause small locally owned industries to prosper in the rural areas."*

David Cushman Coyle. P. 220

*"And of those future struggles, the present fracas in Ethiopia is but the signal gun."*

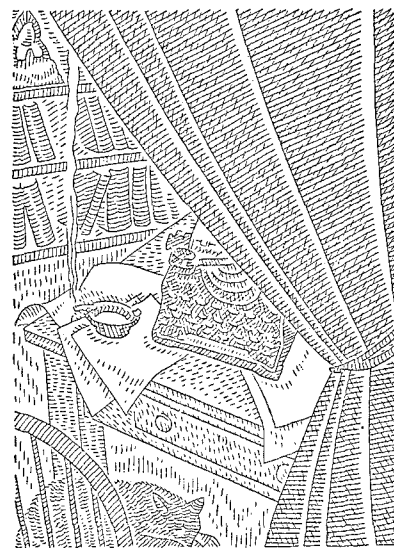
Lothrop Stoddard. P. 234

*"The Farmers' Union of North Dakota set up their cooperative oil wholesale in St. Paul in 1928. . . . In rural North Dakota it is the leading distributor of oil and gasoline. . . . It is the story of distribution for service versus distribution for profit."*

Bertram B. Fowler. P. 195

*"Say firmly, 'I will not permit you to do thus and so. Mother knows best.' Long before the shout of laughter has died away it will be evident that times have changed."*

Helen Hanford. P. 242



punctuation in general, he does think that they may be useful for certain special purposes and in "Hospital" he attempts to express in the broken rhythms of free verse and arbitrary punctuation some of the emotions of a patient who finds himself amid the bewildering scenes and events of a great modern hospital. He has written many books of verse of which *Sonnets of a Portrait Painter* is perhaps best known. A new book, *The Secret, and Other Poems*, will appear in the fall. He is a native Iowan, born in Davenport.

James Truslow Adams, chronicler and interpreter of American history, adds another book to his long list on the subject with *Thomas Jefferson: In His Day and Now* to be published in the spring. The book, like his series on the Constitution, is more than historical, for it shows Jefferson's career, like the Constitution, as a force that has shaped our whole history and is vitally alive today.

Katharine Newlin Burt is one of the few women in the world who being the wife of a distinguished writer does not have to base her claim to fame on being just that. Her talent has many sides. She has written "western" novels in a background that she knows from having lived long in Wyoming, but the real importance of her work appears in such serious writing as *The Monkey's Tail* (which most people know she wrote though it appeared under the name of Rebecca Scarlett),

*Quest*, and *Cock's Feather* and in such short stories as "Dark Night," "Herself" and others which have appeared from time to time.

Al Smith and his Liberty Leaguers announce their views of it over the radios and newspapers of the land, H. L. Mencken opens both barrels in a magazine, but David Cushman Coyle gives his "Map of the New Deal" as one who has seen it both from the inside at Washington and as an observer in lecture halls and as participator "in innumerable discussions, from Mt. Desert to San Diego, with New Dealers and Old Dealers, fishermen and cowboys, brain trusters and Congressmen, conservatives and communists, professors and bankers, stodgy experts and wild-eyed cranks. They all had something to say and were engaged in debunking one another." This is what he says in the introduction to *Brass Tacks*, that small booklet on national affairs published by the National Home Library in Washington, which is now selling 4500 copies weekly.

With storm clouds gathering thick and fast over the forthcoming Republican Convention in June, Nicholas Murray Butler's picture of the chance circumstances which during the last fifty-six years have swung previous conventions into unexpected channels becomes particularly portentous. In this last article of the series on the Conventions, he makes a ringing challenge to all who are interested in the fate of the Republican Party.

"Saroyan is the most sharply edged personality who has appeared in American writing since the early Hemingway," said Lewis Gannett in a review of his new book of short stories *Inhale and Exhale* which came out early in February. His earlier book *The Daring Young Man on the Flying Trapeze* was published two years ago, and since then his short stories have appeared in magazines from time to time. He says that his new book is dedicated to the English tongue, the American earth, and the Armenian spirit. His third book is written and ready for publication. He has no new plans, "just the steady ones: to write and to make it interesting and to remember all the time the men who long

ago wrote greatly. The greatest. And to compete with them. To ignore critics except when impossible and then to send them greetings . . . to turn down all offers to write for the movies, or Hearst. To remember the days of poverty, including today. To be interested. Courteous to the rich."

Among those called before the House Committee on Foreign Affairs to give expert opinion on the Administration's Neutrality Bill, and the world situation generally, was Lothrop Stoddard. He was before them for two hours and the record of the testimony, including questions by members of the Committee, runs over thirty printed pages. The author of "Africa, the Coming Continent" is also an authority on affairs in the east and his *Clashing Tides of Color* came out last spring as a successor to his *Rising Tide of Color* published fifteen years ago.

Ray Giles has for many years been advertising adviser to prominent manufacturers. He has been known in the pages of SCRIBNER's for his hobbies in the "After Hours" department, and his hobbies are indeed legion. He has collected many things, has won awards in photographic contests, and has exhibited water colors in two art exhibitions in New York. In addition to writing several books on business, he has in the last three years had three books of general interest, among them *Your Money and Your Life Insurance* now in its third edition. He has served as director in the New York Council of the American Association of Advertising Agencies, and as director in the Sales Executives Club of New York.

The Mother Who Is Always Wrong is Helen Hanford, Mrs. James Holly Hanford, mother of four daughters. They encourage her in her writing, but she says she has learned that nature gives with one hand and takes away with the other, for while it has been through marriage and children that she has found material for writing, the time for doing so has necessarily been extremely limited. She has published about thirty short stories and articles in nationally known magazines and at the same time has managed to live the

normal life of the wife of a professor who teaches at Western Reserve University in Cleveland. Her diversions are walking and English country dances.

There are degrees and degrees. Janet Rankin Aiken says she is a 1929 Ph.D. from Columbia, and a Mrs., mother of three children. Her books include *English Present and Past*, *A New Plan of English Grammar*. Your *English Grammar*, now in process of being written, will appear in the spring. She teaches at Columbia and Brooklyn College. Her favorite enjoyments are teaching, writing, children, religion, reading, walking, friends, morals, and humor and she says her life is very full of all of them.

IN answer to "New York Is Not a Home Town" John C. Long, author of *Bryan the Great Commoner* and many biographies and essays, protests by telegram, from Bethlehem, Pa.:

AS FOURTH GENERATION NEWYORKER HEREBY PROTEST ALLEGATIONS JANUARY ISSUE NEW-YORK NOT A HOME TOWN STOP GRANTED AM KULAK LIQUIDATED INTO A SIBERIA TO WHICH AM DEVOTED BUT WHEN I DIE THEY WILL FIND CANARSIE WRITTEN ON HEART.

No small part of our correspondence this month has been from either doctors or patients interested in Edna Yost's article "A Patient Wants to Know" and Nancy Hale's story "Love Is Not Love."

#### ANOTHER PATIENT HEARD FROM

Sir: I was much interested in Miss Yost's article, "A Patient Wants to Know." I have felt the same way for some time, and am glad to see somebody putting it into print where the doctors can read it (if they will).

Doctors don't only evade. Sometimes they tell outright lies to their patients. Many times the patient is not fooled at all, and worries much more than if the doctor had been frank in the first place. Of course some people are hysterical when they find they are in danger, but I believe that most normal people are bothered much more by some sensed but undefined danger. A doctor should cultivate the art of reading character until he can tell the difference between these types.

I think the only hope for us patients is to organize, as strongly as the doctors have, and then pay them to keep us well, not to cure us after we are already ill. The incentive for the doctor would then be to find the root of the trouble as quickly as possible, and not waste the patient's time or his own.

When patients are organized, perhaps doctors will give us credit for having some sense.

(Continued in Advertising Section)



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Perhaps the mother should be on a special diet or restricted exercise — because of underweight or overweight or some difficulty with her blood pressure, kidneys or heart. It is important to know and observe these conditions long before the baby arrives.



After the baby is born, he should when possible have the food that is best for him—his own mother's milk. But if conditions prevent, the doctor will order the best substitute. Into baby's diet must go all the elements needed to build sound teeth, sturdy bones, strong muscles. His food must contain the vitamins needed to help him grow into vigorous childhood and to build up resistance to help him fight off disease.

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## BEHIND THE SCENES

(Continued from page 236)

Perhaps after all they are right at present, for who could respect people who are so helpless, and do nothing about it?

MRS. J. M. NUDING.

Palo Alto, Cal.

### VICIOUS AND UNWARRANTED

Sir: Recently I read an article written by Edna Yost entitled, "A Patient Wants to Know," appearing in the January 1936 issue of SCRIBNER'S MAGAZINE.

This article is a vicious and unwarranted denunciation of the entire medical profession and I am amazed that the Editorial Board of SCRIBNER'S MAGAZINE accepted it for publication. The only cause I can ascribe to its action is that the members of the Board sympathized with her in a personal grievance and permitted her to air her absurd and bitter tirade to its readers.

In my opinion her article will be resented by the majority of your subscribers as an insult to their intelligence. A magazine publishing an article making such sweeping criticism of any profession does not deserve and should not hope for patronage.

L. A. ENSMINGER (M.D.).

Indianapolis, Ind.

### A DOCTOR'S VIEW

Sir: I am taking the liberty of giving my views regarding Miss Edna Yost's apparently just complaint, in her excellent essay, "The Patient Wants to Know."

Miss Yost has given her own personal experience. I have no fault to find with that. There is much truth in all she has written. It is however important that her readers should realize that it is simply one individual's experience with a few doctors. It is true that she is familiar with other patients who have had the same experiences. There is nevertheless, a vast difference between a patient consulting a few doctors, and a doctor seeing a very large number of patients.

Miss Yost has taken as her topic, one of the most important branches of the practice of medicine, "The Art of Medicine." She has handled it in a very expert manner, but she has not written broadly enough concerning the various difficult phases that are encountered. Unfortunately doctors are human beings, each one having a different degree of intelligence, a different degree of personality and a different degree of skill. Each one during his years of experience develops a certain method in the art of medicine. This method depends upon his experience, his sense of the Art of Medicine, and his skill. After years of handling of his patients he develops a technique which he believes to be suitable for his clientele. Should during that time a patient present himself, who has a great deal more character, intelligence, and wealth, than the patients to whom he has been accustomed, it is probable that the doctor would fail dismally, in that particular case. It would go down in his record book as an unsatisfactory case.

When an individual wishes to write about what a prisoner experiences in his cell, he does not gain that knowledge by talking to one or two, or even three wardens. He gains it by spending six months or more in jail, as a prisoner. If Miss Yost is really interested in "the Art of Medicine," I would suggest that she visit as a patient, at least two or three hundred physicians, she will then undoubtedly obtain a much better picture of the real state of affairs.

WILLIAM LAPAT (M.D.).

Houston, Texas.

Doctor Walter A. Coole of Houston, Texas, writes in part:

### PSYCHONEUROTIC CHAFF

Sir: As a doctor wholeheartedly and a free-lance writer experimentally, I enjoyed a sympathetic chuckle over "A Patient Wants to Know" by Miss Edna Yost. I have found that free-lance writers are walking encyclopedias and it is only natural that Miss Yost "wants to know."

I can also sympathize with her doctors. Full fifty per cent of the doctors' patients have some form of psychoneurosis. They come to his office with monotonous regularity. The editor who grimly wades through the stack of manuscripts on his desk, most of which he can recite before opening, has nothing on the doctor who must sit in constant review of the time honored symptoms of psychoneurosis. It is most difficult to keep constantly attuned to the significant grain of wheat in so much psychoneurotic chaff.

Doctor Smith Ely Jelliffe of New York City:

### FALSE ILLNESSES

Sir: I have practised medicine now some 50 years, starting in dispensary work while a student and also as a "detail man" in my medical student vacations when I visited hundreds of doctors. For nearly 40 years six days a week I have spent nearly every afternoon in a hospital or dispensary giving my services to the sick. For over 40 years I have read our medical literature critically, as I have been an editor, associate editor, assistant editor, and even publisher of medical literature. I have visited Medical Association meetings and met and know thousands of doctors in nearly all the states of the Union and in many of the European countries. Therefore may I hope that my experience makes me competent to judge somewhat of the story as told by Edna Yost in the SCRIBNER'S for January, 1936.

First let me say I am prepared to believe every word of her story; but what I do wish to state emphatically is that for every one individual who has been put through such an experience, there are at least fifty whose story would be just the opposite.

In my dispensary work, and I have worked in nose and throat, eye and ear, skin, heart, lung, nervous and mental clinics, I have seen hosts of illnesses of all kinds and have convinced myself of the value if not the exact truth of a statement made by Dejerine of Paris, one of the world's outstanding pre war organic neurologists and psychotherapists, that at least 80 per cent of the ills of mankind are what he called "false illnesses"—"fausse gastropathies," "fausse cardiopathies," etc. Not meaning they did not exist but that an organ of the body is made to carry the emotional disturbance of the patient. This was his simple formula, as was that of Dubois, an able colleague, who put additional emphasis on the false knowledge of mankind and sought to aid the psychically ill by the development of their intelligence.

I am persuaded that the medicine of the future will show that every illness always contains a certain proportion of psychogenic influences and that the antithesis body or mind, physical or mental is false.

Edna Yost should at least be thankful that the "psychical" treatments did not deprive her of any of her organs.

Of Nancy Hale's story, Doctor Paul T. McAlpine of the Mather Memorial Hospital in Port Jefferson, Long Island, says:

### MISINFORMATION

Sir: I have just finished reading "Love Is Not Love" by Nancy Hale in the February issue, and I am irked no little by the apparent misinformation on which the author bases her story. Let her heroine be reduced to a life of invalidism—but not by diabetes! I have yet to hear of a patient of the insulin era, with uncomplicated diabetes, who was forced to lead the sort of life upon which our heroine was embarking. Instead, I should like to propose pernicious anemia, with neurological changes, as a suitable basis for Elisa's proposed life of misery.

Doctor Elaine P. Ralli of New York comments:

### DIABETIC PATIENT

Sir: In the February number of SCRIBNER'S you published a story entitled "Love Is Not Love," by Nancy Hale, which was concerned with the difficulties encountered by a man who was married to a woman who had diabetes mellitus.

I have no quarrel with writers who wish to write on medical subjects, but I resent having the facts distorted in order to arrive at a dramatic effect. Any physician with any knowledge of diabetes and its treatment could have informed you that the facts as presented in this story were not true. To begin with: exercise is very important in the treatment of diabetes and greatly improves the tolerance of the patient for carbohydrate; secondly, the administration of insulin has made it possible for the diabetic individual to live an absolutely normal life and to eat a normal diet; thirdly, there are thousands of diabetic patients in this country today whose only handicap is the attitude of the laity and the press towards their disease. They know that they can live a perfectly happy existence and when you publish a story which so distorts the truth, you contribute towards the ignorance that exists and that the medical profession and the diabetic patient are trying to overcome.

Doctor Carl H. Fortune of the Lexington Clinic, Lexington, Ky., is concerned:

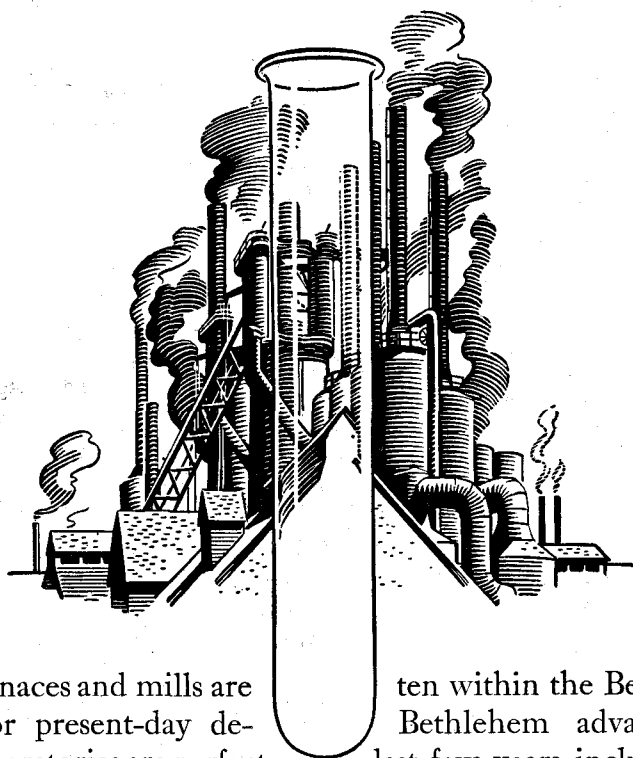
### FOLLOW DIET—TAKE INSULIN

Sir: Seldom does any work of fiction annoy me and until now none has ever provoked me to write in protest. The story "Love Is Not Love" by Nancy Hale in February SCRIBNER'S has done just that. I am not one of those who feel that fiction should possess the accuracy of fact required of a scientific article. That Elisa takes her insulin at bedtime instead of before meals amuses rather than irritates me. Minor medical inaccuracies are unimportant; misrepresentation of the entire psychology of the afflicted is unforgivable.

When the researches of Banting gave to the world insulin, the most significant contribution was not the saving of lives—as great as that was. Thousands of diabetics who pre-

(Continued on page 24)

# Research in Steel



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# Phonograph Records

By Richard Gilbert

● Toscanini approves seven record sides for the Victor. . . . Re-recording of *The Fire Bird* by Stokowski reaches new heights of realism. . . . Stravinsky's violin and piano arrangements of ballet fragments. . . . Original ballet music of Pierné recorded especially for phonograph.

WORD that Toscanini has at last elected to record a number of masterpieces before concluding his leadership of the New York Philharmonic-Symphony Orchestra this month will give music lovers everywhere great reason to rejoice. Particularly indebted will be those of us who are already lamenting the irreparable loss we must suffer at the termination of his permanent association with an American orchestra. At sixty-nine Toscanini continues to pervade all the music he touches—Mozart, Beethoven, Brahms, Wagner, Debussy, and lesser lights—with challenging virility, unrivalled penetration, and complete realization of everything the composer wished and intended. What a pity it would have been to have foregone the electrical magic without which Toscanini's evanescent art cannot endure.

For the past seven years Victor made prodigious and untiring efforts to record Toscanini interpretations. The conductor remained adamant. Meanwhile the science of recording leaped forward; complex sonorities and dynamic intensities, recalcitrant in the past, now emerged from the disc with amazing verisimilitude. Still Toscanini resisted. "Don't talk to me of discs," he thundered. "They are a martyrdom. One works oneself to death over them, until one thinks that everything has gone well; then they send along the proofs, and one is inclined to tear one's hair." That Toscanini's graying locks remained undisturbed was apparent the other week when he approved seven out of ten record slides made in Carnegie Hall. We are assured at least of Wagner's serenade to Cosima, the *Siegfried Idyll*, and *Siegfried's Journey to the Rhine* from *Götterdämmerung*. Should Toscanini have no more time or patience with recording sessions there is in the above something indeed for which to be eminently thankful.

One of the first records I ever possessed was of an abridged *The Fire Bird*, played by Leopold Stokowski and as many members of the Philadelphia Orchestra as could get within earshot of the restricted recording horn of a decade ago. Yet the box-like affair that I had at that time to play records on, with intermittent windings and windings, gave considerable pleasure, and established a love of Stravinsky's music which still endures. Today, as I listen to the Philadelphia Orchestra's third recording of *The Fire Bird* (an early electrical one was made in 1928), it seems altogether fantastic and absurd that I had ever enjoyed the emaciated sounds my little portable emitted almost a dozen years ago. Adjectives describing present-day reproduction of orchestral tone and volume have been pretty much exhausted in this column. After having heard Stravinsky's concert suite from a specially built, multiple speaker, wide range reproducer, I find it impossible to suggest effectively the musical eloquence of this new reproduction. From the mysterious introduction of bass strings, through the dazzling instrumental palette used to depict the resplendent *Fire Bird* and the dance of the Princesses, the whirling harmonics of glowing violins, the ominous crashing chord of full orchestra as King Kastchei's frenzied dance begins with the metallic clang of the tubular bell, the many devices of woodwind and brass, to the muted and dreamy loveliness of the *berceuse*—all this kaleidoscopic tone is projected with a vividness undreamt of a few years back. I can only hope that you will make a point of hearing the set (Victor No. M291) from a late model instrument—it seems hardly possible that lateral-cut (as distinguished from the "hill and dale" laboratory variety) recording can hope to capture greater detail or wider dynamic range.

The current American tour of the

Russian ballet and the recent publication of several books devoted to the dance, and biographies of Nijinsky and Diaghilev have acquainted practically every one with the stories of and the circumstances surrounding Stravinsky's early music, of which *The Fire Bird* is his first important work—commissioned by Diaghilev and completed in 1910. Stokowski's interpretation could hardly be bettered; it is rich in contrast, pulsating in rhythm. The odd side of the set is occupied by Stokowski's free transcription of Dmitri Szostakowicz's piano *Prelude in A-flat*, a dirge-like piece of no great importance either as an example of this contemporary Soviet composer's art or as a piece of orchestral brilliance.

Stravinsky and the violinist Dushkin, who have returned to America for another concert tour, recently arranged the *scherzo* and *berceuse* from *The Fire Bird* for violin and piano, the results of which collaboration you can hear played by them on Columbia disc No. 17049D. Like line drawings of brilliantly colored decorations, the arrangements are wholly unsatisfactory; but as examples of Stravinsky's exploitation of the fiddle's resources, original and absorbing. There is also another disc by Stravinsky and Dushkin of the *Air du Rossignol* and *Marche Chinois* transcribed from excerpts of the same titles from the former musician's opera after a tale by Hans Christian Andersen, *Le Rossignol* (Columbia No. 68334D).

Practically all the familiar ballet music has been recorded. Hence, dancers and balletomanes have the orchestral music of *Swan Lake*, *Les Sylphides*, *Pétrouchka*, *Pas d'Acier*, *Les Songes*, *The Three-Cornered Hat*, and other stage works, at their finger tips. It remained, however, for septogenarian Gabriel Pierné to compose a ballet, *Giration*, especially for recording so



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that dancers who could not avail themselves of an orchestra might have effective tonal assistance. *Giration* is written for eleven solo instruments and records extremely well. Dancers with phonographs may invent their own choreography; the airiness and piquancy of the music, conducted by the composer, offers inspiration far beyond that of the routine bar exercise accompaniment (Columbia No. 68432D).

Mendelssohn, whose music was once more popular than at present, and whose place as a favorite composer of impeccable and dispassionate music is pretty much occupied today by Maurice Ravel, appears on phonograph lists after a long absence. Koussevitzky and his Boston Symphony Orchestra offer the "Italian" *Symphony No. 4 in A, op. 90*, a new recording of which has not been particularly sought after by collectors. At any rate, with this flawless recording, the last word has been said (Victor set No. M294).

Debussy's subtle and aromatic description of Spain, the three brilliantly scored movements of *Iberia*, the second of a series of three *Images* for orchestra, has been re-recorded by the Paris Conservatory Orchestra conducted by Piero Coppola (Victor set No. M77). Somewhat of an improvement over Coppola's previous electrical version, this set does not represent the definitive *Iberia*.

Other recommendations: A most impressive but lugubrious *Funeral March for the Last Scene of Hamlet* of Hector Berlioz, played by Sir Hamilton Harty and the London Philharmonic Orchestra with organ reinforcement (Columbia No. 68429D). . . . Violin concerto collectors will probably find the playing of Vieuxtemps's *Concerto No. 4 in D minor* by Jascha Heifetz sensational (Victor set No. M297). . . . Kirsten Flagstad's singing of *Elisabeth's Prayer* from Wagner's *Tannhäuser* is notably eloquent, but Hans Lange's accompaniment leaves something to be desired (Victor No. 8920). . . . The flow of string quartet recordings from the Columbia studios continues this month with a warm and vibrant reading of Haydn's famous work in C major, *op. 76, No. 3* ("The Emperor"), played by the Lener String Quartet (Columbia set No. 246). Side eight contains the *andante* movement from Haydn's *Quartet in D minor, op. 76, No. 2*.

## MUSIC

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# If I Should Ever Travel

By Katherine Gauss Jackson

● The *Queen Mary* leaves the Clyde for Southampton. . . . Tours of Europe now and later. . . . England. . . . Ireland in songs and poetry. . . . New England for the summer. . . . The South. . . . Hawaii.

ALL travel-talk for the summer of 1936 inevitably starts with the *Queen Mary*. On the 24th of March she left the Clyde for Southampton and on May 27 she sails from there on her maiden voyage to New York. But even before she left the Clyde she had caused a revolution in ships' classifications everywhere. No longer will you go first class, second class, tourist, or third. Now the big boats on the Atlantic are cabin class, tourist class, and third class, and thus third class assumes a new importance in the travel picture. Compared to tourist class when I went over on it first in 1924, third class on ocean liners these days, and particularly on the big new boats, is absolutely palatial. Third class cabins for two, often have twin beds instead of bunks. And a round trip, say on the *Queen Mary*, third class in the summer season is \$167.50, New York to Southampton. Tourist class is \$270 and cabin class \$525. (All round trip from New York to Southampton.)

It would be possible, as well as good fun, to write an entire article about this important new boat—how each of her lifeboats carries more passengers than did the original Cunard liner *Britannia*; how each anchor weighs as much as twelve popular-priced cars; how the *Britannia* would fit into the main dining saloon of the *Queen Mary*; how the play-space decks would approximate the ground area within the Yale bowl; how forty miles of freight cars could just carry her weight—but even so you would have no conception of the size, dignity, and majesty of the great new liner. You will have to wait with the rest of us, till the day early in June when she makes her triumphal entry into New York harbor.

And June is not as far off as you think. Bookings for summer tours are already getting crowded and it's high time to be making up your mind as to what particular brand of travel adventure the summer holds for you this year. Or better still, if you should sud-

denly find a chance to go right away, a thirty-eight day tour starts April 20 from New York, goes to Quebec, sails from there for England, Holland, Belgium, France, and home again, landing at Quebec May 27, all for \$345. Springtime in Europe! And at a price.

For a first trip to Europe, in the regular season, there is one fine tour sailing July 2, going to France, Belgium, Holland, Germany, Denmark, Sweden, Norway, England and back to New York August 18. This tour costs \$670 with third class transatlantic passage, \$746.25 with tourist class transatlantic passage. If you want to make the tour longer, and to see Ireland, Wales, and England too, starting from New York June 13, you can do that, join the main tour in Paris and pay \$925

third class, \$997.50 tourist. And who doesn't want to see Ireland, Wales, and England!

In London just now, and probably going well on into the summer, is James Barrie's new full-length play *David and Goliath*—his first long play in many years, starring Elisabeth Bergner. At Aldershot the Military Searchlight Tattoo will be held in the Rushmoor Arena June 11-12 and June 16-20. There's the tennis at Wimbledon June 22-July 4, the Royal Regatta at Henley-on-Thames July 1-4 and the summer Canterbury Festival June 20-27—if you need any extra persuasion to take you to England.

## IRELAND

As for Ireland, I've still to meet any one who somewhere in his make-up

## EVENTS IN EUROPE, 1936

| EVENTS                             | PLACE                             | DATE             |
|------------------------------------|-----------------------------------|------------------|
| PASSION PLAY IN AUSTRIA            | Thiersee, Austria                 | May to September |
| VIENNA MUSIC FESTIVALS             | Vienna, Austria                   | Every Sunday     |
| GREAT SOVIET DANCE FESTIVAL        | Leningrad and Moscow, U. S. S. R. | June 7-21        |
| FRANKFORT OPEN AIR MUSIC FESTIVALS | Frankfort-on-Main, Germany        | June 10-20       |
| LAWN TENNIS CHAMPIONSHIPS          | Wimbledon, England                | June to August   |
| SWISS FLOWER FESTIVAL              | Geneva, Switzerland               | June 22-July 4   |
| MUNICH MUSIC FESTIVALS             | Munich, Germany                   | June 27-28       |
| HENLEY ROYAL REGATTA               | Henley, on Thames, England        | July and August  |
| WORLD SUNDAY SCHOOL CONVENTION     | Oslo, Norway                      | July 1-4         |
| FEDERAL GYMNASIAC FESTIVAL         | Winterthur, Switzerland           | July 6-12        |
| BRUCKNER MUSIC FESTIVAL            | Linz, Austria                     | July 17-20       |
| BAYREUTH FESTIVALS                 | Bayreuth, Germany                 | July 18-25       |
| PETRUS DE DACIA, VISBY RUIN PLAY   | Island of Gotland, Sweden         | July 19-30       |
| ZOPPOT OPEN AIR OPERAS             | Zoppot, Germany                   | Aug. 18-31       |
| SALZBURG FESTIVALS                 | Salzburg, Austria                 | July 22-25       |
| REICH FESTIVAL PLAYS               | Heidelberg, Germany               | Aug. 13-15       |
| XI <sup>TH</sup> OLYMPIC GAMES     | Berlin, Germany                   | July 23—Aug. 1   |
| ROYAL DUBLIN SOCIETY'S HORSE SHOW  | Dublin, Ireland                   | July 26—Aug. 1   |
| COWES ROYAL REGATTA                | Cowes, Isle of Wight, England     | July 26—Aug. 31  |
| BADEN-BADEN RACES                  | Baden-Baden, Germany              | July and August  |
| LEIPZIG FALL FAIR                  | Leipzig, Germany                  | Aug. 1-16        |
| MOSCOW THEATRE FESTIVALS           | Moscow, U. S. S. R.               | Aug. 4-8         |
|                                    |                                   | Aug. 1           |
|                                    |                                   | In August        |
|                                    |                                   | Aug. 30—Sept. 5  |
|                                    |                                   | Sept. 1-30       |

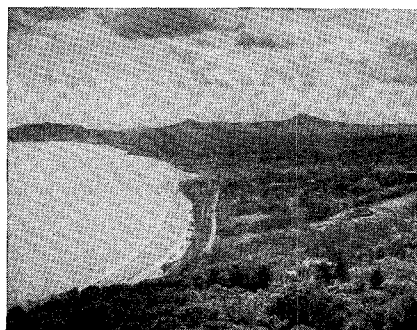


hasn't cherished a secret hankering to go there. There's something about the place, about the mere thought of it, that starts you smiling without really knowing why. I haven't pondered much about it, so I've no reason to suggest why this should be so. I read a list of places to which it is possible to buy excursion tickets on one of their railroads during the summer season—just an ordinary list of places posted in an ordinary time-table—yet they filled me with glee. The first ten were Achill, Arklow, Avoca, Ballybunion, Bray, Bundoran, Cappoquin, Caragh Lake, Cashel, Castleconnell. The last five were Sligo, Tramore, Wicklow, Woodenbridge, and Youghal. And ten taken from the middle were Inniscrone, Kenmare, Killaloe, Killarney, Kilkee, Lahinch, Lisdoonvarna, Mallaranny, Mil-town Malbay, Rathdrum.

Kenmare, Killaloe, Killarney! . . . There's something so incontrovertibly Irish about them all—and why it should be that something that fits, something so completely *right* and familiar at the same time makes one want to laugh for joy I don't know, but it seems to be so. Compare those homely, friendly, little-village names with names in Africa, for instance. The names on the "dark continent" have a certain unreality, and some a certain grandeur, but you'd never want to laugh about them. They speak of places that are distant and unapproachable. I can't imagine, as an example, entering the Valley of Diamonds on anything smaller than an elephant, swaying along, followed by a long train of unclothed native hunters, single file, and very solemn. Nothing to chuckle over, there. That's perhaps because I've not the remotest idea what the Valley of Diamonds is or looks like. And the same holds true of South America, Asia, and other far and unfamiliar places.

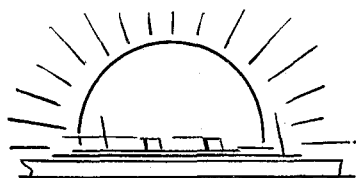
But Kenmare, Killaloe, Killarney! We've been there in the songs that our mothers and our nurses used to sing us. We've been to Sligo in Yeats's happy

(Continued on page 20)



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## If I Should Ever Travel

(Continued from page 19)

poem of the fiddler of Dooney (whose cousin was priest in Kilvarnet, his brother in Moharabuice):

"I passed my brother and cousin:  
They read in their books of prayer;  
I read in my book of songs  
I bought at the Sligo fair."

(But when heaven is finally reached the fiddler goes first through the gate)

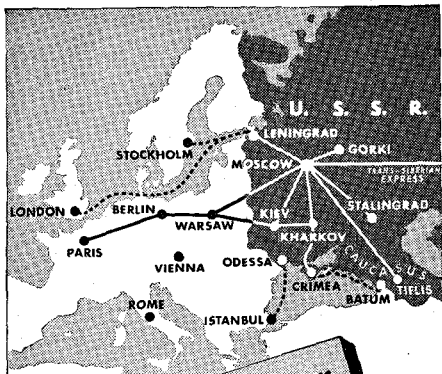
"For the good are always the merry,  
Save by an evil chance,  
And the merry love the fiddle,  
And the merry love to dance."

Yeats and James Stephens, Donn Byrne, John M. Synge, and the poets and singers and philosophers of the ages have made Ireland familiar to us all. We could walk the streets (no elephants, please) of any of their little villages and know the freckled, bright-eyed urchins who would come out to meet us, we would know the thatched cottages they live in, the castle on the hill, the wild green beauty of the country roundabout. And you'll say that this knowledge, superficial at that, comes not from poets or singers or philosophers but straight from the movies, and maybe you'll be right, but even the movies got their plays from somewhere.

### NEW ENGLAND

Turning from European plans for the summer, I have already had several nibbles and tentative offers for my New England cottage, and it gives me grounds to warn you that if you are hoping to rent a cottage for part or all of the summer, it is never too soon to begin lining up the possibilities, setting your own mind straight as to what you want—the sea, the mountains, a farm, peace and seclusion, a gay resort, whatever—and it's a good thing to start looking right now before some one else has snapped up the most desirable thing in your line, and at the best rates. New England offers any of the things that you may be looking for, and it's fun covering the ground in the early spring, when summer cottages are deserted and daffodils are showing their bright and hardy heads along the melting edges of the remains of winter snow. Only wear your galoshes. You'll need them for warmth as well as protection against deep and treacherous spring mud that awaits the unsuspecting, off the main roads. Last year, early in May we spent a week-end in a summer cottage—no heat but the fireplace—and I shall not forget how strange





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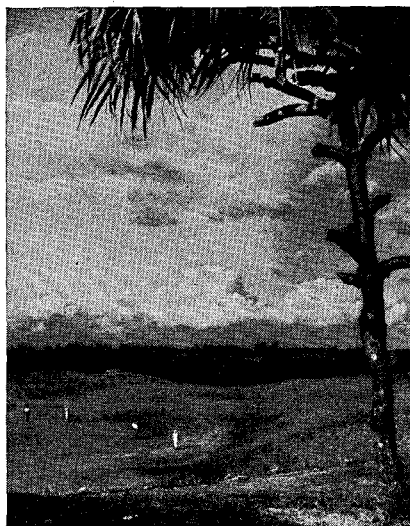
it seemed walking up the hill to the cottage at five in the morning after driving all night, with dawn just breaking and the thermometer reading 25°. Just as we reached the cottage door a sleepy white-throat sparrow, always before associated with warm, clear summer evenings, gave us his drowsy "John Peabody, Peabody, Peabody,"—and I had a sudden sense that the world was upside down as I fumbled at the lock with numbed and clumsy fingers. I remembered, too, how surprised I was to find that the mountains in southern Vermont, at that time of year, made me think of Scotland, with the bare rock outlines that one doesn't see in summer, but now clearly visible through the leafless trees on the mountainsides. There was a prevailing grayness everywhere, and against this background the purplish color of the bursting red maple buds gave much the same impression that heather does in the Scottish hills. The Scotch illusion was enhanced, I will say, by the warm mist and rain we met all day on the drive home. It was a week-end of high adventure, to be recommended to all fellow-motorists who enjoy the outdoors and the feeling of accomplishment that comes from putting up with a little discomfort for the sake of the mental exhilaration that follows meeting and enjoying nature on her own terms.

#### THE SOUTH

Our Southern States are at their best at this time of year and are getting ready to show the world that the far-famed Southern hospitality is not just wrapped up between the covers of Civil War novels.

The Huey P. Long bridge across the

(Continued on page 22)



GOLF COURSE ON KAUAI ISLAND  
IN HAWAII



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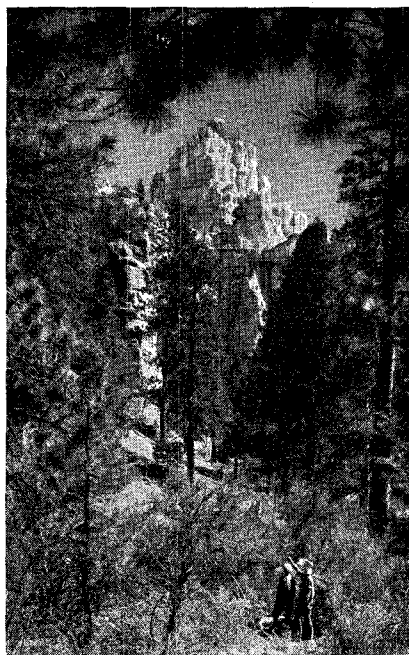
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BRYCE CANYON IN UTAH

## If I Should Ever Travel

(Continued from page 21)

Mississippi at New Orleans is open now and it is possible to go all the way from St. Augustine to San Antonio—1275 miles—by car and then on to the West. "For the visitor in the South," we are told, "that whole stretch from St. Augustine to San Antonio is one of enthralling interest, for there are color and romance along the trail originally broken by the sandalled padre and the booted conquistador bearing flag of Church and King westward to the fabled land of gold." I know that my own history would need considerable brushing up before I could wrest all possible "color and romance" from the country, but how I should love to open my history book for that purpose. You can go to both Florida and Texas by boat. You can take a six-day, nine-day, ten-day, or thirteen-day cruise to Miami, any Saturday or every other Wednesday from New York, from \$60, \$70, \$73, or \$81 respectively. For \$56 you can take an eight-day cruise to St. Augustine, including calls at Charleston and Jacksonville. Or you can take a thirteen-day Texas cruise for \$101, all expenses, sailing every other Wednesday.

### HAWAII

Hawaii will be on many travellers' lists this summer, and for the pleasure of us who think of going, as well as for those who have already been, I quote a letter from Pete Street on a recent trip: "I'm probably one of the naivest of travellers—although I must admit a fairly constant one—that ever took a boat out of an American port. But

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Speaking of seeds reminds us: Have you bought yours for the garden yet? It isn't too early to plant some of them now. How about the slip covers for the porch chairs? Need a new lawn mower? Or soaps and cleansers for your spring cleaning? Look up these items in the advertisements before you buy.

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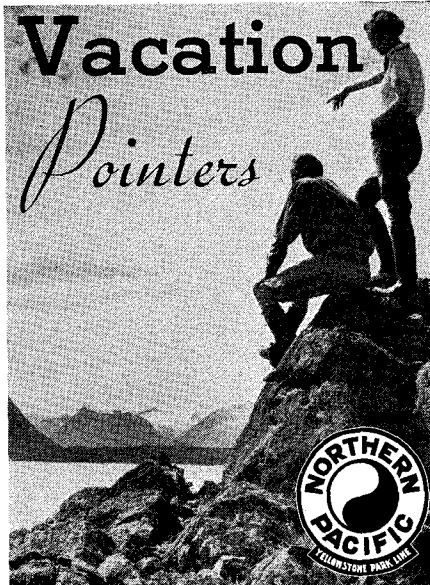
**HOTEL CLEVELAND**  
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somehow or other I don't particularly regret the hours I used to spend at prep school with the *Motor Boys* concealed behind the spacious cover of my geography book. For instance, when I get to a place like Honolulu, I'm perhaps as close as you can get, in a world of radio and travelogues, to the state of mind of the early Vikings in search of continents. I'm surprised by banyan trees, surprised they grow coffee out here, surprised to find neon signs along Waikiki, surprised indeed to find that Honolulu on Oahu is still some 200 miles from the actual "Big Island" of Hawaii. You can get to the Big Island of Hawaii with its volcanoes, its lovely Kona coast, by boat, you are told, or better yet by plane.

"Well, I make up for my shameless lack of preparation in other ways. I may not have read the travel books, but I am quick to catch on when taxis are too expensive and it's better to rent an old second-hand car. If I'd had to pay for a taxi from the Halekulani Hotel to Pearl Harbor I'd never have gone there. And if that were the case I'd never have had the fascinating flight over Uncle Sam's local naval base with Lieutenant Jesse G. Johnson, U. S. N., in a navy bomber. Flying with the Navy is a new experience for one who doesn't like flying anyway. Security, that fine old bourgeois virtue, is emphasized. Navy regulations require civilians to wear flying suit, helmet, goggles, a life-saving vest, and a parachute. I was in the bomber's position with a window under me, an open cockpit above. As we sailed in graceful circles over nearby Honolulu and Waikiki I stuck my head out to get a comprehensive view and immediately my mouth was blown open. Of course I hadn't realized that we were going over a hundred knots an hour. For fear you may feel that perhaps it has stayed open and wagging ever since, I think I'd better stop before I go on with the beauties of Diamond Head and the Pali. . . ."

For those in the East, going west to sail for Hawaii, the trip across the continent can be as fascinating as any part of the journey. Since you can sail from Los Angeles, San Francisco, Seattle, Vancouver—any of a number of places all up and down the coast—the choice is up to you whether you will see the South-, Middle-, or the great Northwest on the way. The chances are that you don't know half of what the West affords, or even what parts of it hold most of interest for you. Get out the atlas, be wise and study. It will be worth your while.



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## BEHIND THE SCENES

(Continued from page 14)

viously had led very hampered lives, then became normal individuals—except for the necessity of following a diet and taking insulin.

To imply that diabetes causes invalidism reveals unbelievable ignorance of the disease in one who presumes to write of it. Because of the necessity of the diabetic understanding his condition, many scientifically accurate books are available which are written in the language of the layman. All emphasize that the disease is no bar to normal activity. From such sources, as well as from the thousands of physicians of the country, any one interested can learn the absurdity of assuming that a diabetic must sleep alone, as though the disease were infectious, or that exertion must be avoided because of the danger of excessive fatigue.

It seems pernicious to spread the idea that the diabetic is doomed to a life of invalidism, when such is far from the facts. The thousands of diabetics who are doing their share of the world's work—manual laborers as well as white collar workers—have a right to rise in protest at such insults to their stamina. It is indeed fortunate that the readers of SCRIB-

NER's are as a whole intelligent and well informed enough to be amused rather than depressed by the impossible situation depicted in "Love Is Not Love."

Doctor James Ralph Scott, Chairman of the New York Diabetes Association:

### EFFECTIVE CONTROL

Sir: In the February number of SCRIBNER's there appeared a story by Nancy Hale entitled "Love Is Not Love." This story and the accompanying illustration presents a totally erroneous picture of the life of a woman who is a diabetic, and hence is distinctly harmful to the public attitude towards this disorder.

Diabetes claims throughout the United States as many deaths yearly as do automobile accidents. These deaths are needless but can be prevented only if diabetics and the general public have a true understanding of the disorder and of its readily available and entirely effective means of control.

Nancy Hale makes the following reply:

### WHAT SHE SEES

Just a word in reply to the letters written in about "Love Is Not Love."

I suppose all any writer can do in honesty is to write what he sees. In "Love Is Not Love" I wrote what I saw. How much hypochondria played in making Elisa what she was I cannot attempt to gauge.

However, since reading the expostulatory letters I have consulted a practising doctor about one or two of the points brought up in them. I am informed that in cases of extreme diabetes it is found necessary to give a fourth daily injection of insulin at bedtime to enable the patient to pass a comfortable night. I am also informed that upon ceasing the insulin injections a patient would immediately begin to feel the ill effects of insulin's absence, and in proportion with the severity of the disease, would sooner or later die.